

FRANK ZAPPA'S MUSICAL LANGUAGE

5TH EDITION, SPRING 2020

A study of the music of Frank Zappa

by Kasper Sloots

Website print of:
www.zappa-analysis.com
Obtainable through this site

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Utrecht, Holland

FOREWORD

This pdf file is the fifth edition of my private research into the music of Frank Zappa, that I probably will keep updating on-line over the coming years. The first printed version was finished in April 2000, simultaneously with an internet release as www.zappa-analysis.com. I've been extending this site over a period of twenty years. A second version came out in September 2001, a third in 2007 and a fourth in 2012. Compared to the first one this 5th edition has about ten times increased in size. The number of sections as well the number of note examples has been extended. The conclusion has basically remained the same. Apart from corrections upon detail errors, this site is only augmenting, not significantly changing. See the on-line What's new section from the left menu for recent additions.

Originally this study started with several sketch transcriptions of fragments that sounded interesting to me and for which I tried to find out what technical elements could be found in them. Maybe there was something typical Zappa in them. But what I found was more an amazing variety of deviations from standard patterns going into all directions, than something that could be called Zappa-esque. While the number of sketch transcriptions increased I thought of writing an article about them and trying to get the transcriptions correct. The latter proved to be much more of a problem than the writing of the text. Though most of Zappa's orchestral scores and chamber music scores are available, at the time I started writing only one songbook and a guitar book were published. This situation has improved significantly with the Hal Leonard series of album transcriptions by Andy Aledort, Paul Pappas and Addi Booth. Very helpful has also been the turning up of samples from original scores, appearing from all sorts of angles. So partially I could rely on transcriptions made by others and original scores, but for about two-third I had to do it myself. At first I underestimated the effort it would take to produce transcriptions. In some cases the unpredictability of Zappa's music makes it hard to be positive that the transcriptions and analysis are correct. The risk that there's some stupid looking error in it somewhere remains present. I also must apologize for my unsophisticated English; English is not my native language.

INTRODUCTION

Music in the second half of the 20th century has stylistically become more and more fragmented into categories, with rock music, jazz and modern music as the main areas, having their own groups of listeners and critics. Furthermore these main sections have a lot of subdivisions. Apart from this stands the classical music from the past, which also tends to attract a separate group of listeners. Zappa never treated pop music, jazz and modern music as separate fields and his importance depends partly on his skillful combination of these three musical directions. In the year of his death (1993) he had a legacy of over fifty highly diverse CDs. The recordings comprehend the easiest love songs on "Cruising with Ruben and The Jets", many complex rock based albums, jazz albums like "The Grand Wazoo", guitar solo albums, atonal music for classical ensembles and a few verbally oriented releases as "Thing-Fish".

Though Frank Zappa is basically known as a rock musician, in the last ten years of his life his reputation as a composer of modern music started to increase. In 1982 and 1987 orchestral pieces performed by the London Symphony Orchestra were released on record; in 1984 this release was followed by chamber music with the Ensemble Intercontemporain, conducted by Pierre Boulez, and in 1993 by the The Yellow Shark project, featuring the Ensemble Modern. Sections of modern music can also be found in several of Zappa's so called rock albums, sometimes performed by hired musicians (for instance the "200 Motels" album of 1971 featuring The Royal Philharmonic Orchestra), sometimes performed by his own rock band (for instance "The Black Page" on "Zappa in New York", 1976).

Because of the diversity of his albums it becomes difficult to give Zappa a suitable place in music history and also to write about his music with a clear chapter division treating individual aspects. Examples of one aspect may very well be examples of another aspect at the same time. For this site I have chosen to follow Zappa's career historically and to comment upon several technical aspects along the way. The following order of the subjects may be arbitrary, but I think it becomes better readable this way than by summing up

technical elements. The historical facts are treated only briefly, because a lot of material has already been published on this subject. As it comes to musical analysis a study in German language by Wolfgang Ludwig should be mentioned, that has appeared in 1992. Of this study a summary is included. Zappa himself doesn't make it easy for us to get a good picture of his musical intentions in his interviews. Because his albums only occasionally became hits, Zappa sought some compensation for this in a good sense for publicity with a never-ending series of humoristically-provoking remarks. He repeatedly contradicted himself and it would be a mistake to take everything he has said too seriously. The estimation of Zappa's CDs has still to begin. It is often heard that his output differs a lot in quality, so this might appear to be true. But when some critic is commenting upon the "good and bad" CDs, it's each time about different CDs, so it says more about personal preferences than about a starting consensus. Personally I think they differ in function.

NOTE:

In the first place this is a literal copy of the content of www.zappa-analysis.com, distributed for free. The lay-out of the note examples hasn't been adapted for a pdf version, so there are frequent size differences between score images and occasional blank spaces between pages. The following order of texts and note examples, however, has repeatedly been lightly adjusted for improving the lay-out. Because of that it may be that the text says "above" instead of "below" as it comes to a note example, or the other way around. The words "above" and "below" occur too often to verify all instances. The text can refer to midi files and images that are available on-line only.

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Frank Zappa (1940-1993) is an American composer, whose work is characterized by a high degree of diversity and creativity. His output of over 60 CDs covers about all styles of the 20th century as rock, doo-wop and jazz as well as modern works for ensembles and orchestras. He also worked as a filmmaker and has a reputation as a critic of American society. After his early death due to prostate cancer, his legacy is governed by a family trust.

Zappa was born in Baltimore on December 21, 1940. He became the eldest of four siblings. His father worked as an engineer with varying jobs, which caused the family to have to move frequently. His interest in music first showed itself during his teens, when he became a drummer in local bands. At the age of eighteen he learned to play guitar. At the same time that he was listening to blues, he taught himself to write sheet music and got fascinated by the music of Edgar Varèse. After graduation Zappa took one semester of formal musical education at Chaffee Junior College, where he met his first wife Kay Sherman. When he had reached twenty, Zappa had enough musical understanding to write orchestra music, next to being able to play the standard pop and jazz repertoire. Playing in bands became his job. The first opportunity to have his sheet music performed came when he got commissioned by Timothy Carey to do the soundtrack for *The world's greatest sinner*. With the orchestra music recorded in 1961, this film premiered in 1963. In the same year Zappa could record chamber music for another movie, called *Run home, slow*.

THE LOST EPISODES: ZAPPA'S TEENS

Zappa's interest in more than one musical direction already showed itself in his teens. On one side he had the ordinary interest among teenagers in the popular music of the fifties, like rhythm and blues and close harmony vocal songs, called doo-wop. He played in some high school bands, the first one named the Blackouts. A photograph of this band has for instance been published in "The real Frank Zappa book" and the one below, where we can see him sitting behind the drums, his first instrument. At the age of eighteen, he started to learn how to play guitar, the instrument that would bring him reputation in the future.

Lost in a whirlpool

An example of Zappa playing guitar at this time has actually been kept. It's a blues improvisation with him playing lead guitar in E Dorian, his brother Bobby on rhythm guitar and their friend Don van Vliet singing the lyrics instantly about being lost in a whirlpool.

Zappa: "While all other guys spent all their money on cars, I bought records (I didn't have a car). I went to second hand stores to buy jukebox records with rhythm and blues songs [...]. Don was also an R&B maniac, so I took my singles to his house and we listened for hours to obscure hits by Howlin' Wolf, Muddy Waters, Sonny Boy Williamson, Guitar Slim, Johnny "Guitar" Watson, [...]" (Real FZ book). It was recorded in an empty classroom on a Webcor reel-tot-reel that happened to be standing there and the song is included on "The lost episodes".





Lost in a whirlpool, opening. Transcription: Kasper Sloots (KS). Update 2005, renewed in 2020.

It may be self-evident from the title of this study that the author of the music itself represented in the note examples in this study is Frank Zappa, of which the copyright since his death has gone over to the Zappa Family Trust.

Zappa had no natural gift for instrumental virtuosity and his capacities as a guitar player grew through the passing of the years. Jimmy Carl Black, his drummer in the sixties, commented that in 1964 Zappa was not a great guitar player at that time. When he was able to play the guitar he left the drumset, but there are a few recordings from the early sixties with Zappa playing the drums (for instance "Anyway the wind blows" on "The Lost Episodes"; see the Cucamonga years section) and occasionally he would play percussion instruments on his later albums. At the same time he became wildly enthusiastic about the music of Edgar Varèse, one of the atonal modern composers, who called his compositions organized sound, having absolutely nothing in common with the pop music of the fifties. He was able to get a copy of volume 1 of the three record set with Varèse's complete orchestral works conducted by Robert Craft. The influence of Varèse on Zappa was not so much that Zappa became a follower of Varèse, but that it stimulated his ambitions to become a composer of modern music.

In the left menu of this site you can find a discussion taking place between me and an American scientist, Brett Clement. It's very interesting material with its main benefit being that it enticed my to look at a large number of compositions anew and deepen the analysis of them. About blues Brett writes: "Blues aspects in Zappa range from full-on 12-bar blues based music (ex. Road Ladies) to blues-styled solos over static one-chord vamps (ex. The Gumbo Variations). Almost without fail, Sloots analyzes these situations as Dorian or Mixolydian. In certain cases, he is simply wrong (ex. Lost in a Whirlpool/Been to Kansas; basically, there is no way that the 12-bar blues can be labeled as strictly Dorian). In others, there is a possibility that the term "Dorian" could be used to describe the music, but with an important qualification: [etc.]"

See the Imaginary diseases section of this study at "Been to Kansas City in A minor" for the full citation and a lot of comment. In this case Brett has a point. In the example above Frank is soloing following solely E Dorian, while Bobby is using a chord scheme that can't be attributed to one particular scale:

- bars 1-4: E9
- bars 5-6: A7
- bars 7-8: E9
- bar 9: B7
- bar 10: A#dim-B7

- bar 11: E9-B7
- bar 12: E9-A#dim-B7 (Frank and Bobby)

There's no adequate musical term covering a situation as this. Polyscalar doesn't describe it properly, chromatic or atonal aren't an option. Let's say it has a basis in E Dorian with accompanying chords from varying scales. My guess would be that Brett prefers to call the melody minor pentatonic with the C# from bar 4 being incidental.

Pound for a brown - The legend of the golden arches

If you take his word for it, all his early compositions were modern music for small ensembles. One of them is "Pound for a brown". On the album liner notes of "The yellow shark" he's saying: "The tune dates from 1957 or '58. It was originally a string quartet I wrote right about the time I graduated (from high school). It's one of the oldest pieces, and it's been played by just about every one of the touring bands, in one version or the other". Its tune became one of Zappa's favorites. It made its first appearance on the "Uncle meat" album of 1968 in two versions. The first version carries a different title, namely "The legend of the golden arches". The main theme is given here below. This theme has several characteristics that return more often in Zappa's music:

- The theme is purely melodic. The instruments are moving freely through the keys. Harmonically it's a free blending of the notes. The harmonies formed at a specific point can be both traditional and untraditional chords. The whole can hardly be seen as a form of a chord progression in traditional terms.
- Two instruments can be playing in parallels, fourths and thirds in this case. Others are giving complementary movements. It's built up in layers, the staves in the transcription are combinations of instruments and at some points it's difficult to exactly hear the individual notes.
- The melody itself has no tonal centre, but is played over a basso ostinato figure. The figure starts with B as pedal note, so the key becomes B Mixolydian in the first 7 bars, determined by this pedal note of the accompaniment. It has various chromatic elements in it. For bars 8-9 the ostinato figure briefly changes. The figure itself uses both an A and an A#, but the other instruments are using solely an A#, so these two bars are more in B major. In the third printed edition of this study these two bars had C# as a pedal note, but I misheard that; the transcription had to be renewed with the Martin Herraiz study as a reason for it (page 246, see the literature references). In bar 10 we're back at B Mixolydian. The chords formed by the basso ostinato figure are untraditional. The underlying chord in the bass in bars 1-7 is in rock terms referred to as Esus4, in classical harmony it's part of for instance the VII 9th chord of B Mixolydian with two of the notes from this chord skipped.

Handwritten musical score for "The legend of the golden arches, theme". The score is in E major (three sharps) and 3/4 time. It consists of three systems, each with three staves (treble, alto, and bass). The first system is marked with a box containing the number 11. The second system is marked with a box containing the number 16. The third system is marked with a box containing the number 10. The score includes various musical notations such as notes, rests, and triplets. Handwritten annotations include "(plus bells)" in the first system, "Keeps repeating" in the first system, "Repeats" in the second system, and "As bars" in the third system.

The legend of the golden arches, theme. Transcription: Kasper Sloots (2001/2012)/Martin Herraiz (2010).

Handwritten musical score for "Pound for a Brown". The score is in 4/4 time. It consists of two staves (treble and bass). The treble staff has a key signature of one flat (Bb) and a time signature of 4/4. The bass staff has a key signature of one flat (Bb) and a time signature of 4/4. The score includes various musical notations such as notes, rests, and triplets. Handwritten annotations include "C-F-Bb" and "Bb-F-C" above the treble staff, and "quartal (027)" above the bass staff.

Lydian system: Eb
Pedal: F Mixolydian

Example 4.19. "Pound for a Brown" (*Uncle Meat* 0:05–0:12).

Previous page: Pound for a brown, example from the B. Clement study. See the left menu of this site or his original study for what he means by a Lydian system.



Bars from the Legend of the golden arches example from the M. Herraiz study.



The legend of the golden arches, staff 1 from bars 12-16 from the arrangement by Robert Peate. Bars 7-11 are notated in 3/4 plus 4/4, like Martin and Brett are doing, though without a separate 7/8 for the accompanying figure.

"Pound for a brown" was used during many tours, including additional opportunities for the band members to improvise. There are versions on "Ahead of their time" and "You can't do that on stage anymore IV" and "V". It got its final and most elaborate version as a chamber orchestra piece on "The yellow shark". During the sixties the Mothers of Invention still used to refer to this piece as the string quartet, with "Sleeping in a jar" as its second movement (it's played that way on "Ahead of their time"). Apparently Zappa only started titling these two pieces for the "Uncle meat" album. In this album's version of "Pound for a brown" the string quartet set-up is still readily detectable: the two violins must have played staff 1, the viola staff 2 and the cello staff 3.

Rhythms and meters to a degree allow notational variants. In the study by B. Clement you can see that he chose for notating the melody as 3/4 plus 4/4, being played over two periods of the ostinato figure. This solves the hemiola from bar 2 to 3 in staff 1 in my example. In this study I'm inclined to always let downbeats determine the meter, but there are situations where one might choose for a different approach:

- Village of the sun: my 3/8 plus 5/8 bar can also be notated as two times 4/8, so that the meter remains constant.
- Wind up working in a gas station: my 17/16 plus 15/16 bars can also be notated as two times 4/4, the standard meter for rock songs.

Without a change of meter you would get heavy hemiolas on both occasions, including the downbeat. The

above Clement notation solves one hemiola in the melody, but creates a new one from bar 4 to 5 when listening to all parts. This concerns the E-B at the beginning of bar 5. As quarter notes they would go over the bar line in the Clement notation. In the Herraiz example on page 246 of his study this is getting notated as if this isn't happening. The E and B get cut off to an eighth note. There are many examples in Zappa's music using two meters simultaneously. The ones from my study are listed in the Roxy and elsewhere section. In the arrangement by Robert Peate from 2010 yet again different meter notations are chosen. For the second half of the main theme, he's using 4/4 and 2/4. Let's say it's undecided how it should best be notated.

Sleeping in a jar

One can't immediately recognize a string quartet set-up in case of "Sleeping in a jar". One could create a string quartet arrangement, but there are no clues in the later executions how the original string quartet version might have sounded. On the "Uncle meat" album "Sleeping in a jar" is played as single melody, made up of two phrases, played only once, as if Zappa only wanted to touch upon this theme. It ends with a peculiar coda with a sequence of fast high notes. On "Ahead of their time" it's given a more normal structure, combining it with other themes and letting the main theme return.

Uncle Meat:

- 0:00 Central theme, phrase A ("It's the middle..."), played twice.
- 0:21 Central theme, phrase B ("Sleeping, mum and dad...").
- 0:31 Outro
- 0:49 End

Ahead of their time:

- 0:00 Intro
- 0:23 Central theme, phrase A (instrumentally), played twice.
- 0:39 Central theme, phrase B (idem), played half as slow.
- 0:56 Intermezzo with two smaller side themes and vocal improvisations.
- 1:37 Central theme, phrase A (instrumentally), played twice.
- 1:52 Central theme, phrase B (idem), played half as slow.
- 2:08 Outro
- 2:24 End

Handwritten musical score for "Sleeping in a jar, theme". The score is in 4/4 time with a key signature of one flat (Bb). It consists of two systems of staves.

System 1 (Measures 1-4):

- Staff 1 (Bass Clef):** Melody line with lyrics "It's the--". Dynamic: *mf*. Includes a triplet of eighth notes in measure 3.
- Staff 2 (Bass Clef):** Continuation of the melody line with lyrics "Night--". Dynamic: *mf*. Includes a triplet of eighth notes in measure 3.
- Staff 3 (Bass Clef):** Continuation of the melody line with lyrics "It's the--". Dynamic: *mf*.
- Staff 4 (Treble Clef):** Accompaniment line. Dynamic: *mp*. Includes a triplet of eighth notes in measure 3.
- Staff 5 (Bass Clef):** Continuation of the accompaniment line. Dynamic: *mf*. Includes a triplet of eighth notes in measure 3.
- Staff 6 (Bass Clef):** Continuation of the accompaniment line. Dynamic: *mf*. Includes a triplet of eighth notes in measure 3.

System 2 (Measures 5-8):

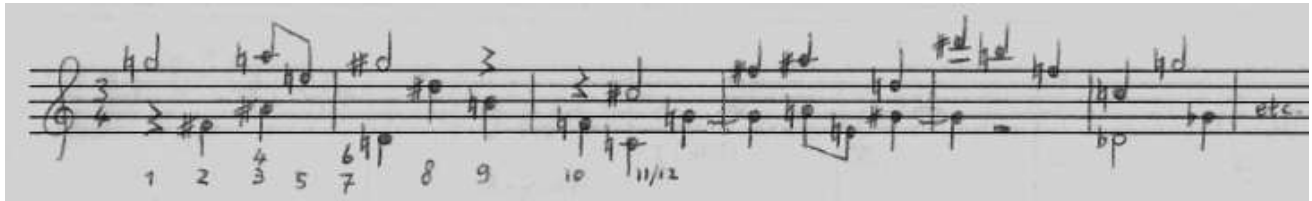
- Staff 1 (Bass Clef):** Melody line with lyrics "Slee- ping--". Dynamic: *mf*.
- Staff 2 (Bass Clef):** Continuation of the melody line with lyrics "Slee- ping--". Dynamic: *mf*.
- Staff 3 (Bass Clef):** Continuation of the melody line with lyrics "Slee- ping--". Dynamic: *mf*.
- Staff 4 (Treble Clef):** Accompaniment line. Dynamic: *mp*. Includes a triplet of eighth notes in measure 3.
- Staff 5 (Bass Clef):** Continuation of the accompaniment line. Dynamic: *mf*. Includes a triplet of eighth notes in measure 3.
- Staff 6 (Bass Clef):** Continuation of the accompaniment line. Dynamic: *mf*. Includes a triplet of eighth notes in measure 3.

Handwritten annotations include "Bars 1-4 Repeat alike" and "Slee- ping--".

Sleeping in a jar, theme. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

Waltz for guitar

Of a different nature is the score of an example of a twelve-tone piece, called "Waltz for guitar", that has been printed in total in Zappa! (see the references). Twelve-tone compositions were fashionable among modern composers at that time and Zappa shortly tried to go along with them. It's a straightforward academic piece, composed at the age of eighteen. I've written down the numbers of the string at the beginning. This guitar waltz stood model for the atonal intermezzo in "Brown shoes don't make it" (see the Absolutely free section).



First bars from Waltz for guitar. Source: original score as printed in Zappa! (The G in bar 10 in Zappa! must be a misprint for G sharp).

In Zappa!, page 30, he reflected upon this sidestep: "I mean, I had heard some 12-tone piece by other composers that I liked, which is one of the reasons I went in that direction, but as a system it was too limiting for me. I asked myself the basic question: If the intrinsic value of the music depends on your serial pedigree, then who the fuck is going to know whether it's any good or not? Only the people who sit down with the score and a magnifying glass find out how nicely you've rotated these notes. And that's pretty boring. So I started moving in the direction of a more haphazard style. That's what sounded good to me for whatever reason, whether it was some crashing dissonance or a nice tune with chord changes and a steady beat in the background". Here I was holding the magnifying glass for a split moment, but there are things by Schoenberg that I think are marvelous and then I indeed don't care if it's 12 notes rotated all the time or maybe once in a while an 11 note string (who knows).



Above the opening bars and final bars of the "Waltz for guitar" in Zappa's own handwriting from 1958. It's a composition of one page with 22 bars. Here it carries the title "Waltz #1", implying the existence of at least another waltz from this period. In Zappa! it's notated for guitar, thus an octave higher as it sounds. There are a couple of examples in this study of his scores in his original handwriting. When you lay them next to each other it becomes easy to recognize them. This is his handwriting at the age of 18, very neat at that time. His "mature" handwriting became more fluid, but remained clearly legible. Aspects that are typical of him is to put the meter with numbers in a larger font-size in front for a couple of staves at once (instead of for each staff separately), as well as shortening bows. He's not doing the second here yet. He also had a preference for writing texts with capitals only. The comparison of his handwriting over decades indicates that the "© 1958 by Frank Zappa" and "spezial copy for Nedra" words were added later on, during the seventies or later. As also the deliberate misspelling of "special" does. In the final three bars you can see the 12-tone string turn up for the last time: G-F#-A#-A-E-Ab(G#)-D-Eb(D#)-B-F-Db(C#)-C.

Mice - The Blackouts

This last paragraph of this section is about two relics, that aren't that much musically relevant, but historically. In a couple of interviews Zappa has called "Mice" the first, maybe second, composition he wrote. He did this at the age of fourteen, when it was a requirement to play a mini-solo on drums to be in the drum section of the high school band. Details can be found at <http://globalia.net/donlope/fz/songs/Mice.html>. On this page you can find an mp3 outtake from the NBC Midnight Special interview from 1976, where you can hear him commenting upon this composition and singing how the beats went from recollection. In the example below I've notated both the beats in drumset notation and the way Zappa is simulating it as "ra-ta-ta-tan" etc. It sounds credible and it's teasing to know he kept some of these very old scores in his archive. There may be more than the pieces from above.



Mice, sample.

Handwritten musical notation for "The Blackouts". The notation is on two staves. The top staff has a treble clef and a key signature of one sharp (F#). The melody is written in a handwritten style. Below the staff, the lyrics are written in a handwritten style: "mf And e-vry body's (groo-vin'-) Lou-is Arm- strong and his boys are gettin' be- there, (no meter) mp Ti-tans, And the Ti-tans, and the-, and the Vel-vets and the Black-outs. Vel-ve-tones-." The notation is simple and appears to be a sketch or a personal notation for drumming.

The Blackouts, fragment.

Transcription (both examples): KS (update winter 2018, deposited at the I-depot, The Hague).

Thanks to this interview you're able to hear "Mice" as a snare drum solo in the shape of a sample of three bars. It's a few figures in 6/8, functional for passing the little exam. "The Blackouts" from "The lost episodes" isn't a composition, but a conversation taped by Zappa. You have two members from The Blackouts talking about their appearance at the NCAAP benefit concert at the Shrine Auditorium in Los Angeles. They were awe-stricken by the size of the event they took part of, featuring among others Louis Armstrong. To the right a group photo with Zappa standing third from left. Spontaneous and directed dialogues could sometimes get incorporated in Zappa's albums, as separate tracks or as a part of songs. There are also various examples of compositions with spoken texts involved. Texts have pitches and rhythms, but no meters. Zappa never went as far as prescribing such details. He just put the words in an otherwise empty bar or beneath the musically notated notes. This study contains midi files too (on-line version), so for constructing them spoken parts are transcribed as how they appear on CD. The interaction between music and language can be encountered in three ways in Zappa's output:

- The incorporation of plain spoken text within musical compositions. See for instance the "Dental hygiene dilemma" and "Heavenly bank account" examples from this study.
- The speech-wise singing or reciting of texts, as in "Montana" or "Do you like my new car?/The groupie routine". See also the Man from Utopia section from this study.
- The rhythm of musical notes being speech-influenced. See for instance "Drowning witch" (first example) and "Wild love".

Other tracks from The lost episodes

Next to "The Blackouts" and "Lost in a whirlpool", "The lost episodes" contains a series of pieces from the sixties and seventies, that so far hadn't been released. Several are coming by in this study:

- "Take your clothes off while you dance": the version from 1961 is included in the Paul Buff section.
- "Tiger roach": a blues improvisation with Don Van Vliet, also included in the Paul Buff section.
- "Run home, slow": a couple of examples from this movie are included in the Movie scores section, including the theme and cue #3.
- "Any way the wind blows": the version from 1963 is included in the Paul Buff section.
- "Kung Fu": this version is included in the Burnt weeny sandwich section.
- "RDNZL": this song gets dealt with in the Studio tan section.
- "Sharleena": the 1970 version of this track is coming by in the Chunga's revenge section.

THE MYSTERY DISC #1: MOVIE SCORES

The first opportunity for having his music performed presented itself in the shape of movie scores. In 1959 he reached an agreement with Don Cerveris, his English teacher on high school. Cerveris had written a script for a cowboy movie and Zappa would write the scores for the soundtrack. Because the film couldn't get sufficiently financed, this idea got postponed.

The world's greatest sinner

In 1961 a second chance came up for writing the score for a low budget movie called "The world's greatest sinner", a Timothy Carey project. In December 1961 the recordings of the orchestral parts took place with the Pomona Symphony Orchestra. No tracks from these recordings have appeared on CD, but the title track - a rock band blues song - was released as a single in 1963 (it's unclear in what form it was used for the movie, the video version apparently doesn't include it). It's blues in A Mixolydian with in the transcription below the standard blues chord scheme included once:

- bars 1-8: intro. Bars 1-4 are playing around the A#m-5 chord, bars 5-8 switch to A Mixolydian.
- bars 9-12: I.
- bars 13-14: IV. The C becomes natural, switching to the A Dorian scale.
- bars 15-16: I.
- bar 17: V (only implied).
- bar 18: IV.
- bar 19: I (return to I in A Mixolydian, after two bars of I the scheme restarts.)

Zappa kept playing blues every once in a while throughout his career. See the Bongo fury section halfway this study for more on this topic. "The world's greatest sinner" was presented in 1962, but only reached some cult status (see www.imdb.com/title/tt0056703 and www.absolutefilms.net/videosale.html for information about this movie). It's available on video and hopefully coming up on DVD shortly, because both the soundtrack and the movie deserve closer attention. Zappa was twenty when he wrote the score in the summer of 1961 and it shows that he indeed started out as a composer of modern music. It's functional music for a movie and professionally done, indicating how much Zappa had learned via classes and self-education. He gets often quoted for saying that he shortly went to the Chaffey Junior College for meeting girls, his only formal semester of education after high school. That's only half of the truth. He did indeed meet his first wife Kay Sherman there, but he was also known as an ardent student. He quit school when he found that he had learned enough. Presented below are three sections from the soundtrack. The first is a little piece of parade music in a modern style, where he's toying with intervals:

- bars 1-2: the first theme by the woodwinds is played with parallel minor seconds.
- bars 3-6: the second one by the brass is played consonant intervals between the lines (fourths and thirds in staves 3-4), combined with a bass D as pedal note by the timpani and a B in the descant (staff 5).

Whereas bars 1-2 are atonal, this section can be seen as in D (theoretically it can also be identified as D Lydian, because the G/G#, that makes the difference, fails).

- bars 7-8: a variation upon the first theme.
- bars 9-10: a theme played via syncopic triplets and varying intervals. Again bars 7-8 are atonal and bars 9-10 in D for its bass D by the timpani.

Handwritten musical score for "The Way He's the". The score is written for guitar and bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes lyrics and musical notation for both instruments.

Lyrics:

Aw, he's the
Say barba...
Three times
Three times
world's--
Acc. figures go up a fourth with C natural
Acc. figures as bar 8 again
Acc. figures pause
Acc. figures as bar 8

Instrumentation:

Guitar
Bass

Notes:

- The score is written for guitar and bass.
- The key signature is one sharp (F#) and the time signature is 4/4.
- The lyrics are written below the guitar part.
- The guitar part includes a "Three times" instruction.
- The bass part includes a "Three times" instruction.
- The score includes a "world's--" instruction.
- The score includes a "Acc. figures go up a fourth with C natural" instruction.
- The score includes a "Acc. figures as bar 8 again" instruction.
- The score includes a "Acc. figures pause" instruction.
- The score includes a "Acc. figures as bar 8" instruction.

The world's greatest sinner, 0:00 till 0:35. Transcription: KS (3rd printed edition 2007).

There are some five minutes of various forms of such modern music with percussion parts, dissonants and rhythmic variation to be found in the score. The second example is played very slowly during a funeral scene in the movie. In bars 6-7 it includes a motif that returns at the beginning of the third example. This last one stems from the end. The lead melody is in traditional romantic style, the harmonies are free,

sometimes traditional, sometimes more modern. This whole block, the romantic style and the well sounding orchestration in a traditional sense, is quite exceptional in Zappa's oeuvre. The meters in these last two examples are either regular 4/4 or strings of notes in odd numbered ones as 11/8. Harmonically the material is evidently diatonic, using notes from one or two closely related scales. They can hardly be assigned to keys. The first one contains no harmonic cadences in it and pedal notes are only held shortly or not present at all. The second one does use chords, but in such a way that the piece keeps drifting instead of confirming a key note.

Fast

Timpani

The world's greatest sinner, soundtrack excerpt #1. Transcription: KS.
 All three excerpts: update 2008, deposited at the I-depot, The Hague.

The image shows a handwritten musical score for a piece titled "The world's greatest sinner, soundtrack excerpt #2". The score is divided into two main sections: "Slow" and "Faster".

Slow Section: This section consists of 8 measures across five staves. The first staff is marked "mp" and the second staff is marked "p". The third staff has "pp" and "p" markings. The fourth staff is marked "mp". The fifth staff is marked "mp". The tempo is indicated as "Slow" at the beginning.

Faster Section: This section consists of 8 measures across five staves. The tempo is indicated as "Faster" at the beginning. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "mp", "p", and "pp".

The world's greatest sinner, soundtrack excerpt #2. Transcription: KS.



The world's greatest sinner, soundtrack excerpt #3. Transcription: KS.

Overture to a Holiday in Berlin/Holiday in Berlin (full blown)

The soundtrack from "The world's greatest sinner" includes two of the four themes that would later on constitute the "Overture to Holiday in Berlin". It forms part of a chain of themes. With the earlier Mothers of Invention, Zappa would often play his themes live in a medley like form, often with solos in between them. He's even reported to drive some of his musicians nuts by coming up with new constructions day after day. I can't verify that in detail, next however are the set ups of three "Holiday in Berlin" sequences from about 1968-1970:

The image shows a handwritten musical score for a piece titled "Overture to Holiday in Berlin/Holiday in Berlin". The score is written on ten staves, organized into five systems of two staves each. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in the score include "Repeats", "Twotimes", "Keeps Repeating", "(Bass continues)", "Bass pauses", "(drumroll)", and "Etc.". The score appears to be a transcription of a live performance, with some parts marked as repeats or continuing patterns.

Overture to Holiday in Berlin/Holiday in Berlin (full blown), themes 1 and 4. Transcription: KS (update 2008, deposited at the I-depot, The Hague). This specific execution is transcribed from:

Theme 1: Holiday in Berlin (full blown), 0:57-1:09.

Theme 4: idem, 1:46-2:25.

- *Burnt weeny sandwich: Overture to a Holiday in Berlin*

0:00 Theme 1. First theme from the transcription in D, being the main theme from "The world greatest sinner". Rhythmically this theme is in straightforward 3/4.

0:24 Theme 2.

0:35 Theme 3.

0:48 Theme 1.

1:00 Theme 4. Second theme from the transcription in D Lydian, originating from "The world greatest sinner". It's played over a steady bass figure, basically giving a D as pedal note. Rhythmically it's the opposite of the first theme: the lengths of the notes keep varying in an irregular way, causing syncopic figures about half of the time. When this theme gets repeated the bass turns into a little riff and accompanying chords get into the picture, played as parallel 5th chords with the third left out.

1:27 End

- *Burnt weeny sandwich: Holiday in Berlin (full blown)*

0:00 Block 1. This is the block that gets reused for the "Overture" and "Would you like a snack?" sections from "200 Motels" in orchestral variations/re-orchestrations. See the 200 Motels section for note examples.

0:46 Block 2. The themes from the Overture return.

2:57 Block 3. Solo in D Lydian with the bass alternating D and E. See "Holiday in Berlin (full blown)" from the Burnt weeny sandwich section of this study for the opening of this solo.

6:23 End.

- *Tenga na minchia tanta from Beat the boots: tracks 12-13*

The sound quality of this semi-officially released bootleg is acceptable, so the word bootleg in this specific case doesn't have to scare you off. These two tracks are of specific interest, first because of the lyrics added to them. They fit in thus well, that it looks as if the song was composed that way, whereas in reality they were added later on. The composition was never called "Holiday in Berlin" from the beginning. Secondly the guitar solo is great. The title "Inca roads/Easy meat", that the bootleggers gave it, is not really wrong, though unlucky. Because the intro and the solo are in D Lydian with the same basic two chord alternation as on "Burnt weeny sandwich", it better could have been listed as a Holiday in Berlin solo.

0:00 Track 12. "Shark, shark, shark" theme from "Fillmore east".

0:38 "Rance Mohammed" bridge of some drumbeat bars.

0:45 Block 1. As above, now with lyrics as on "200 Motels".

1:55 Block 2. Idem, the lyrics refer to the revolting Berlin students during a Mothers concerts.

4:36 End of track 12.

0:00 Track 13. This whole track represents what is block 3 from above with new elements added to it. It starts with a chord alternation of D and E over which Flo and Eddy are improvising.

0:43 Vocal version of one of the later "Inca roads" themes.

1:24 Another solo in D Lydian starts. See the Fillmore East 1970 section for examples from this "solo from Holiday in Berlin".

6:22 Coda.

7:16 End of track 13.

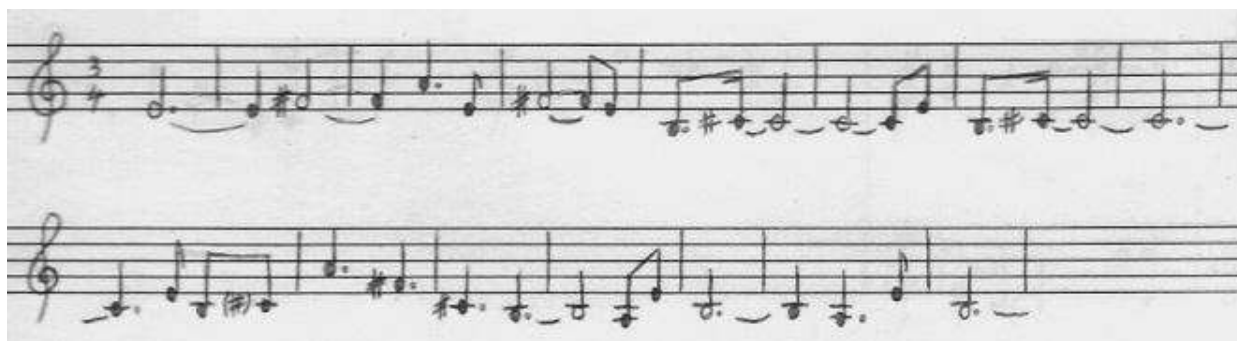
Run home, slow

Things were coming off in 1963. Several singles were released (see also the next section) and Zappa could return to the cowboy motion picture, called "Run home, slow", that now had reached an adequate budget. Mercedes McCambridge would be the protagonist (see www.imdb.com/title/tt0059663 for this movie). To the left a poster, copyright Joshua productions/Emerson film enterprises. Vaguely legible is "music by Frank Zappa".

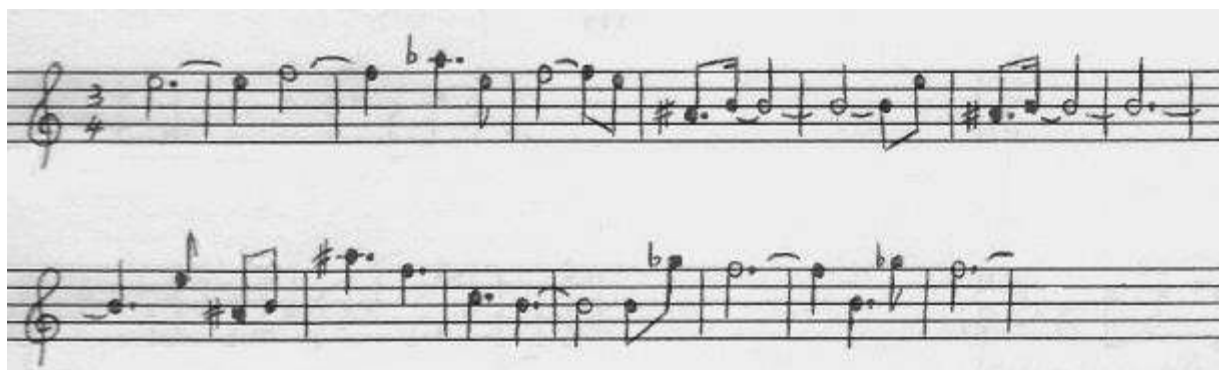
For the same year Zappa had organized a one time performance of some of his modern music pieces at the Mount St Mary's College, that was broadcast on a local radio station: "Mount St. Mary's was the first time I had a concert of my music. As with most other concerts of my [modern] music, I had to pay for it... That was 1962. That was a bargain, though, because it was only \$300. It was a student orchestra. There were probably about fifty people in the audience, and - for some strange reason - KPFK taped it, and I got a

copy... There was one thing called "Opus 5", and there were aleatoric compositions that involved a certain amount of improvisation, and there were some written sections that you actually had to play. Some of the things were graphic, and there was a tape of some electronic music that was being played in the background with orchestra, and I had some 8mm films that were being projected" (Zappa!, page 55). The event seems to have had a duration of 70 minutes and an excerpt of 2:28 minutes has appeared on the posthumously released CD "The Lost Episodes" (1995).

This last CD and "The mystery disc" (1998) also contain sections from "Run home, slow", while "You can't do that on stage anymore, vol. V" has a 1969 performance of "The little march" from "Run home, slow" included. The melody of the "Running Home Slow Theme" and its variation, played in the second half, are given beneath. Played against a steady rhythmic figure in 3/4 the melody itself has an irregular rhythm, giving it a jazzy, quasi-improvised character. The rhythm includes several syncopes and two polyrhythmic bars with two played over three.



Run Home, Slow, melody. Transcription: KS (1st printed edition, 2000).



Run Home, Slow, variation. Transcription: KS (idem).



The opening melody is played along a pentatonic scale, that uses, beginning with the lowest note, the row A, B, C sharp, E, F sharp. Melodies along such a scale have a smooth consonant progression, because there are no minor seconds in the scale. Zappa opposes this smoothness in the second half of the piece by giving a dissonant variation on the theme along a self-created scale with many minor seconds in it. This scale is A sharp, B, C, E, F, G flat, A flat with four minor second intervals in it. Contrary to the opening melody, the accompanying figure now doesn't fit in the same scale.

Handwritten musical score for the first system, measures 1-2:

- Violino I:** Treble clef, 4/4 time. Measure 1: Quarter note G4, quarter note A4, eighth note B4, eighth note C5 (beamed). Measure 2: Quarter note D5, quarter note E5, eighth note F5, eighth note G5 (beamed).
- Violino II:** Treble clef, 4/4 time. Measure 1: Quarter note G4, quarter note A4, eighth note B4, eighth note C5 (beamed). Measure 2: Quarter note D5, quarter note E5, eighth note F5, eighth note G5 (beamed).
- Timpani:** Bass clef, 4/4 time. Measure 1: Quarter note G2, quarter note A2, eighth note B2, eighth note C3 (beamed). Measure 2: Quarter note D3, quarter note E3, eighth note F3, eighth note G3 (beamed).
- Drum:** Bass clef, 4/4 time. Measure 1: Quarter note G2, quarter note A2, eighth note B2, eighth note C3 (beamed). Measure 2: Quarter note D3, quarter note E3, eighth note F3, eighth note G3 (beamed).



Run home cues #3, outro, notation without meters. Sketch: KS.

Notes:

- The outro is played with some rubato. I can't see the one conducting, making it impossible to be sure about the meter and rhythm notation straight from CD.
- This whole transcription was included in the 2nd printed version as a "by approximation" one, with the outro notated in 5/4. After relistening in 2006 I decided to withdraw the outro, notated in this manner, and to replace it by a sketch only.

Apart from the theme, two other small excerpts are included on "The lost episodes", called "Run home cues #2" and "#3", while "The mystery disc" includes the original "Duke of prunes" theme from the movie, that would later appear on "Absolutely free" and "Orchestral favorites" (see the corresponding section). YCDTOSA V has the theme played live and "The little march". The "Run home cues #3" is a clear reference to Stravinsky's "Rite of the spring", starting with the uptight beating of a dissonant chord in a varying rhythm. The timpani is ticking eighth notes steadily, but the dissonant chord appears in different positions. This figure lasts 10/4 in total. Probably Zappa's original score has this figure subdivided into two or more bars, but straight from CD it's getting arbitrary to say how. Next the music evolves into some relaxing bars in D Mixolydian with a Cmaj7 chord moving over to a D chord. It's not the standard resolving chord (C), but it does resolve the dissonance of the Cmaj7 chord in a way. Again I can't get to a proper meter notation, this time due to the rubato manner it's being played with.

"The little march" is more remindful of Stravinsky's friendly melodic side. Zappa included a rock band execution of the "Royal march" from Stravinsky's "A soldier's tale" on "Make a jazz noise here". Almost thirty years after the "Little march" recording, Zappa presented another less short march to the Ensemble Modern, called "This is a test", originally called "Stravinsky" (see the Yellow shark section). These two pieces have in common that the scales keep changing and that key notes are mostly absent, so they are marches with a modern flavour.



The little march, opening. Transcription: KS (3rd printed edition, 2007).

Zappa did several references to Stravinsky in his career. In "Status back baby" from "Absolutely free" (1967) he's quoting some bars from Petroushka. A small section of this ballet was also performed live, as presented on the "'Tis the season to be jelly" bootleg from the same year.

In 1977 Stravinsky became part of Zappa's on stage comedy acts. During "Titties and beer" the devil, in his conversation with Zappa the biker, attempts to verify his main interest:

FZ: I'm only interested in two things. Let me see if you can guess what they are.

Devil: Well uh...uh, maybe Stravinsky.

FZ: I'm only interested in two things: titties and beer, titties and beer, titties and beer.

Devil: Wrahhh. I think I've come to the wrong guy.

The "Run home, slow" movie itself is an almost forgotten cowboy movie, cheap in various senses, though not as bad as it is mostly reported to be. It starts with villagers capturing and hanging a local villain

Hagen. His three adult children, Nell, Ritt and a hunch-back retard Kirby seek revenge. First they rob the local bank. This would require some action and only gets spoken of, just to indicate how low the budget was. Next they come after the man they hold responsible for organizing the hanging and a little shoot out follows. Ritt gets wounded and they lose their horses. Trying to escape from a posse chasing them, they have to continue on foot through the desert, accompanied by Ritt's frivolous wife Julianne. The group finds haven in a deserted farm house, where things are going from bad to worse. The film has some thirty minutes accompanied by music by Zappa, including repetitions and a sung motif. The soundtrack contains various variations upon material from "Duke of prunes" and "The little march", as well as longer parts of background music for movie sceneries.

The image shows a handwritten musical score for a piece titled "Run home, slow". The score is written on two systems of staves. The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first four bars of the first system are marked with a bracket and the handwritten text "Bars 1-4 Keep repeating". The second system consists of two staves, both in treble clef. The first staff has the handwritten text "Acc. and parallel continue" written below it. The notation includes various musical symbols such as notes, rests, and accidentals.

Run home, slow, soundtrack excerpt #1. Transcription: KS.

Soundtrack excerpts: update 2009, deposited at the I-depot, The Hague.

Handwritten musical score for "Run home, slow" by The Beatles. The score is written on six staves, organized into three systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and various fingerings (e.g., 6, 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10). There are also some handwritten annotations like "Bart repeats several times" in the third system. The score is a transcription of a guitar riff.

Run home, slow, soundtrack excerpt #2/Right there riff (1963). Transcription: KS.

C-trumpet

Vibes

Flute

C-clar.

E.H.

Bassoon

Gong

Bells

Bass drum, softly

Etc.

Run home, slow, soundtrack excerpt #3. Transcription: KS.

Notes:

- All instruments are notated as C-instruments.
- The 4/4 meter is my notational choice.
- The indication of the instrumentation can be off. I'm not that good at identifying instruments, let alone distinguishing a Bb from an Eb clarinet.



Run home, slow, soundtrack excerpt #4. Transcription: KS.

Above are four excerpts from the soundtrack that haven't been released on CD, at least not in this form. The first sample is played a couple of times during the movie. It's build over two large 11th chords in E Dorian. They are played as arpeggios and keep alternating. Over these two chords a short melancholic melody is played, depicting the depressing tone of the movie. It's related to "The original duke of prunes" in the sense that the latter is also a slow melody played over two alternating arpeggio chords (see the Orchestral favorites section for more). The second example is a merry little march of two short themes, each of one bar. Both themes exist in two variants, slightly different from each other. In a faster version

it's known as the riff from "Right there" ("You can't do that on stage anymore, vol. V"). Bars 1-2 have a chromatic element in it with the descant downwards movement D-C#-C natural-B. Bars 3-4 stay in one scale except for the F going to an F# at the end. A key note can't be identified. The third excerpt is functional music for a movie scene, rendering an atmosphere of isolation when the Hagen family is passing through the desert on foot. It's accomplished by atonal modern ensemble music in a slow hocketing style. The last example is a larger three-part melody in strict 3/4, dealing with refined harmonies. The bass line is a direct part of the harmony, being in the same rhythm. Sometimes it does this via a direct parallel movement, sometimes by following a counterpoint line and sometimes by building an arpeggio chord. The oboe is playing long held soft notes over the other two parts, becoming louder towards the end. In bar 1 this miniature starts off quite normal with a sequence of 5th chords in E Dorian; bar 2 is also made up of 5th chords. From bar 3 onwards things are gradually becoming more volatile. 7th and larger chords enter the picture, or chords with passing-through notes, depending on how you would like define things. Notes become natural and sharp again. The melody sometimes jumps, for larger parts it moves as a wave.

Both above soundtracks are uneasy to obtain. Apart from the "Run home, slow" examples on his own CDs, most Zappa fans only know of the existence of these scores. As for most of his projects, each one brings out new aspects of his musical horizon, and this also applies to these two early ones. I only got to know these works better in 2008, being a sort of revelation.

Other tracks from The mystery disc

The music from "The mystery disc" was originally released in the shape of two bonus albums for "The old masters vol. I and II". In 1998 it was released by the Zappa Family Trust (ZFT) as an individual CD. Tracks from this CD are coming by in this section and the Projects section. In total the following songs are included in this study, next to the tracks from above:

- "Original Duke of prunes": this piece gets dealt with in the Studio tan section.
- "I was a teenage maltshop": the demo for this opera gets described in the Projects section.
- "Metal man has won his wings": another blues improvisation with Don Van Vliet, included in the Paul Buff section.
- "Bossa Nova pervertamento": this title is included in the same section.
- "Speed-freak boogie": two examples from this solo are included in the Paul Buff section.
- "Mondo Hollywood": an excerpt from this solo is included in the Projects section.
- "Agency man": the opening of this song gets dealt with in the Uncle Meat section.

Singles (1962-1964)

In 1961 Zappa first met Paul Buff, who was running a recording studio at Cucamonga. Paul was one of the first to operate a multi-track recorder. Their working relationship intensified in 1963, when they began collaborating for releasing singles. Zappa was involved as player, producer and songwriter. Their biggest success became Buff's Tijuana surf, with Zappa's Grunion run on the b-side. In 2009 Paul opened his Pal and Original sound archives on line, bringing to the public some yet unreleased recordings by Zappa. The money coming in from the Run home, slow, movie gave Zappa the opportunity to take over Buff's studio. He started working on a film project himself, but got thwarted by local officials. A set-up got constructed for arresting him for recording pornographic material. He got a minor sentence and actually had to spend a couple of days in prison. This was sufficient to block his business in Cucamonga.

PAL AND ORIGINAL SOUND: WORKING WITH PAUL BUFF

Zappa soon realized that he would never make a living out of modern compositions and at the age of twenty he started composing rock music and jazz. He continued playing guitar in several bands and started to record pop and jazz music in a studio called Pal Records in the small desert town Cucamonga, owned by Paul Buff. After Zappa purchased the Studio in 1964 it was renamed as Studio Z.

Take your clothes off while you dance

One of the early Cucamonga tapes to survive is "Take your clothes off while you dance" from 1961. This song would first appear on "We're only in it for the money" and "Lumpy gravy". The original recording is included in "The lost episodes", where it is described as a jazz composition. Other than in the "Run home slow theme", the jazz effect lies here more in the accompaniment than in the melody itself. Furthermore the choice of instruments and soloing in it are typically jazz. On the "We're only in it for the money" version with lyrics however, these jazz ingredients are gone and the piece has become a pop song. This version is another example of Zappa's returning use of parallels, here forming fourths, thirds and a few fifths. It's in C Dorian. In bars 11-12 a sequence of minor thirds is formed, thus in a more chromatic set-up. For the closing chord Zappa chose to land on VII instead of I.

Paul Buff: "He just came in one day in 1960, when he was around 20, as a person who wanted to record some jazz. He had some musicians, and wanted to rent a studio. Probably the first year I was associated with him he was doing a combination of recording jazz, producing some jazz records, and was also writing some symphonic material for a local orchestra that was supposed to record some of it. He was very jazz-oriented ... He played clubs, and played all the jazz standards ... He did a lot of original compositions, and he'd play things like 'Satin doll' for a few dollars and a few beers" (Lost episodes booklet).



Take your clothes off while you dance (1961 version), theme. Transcription: KS (2nd printed edition, 2001).

Any way the wind blows

Also on "The lost episodes" is a 1963 recording of "Any way the wind blows", that would later appear on "Freak out" and "Cruising with Rubin and the jets". It's a regular two-theme pop song with chord progressions. The opening theme is built upon a I and VI alternation in G. The second theme is accompanied by sung "doo-wop" harmonies.

The recording shows Zappa as a multi-instrumentalist, playing bass, drums and guitar. Paul Buff was a pioneer in using a multi-track recorder, making things like this possible by overdubbing. I'll get back to overdubbing in the Hot Rats section.



Any way the wind blows (1963 version). Transcription: KS (2nd printed edition, 2001).
 Note: the sung melody is actually an octave lower than I notated above.

Why don'tcha do me right

In collaboration with Greg Russo, Paul Buff has started a project to open up his archive for the public in 2009. It carries the title "Paul Buff presents the Pal and Original Sound studio archives". The collection got eventually divided over 20 CDs, all downloadable at <http://www.cdbaby.com> (image of Vol. I is shown on-line). The price of a dollar per song or 10 dollar per CD doesn't have to stop anybody. The collection contains, among many others, various rarities in which Zappa had some part, either as songwriter or as producer or as guitar player. For an overview, visit http://globalia.net/donlope/fz/related/Paul_Buff_Presents.html. They fill in the gaps regarding the singles that were left by for instance the "Cucamonga years" CD from the next section.

Handwritten musical notation for "Why don't you do me right" in 12/8 time. The first system, labeled '1', shows three staves: Bass (Staff 1), Treble (Staff 2), and Bass (Staff 3). The lyrics "I know..." are written under Staff 1. The second system, labeled '4', shows three staves: Bass (Staff 1), Treble (Staff 2), and Bass (Staff 3). The lyrics "As bar 2" are written under Staff 1. The notation includes various musical symbols such as notes, rests, and accidentals.

Why don't you do me right (Pal Studio), section. Transcription: KS.
All three transcriptions: update 2010, deposited at the I-depot, The Hague.

There are a few previously unreleased pieces included as well. One of the included tracks is an early studio jam version of a piece called "Why don't you do me right". It's a song that, with this one added, now exists in three versions that are much different in character. It's build around a single lick in 12/8 with various variations upon it. The different phrases of the lyrics always have two accents. In the examples below the texts are for instance "I KNOW you're tryin' to WRECK my life" or "why DON'T you do me RIGHT". In the Pal Studio version the downbeat lies at the first accent, which is determined by how the lower accompanying guitar plays in staff 3. The accentuated notes are indicated. Particularly bar 2 leaves no other option than putting the downbeat at this point. In both the "Joe's XMasage" and "Absolutely free" recordings however the downbeat lies at the second accent of the phrases of the lyrics. Both the Pal Studio and "Absolutely Free" are in G minor (or Dorian, the E/Eb that makes the difference is avoided). The "Joe's XMasage" version, another studio jam, is in F Dorian and played much faster. It contains two vocal and two instrumental parts. Zappa sings the notes in the mid-range (staff 2). In the CD's liner notes a certain Floyd gets credited for the part in staff 1. He either sings the low notes (bar 1) or the high notes (from bar 2 onwards). The rhythm of the main phrase on "Joe's XMasage" is slightly different, in the sense that "don't" is song before beat. This syllable thus gets extra long. The accompaniment here is basic. The guitar is mostly playing a steady Fm chord on beat, every now and then alternated by the Bb chord. The piano is more improvised like and only vaguely audible (like in staff 3 of bar 6). The version on "Absolutely free" is the final version, released by Zappa in 1967. At first only as a single, later also on the CD re-release of "Absolutely free". For this one Zappa gave the song more body by including a newly written bass line (staff 3) and a guitar solo half way. For the bass he applied a fuzztone, as he had first done for the "Jessie Lee" single from 1964.

1 Fast

mf - - right - -

Why don't - -

mf Why don't - -

As bar 1

Etc.

mp

15

mf

Why don't - -

As bar 1

Etc.

p

As bar 1

Etc.

Why don'tcha do me right (Joe's XMasage), section. Transcription: KS.

I

II

Why don'tcha do me right (Absolutely free), section. Transcription: KS.

Walkin' out - Waltz

Next are two examples of recordings uniquely preserved via Paul Buff's archive. Both have Zappa soloing over familiar patterns. The first one ("Walkin' out") is mainstream pop, using varying scales. It starts in D Mixolydian in bars 1-2 with the chord progression I-VII-I. This progression is repeated in bars 3-4, but now in A Mixolydian. Bars 5-6 repeat the pattern of bars 1-2. In bars 7-8 we have I-VII-I in E Mixolydian. From bar 9 onwards we get at a new block. It's in A Mixolydian with a two-bars progression I-VI-VII-VII-I-VII.

it's in 3/8. Stylistically it has nothing in common with the 19th century waltzes. "Sofa" and "Strictly genteel" are later pieces in 3/4 that are closer to traditional waltz writing. This one is typical jazz in a smaller combo form, a rather unique recording in Zappa's oeuvre. It supports what Paul Buff said above that Zappa at that time played the jazz standards. For the accompaniment it has a so-called walking bass part and chords that sometimes deviate a little from the main key by playing altered notes. The drummer mainly uses the cymbals. The main key is D Dorian for bars 1-14 and D Mixolydian for bars 15-21. Above to the right: Zappa playing guitar around 1963.

Speed-freak boogie

"Speed-freak boogie" is an instrumental track with only guitars. It can be found on "The mystery disc" as a recording from 1962. Zappa plays the lead guitar and rhythm guitar, while Doug Moon gets credited for a second acoustic rhythm guitar. This must be the bass line then. It's in E Dorian; in bars 2-3 of the example the lead guitar is for a moment playing chromatically. The first example is the opening of this piece with the bass line getting identically repeated. The second example is from the middle of the song. Now you've got four parts. The bass has started varying its theme. The lead guitar is getting really high. Seen the range of this lead guitar in both examples it's most likely that Zappa doubled the frequency of staff 1, but not the speed. When you play the second example an octave lower, it gets normal, but when you would turn down the speed to half as fast too, it becomes unnaturally slow. Probably Zappa turned up the speed to a degree. The bass line goes normal. The third "normalized" midi file (on-line version) has staffs 1 and 3 of the second example an octave lower and the speed of the whole brought back to 85 % of CD version.

Speed-freak boogie, opening. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

12

Handwritten musical score for measures 12-13. The key signature is G major (one sharp). The top staff is for Viola (labeled 'vva') and the bottom staff is for Cello/Double Bass (labeled 'Repeats'). Measures 12 and 13 contain complex rhythmic patterns with triplets and sixteenth notes.

14

Handwritten musical score for measures 14-15. The key signature is G major. Measures 14 and 15 continue the complex rhythmic patterns with triplets and sixteenth notes.

16

Handwritten musical score for measures 16-17. The key signature is G major. Measures 16 and 17 continue the complex rhythmic patterns with triplets and sixteenth notes.

18

Handwritten musical score for measures 18-19. The key signature is G major. Measures 18 and 19 continue the complex rhythmic patterns with triplets and sixteenth notes. The bottom staff is labeled 'Asbar 7'.

Previous page: Speed-freak boogie, section. Transcription: KS

On "The mystery disc" it gets described as "an example of multiple overdubs and half-speed recording, circa 1962. F.Z. sped-up lead and rhythm guitar, Doug Moon, rhythm acoustic guitar". I know too little of recording techniques to tell how exactly "Speed-freak boogie" got into being.

Metal man has won his wings - Tiger roach

"The lost episodes" and "The mystery disc" are not only of interest for Zappa's early history, but also for the beginning of Don Van Vliet's career. They were friends since highschool and their relationship went up and down afterwards. Sometimes they collaborated, sometimes they lost contact with each other. To the right a photo of them from the sixties by Barrie Wentzell (used with permission). I already included "Lost in a whirlpool" in the Zappa's teens section, very likely the oldest recording of them playing together. Next are two more examples of blues pieces.

Both songs are following the blues pattern in its standard form. They are of interest for Zappa trying to achieve a raw blues sound during his soloing. He send a demo tape to a record company, where it got rejected for sounding "distorted". This was happening in 1963 and the guy involved couldn't have had an idea what role this type of "distortion" would get to play in rock music. It's a bit like fermenting foods. Mostly it gets really rotten, sometimes something very new and special comes out of it. It's something I can't duplicate in midi format, so the two files from the on-line version of this study represent the "undistorted" version. Both songs are also examples of switching between major and minor, a factor that happens more often in blues. I've notated "Metal man has won his wings" in E Mixolydian, but it can just as well be notated in E Dorian (the example contains a section with IV-I-V-IV-I from the blues scheme). The G natural and G sharp are both being used without one of them getting the upper hand. The meter is 12/16, being four subdivided into three, but sometimes you can also encounter beats subdivided into two. "Tiger roach" is basically E Dorian, but with occasionally major chords turning up. Bars 1-4 are played along the Em chord, bar 9 on the other hand features the E chord. In bar 10, step V of the blues scheme, a B chord from E major is played instead of the Dorian Bm chord. Upon steps I and IV it's almost solely the minor pentatonic scale that is being used, so this example can also be seen as blues involving minor pentatonic blocks. The rhythm section is playing in a very elementary manner through the blues scheme, almost like a schoolbook example. Its straightforwardness gets to a point compensated by the fast tempo. The only notable thing about the rhythm is the meter change. It moves from 4/4 to 3/4 in the fourth bar of the scheme and back to 4/4 in the eighth bar of the scheme. The example above contains one complete cycle of the blues scheme, as played at the end of this song. More on blues in the Imaginary diseases and Bongo fury sections.

On both recordings Zappa credits only himself as guitar player, which means that he must have overdubbed his original guitar track one or two times with another guitar part. Don is singing in his peculiar sharp nasal manner, sometimes taken to the point of shouting loud. The lyrics were all improvised on the spot and derived from comedy book pages. At this point they tried to get a record contract as The Soots with songs as included in this section. Eventually they succeeded on their own, shortly after each other. Zappa and Beefheart are both considered to be avant-garde composers by many. Musically they have little in common. Beefheart had his starting point in pop-music, but developed it towards an innovating personal style. His characteristic songs include frequent changes of motives, where the rhythm section is playing its own part instead of obeying to the standard support function they have for the lead instruments. At first hearing it can make some of his compositions sound as if he is trying to play two songs at once. Zappa was the more intellectual composer, who wrote scores and who was multi-everything in about every aspect. Their names are closely tied together. Beefheart is often coming by in articles about Zappa. Since Zappa was commercially more successful and better known, it's virtually impossible to read

something about Beefheart without Zappa being mentioned. More on their collaboration in the Bongo Fury section.

The image shows a handwritten musical score for a section of the song "Metal Man Has Won His Wings". The score is written for four parts: Don (vocals), Guitar (two staves), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, measures 1-5 and 6-10.

Measure 1: Don has the lyrics "Whaka~". The Guitar part has a melodic line with a "2" (finger) and a "16" (bass line). The Bass part has a similar melodic line.

Measure 2: Don has the lyrics "Looking~". The Guitar part has a melodic line with a "2" (finger) and a "16" (bass line). The Bass part has a similar melodic line.

Measure 3: Don has the lyrics "Good~". The Guitar part has a melodic line with a "2" (finger) and a "16" (bass line). The Bass part has a similar melodic line.

Measure 4: Don has the lyrics "Ova~". The Guitar part has a melodic line with a "2" (finger) and a "16" (bass line). The Bass part has a similar melodic line.

Measure 5: Don has the lyrics "Ova~". The Guitar part has a melodic line with a "2" (finger) and a "16" (bass line). The Bass part has a similar melodic line.

Measure 6: Don has the lyrics "Others repeat bar 1". The Guitar part has a melodic line with a "2" (finger) and a "16" (bass line). The Bass part has a similar melodic line.

Measure 7: Don has the lyrics "As staff 3". The Guitar part has a melodic line with a "2" (finger) and a "16" (bass line). The Bass part has a similar melodic line.

Measure 8: Don has the lyrics "As staff 3". The Guitar part has a melodic line with a "2" (finger) and a "16" (bass line). The Bass part has a similar melodic line.

Measure 9: Don has the lyrics "As staff 3". The Guitar part has a melodic line with a "2" (finger) and a "16" (bass line). The Bass part has a similar melodic line.

Measure 10: Don has the lyrics "As staff 3". The Guitar part has a melodic line with a "2" (finger) and a "16" (bass line). The Bass part has a similar melodic line.

Metal man has won his wings, section. Music: FZ, words: Don Van Vliet. Transcription: KS (update 2016, deposited at the I-depot, The Hague).

Fast

1

Don

ugh-ah-

What's--

Guitar

Bass

As bar 1

As bar 1

5

Don

Guitar

Bass

9

Don

Guitar

Bass

Tiger roach.

Tiger roach, end. Music: FZ, words: Don Van Vliet. Transcription: KS (update 2016, deposited at the I-depot, The Hague).

CUCAMONGA YEARS: SINGLES AND BROADCAST MUSIC

Next to movie scores, singles, radio and TV appearances were giving Zappa opportunities to make himself and his music known to the public. It would last till 1966 before he had a regular record company contract, by many seen as the start of his career as a pop star. But when you're adding everything up from all available sources, a lot had already happened before 1966, sufficient to spend five sections of this study on the period 1958-1965.

BROADCAST MUSIC 1962-1963

Steve Allen show - Mount St. Mary concert - Opus 5

Frank Zappa and Steve Allen Zappa applied several times in vain for a guest appearance with his band on the Steve Allen show, a then popular TV talkshow. When he suggested an absurdity for playing "Bicycle for two" he did get in. The tape has been kept completely in the Channel 5 archives (still to the left, 1962). Zappa's appearance lasted 13 minutes, doing some funny entertainment with Steve Allen cooperating. The music was a collage of Zappa and Allen extracting sounds from the bikes with their hands, bows and drumsticks. Along with it came a pre-recorded tape with among others Zappa's first wife playing a clarinet, electronically mutated. The orchestra could improvise and were asked to "refrain from musical tones" by Zappa.

Experimental collage music was also on the program for the Mount St. Mary concert from 1963. This time it was serious. Zappa spend quite some time explaining to the audience what the set-up of the different pieces was. A necessary move, that helped to make the audience receptive to the ideas presented. The centre piece was "Opus 5". Zappa had written out separate music for the piano and three different groups from the Pamona Symphony Orchestra, the music divided over several smaller theme blocks. First the three and a half minutes piano part was played separately. It's entirely atonal, playing with motifs, intervals and tempi. Presented below is a section taken from it. The piece has the character of a written out improvisation. It's through-composed without central themes. Bars 1 and 2 are variations upon each other. Bar 3 is transitory. Bars 4-11 form a sequence in 4/8. Bars 12-16 are a sequence in 3/8.

The other groups had similar sheet music. The conductor of each group could indicate what block to play at will, pause or ask his group to improvise. Thus the piece is highly flexible. It would sound different each time played. Anew a pre-recorded tape with modified sounds was included as part of "Opus 5". Zappa presented a section of the tape played solo as well. After the short intermission of the one hour concert "Opus 5" was played in full. The "Mount St. Mary concert excerpt" on "The lost episodes" is made up of sections from its execution. Without Zappa's introduction it sounds as a nice but rather haphazard collage of sounds. With it the idea of the experiment becomes understandable. The concert got broadcast by the L.A. radio station KPFK. Though the original tape is not present anymore in their archives, the concert has survived because one or maybe more people made a cassette recording of the broadcast.

Handwritten musical score for Opus 5, piano part, section. The score is divided into three systems. The first system is marked "Tempo I, moderate" and "Tempo II, a bit faster". The second system is marked "Tempo I" and "Tempo III, much slower". The third system is marked "15ma-->". The score includes treble and bass staves with various musical notations such as notes, rests, and accidentals.

Opus 5, piano part, section. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

SINGLES 1962-1964, OVERVIEW

During his stay in Cucamonga Zappa cooperated with Paul Buff and others to release various singles for the local market. They contain traditional rhythm and blues and doo-wop music with fantasy group names as "Baby Ray and the Ferns". Presented below are "Memories of El Monte" for a doo-wop example and "Grunion run" for a track with the bass following the blues scheme. These singles are some of the few recordings that the Zappa family trust doesn't have the copyrights of. During recent years these tracks have appeared on small labels with titles as "Cucamonga Years" or "Rare Meat". Listed below are the ones for which Zappa contributed in songwriting. The artist on the B-side is the same as on the A-side, unless indicated. Three of them have had some success. "Memories of El Monte" got a few times re-released or included in doo-wop collections. On the "Cucamonga years" CD it's attributed to 1962, other sources state that it stems from 1963. Paul Buff's "Tijuana surf" became a hit in Mexico with Zappa's "Grunion run" on the flip side (to the right an issue as EP, anonymous eBay posting). "Love of my life" is the one that Zappa would re-record three times later on. The single version was brought out by David Aerni. It had a newly recorded vocal part in it with revised lyrics. As it comes to whether this was done with Zappa's approval, he wrote me in May 2011 assuring that "I had the greatest respect for FZ and would have never done anything without his approval. This was many years ago and I don't remember the circumstances, but rest assured nothing was done without Frank's approval." The preceding first recording, that is included in the ZFT release "Greasy love songs", has exactly the same lyrics as Zappa's later versions. Paul Buff mentions in his comment upon the single (<http://www.cdbaby.com/cd/PaulBuffVariousArtists>) that the original

recording was sung by Ray Collins, so that's very likely the "Greasy love songs" one featuring Ray Collins and Mary Gonzales. Of the two midi examples, included on-line without much further comment, the first ("Memories of El Monte") is a doo-wop song by Zappa and Ray Collins and the second one ("Grunion run") a blues instrumental in C Dorian.

Singles from 1962 - Breaktime - Memories of El Monte

Breaktime, section (R. Williams, P. Buff, Zappa). Transcription: KS (update 2011, deposited at the I-depot, The Hague).

A Sixteen (M. Travis) by The Masters

B Breaktime (R. Williams, P. Buff, Zappa)

The instrumental "Breaktime" is a joint improvisation by Ron Williams, Paul Buff and Zappa. If I'm not mistaken Ron Williams is playing the first guitar in the transcription and Zappa the second. The transcribed section contains traditional fifties rock over a walking bass line. It has no clear key note, but tends towards C Dorian for its last two bars at the end. Both Williams and Zappa are playing on beat consistently and their style is the same. Williams even copies a lick by Zappa. Zappa plays G-C-Bb-G-C-D, starting on beat 4 in bar 2. Williams repeats this as G-C-Bb-G-C-Eb, starting on beat 4 in bar 3.

"Breaktime" was recorded a couple of months after the "Greatest sinner" score, but released earlier. It thus has the credit of being the first Zappa recording to reach the market.

"Memories of El Monte" is in 6/8. The harmony follows a traditional cadence in G: I-IV-V and next via C+E back to I. Staves 2-3 represent the doo-wop harmony vocals.

Handwritten musical score for a song. The score is written on five staves. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "I'll all-a-lohe-... Feeling... Etc. Chord: G G". The notation includes various musical symbols such as notes, rests, and dynamic markings like "mp".

Staff 1: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "I'll all-a-lohe-...".

Staff 2: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "Feeling...".

Staff 3: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "Etc.".

Staff 4: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "Chord: G G".

Staff 5: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "Embassa".

Handwritten musical score for a song. The score is written on five staves. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "Chord: C D CM3rd G G C D CM3rd". The notation includes various musical symbols such as notes, rests, and dynamic markings like "mp".

Staff 1: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "Chord: C".

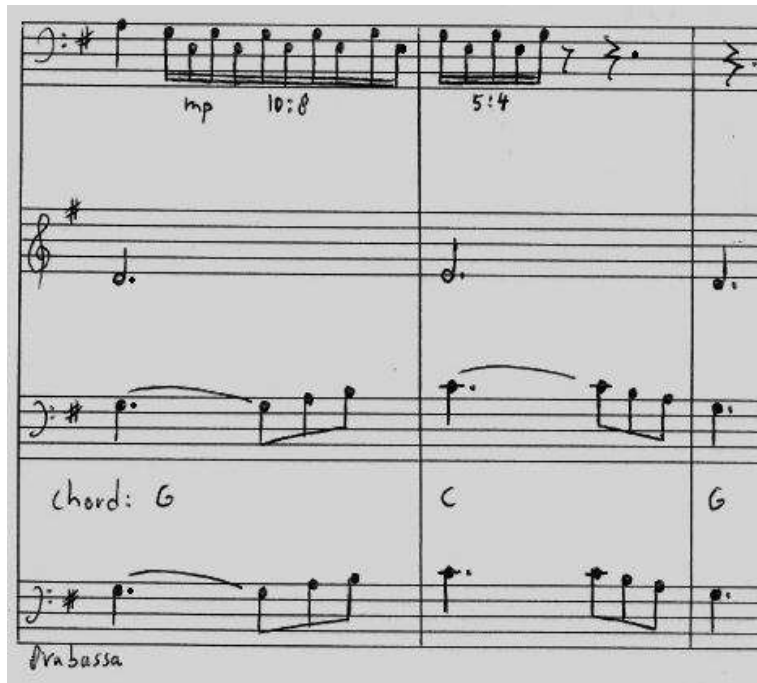
Staff 2: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "D CM3rd".

Staff 3: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "G".

Staff 4: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "G".

Staff 5: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "C D CM3rd".

Staff 6: Treble clef, key of D major (F#), 6/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "Embassa".



Memories of El Monte, opening (Zappa/Collins). Transcription: KS (3rd printed edition 2007).

A Memories of El Monte (Zappa, R. Collins) by The Penguins
 B (depending on release)

Singles from 1963 - Love of my life - Grunion run

A Tell me (K. Williams) by Ron Roman
 B Love of my life (Zappa, D. Aerni)

The single version of "Love of my life" used to be an obscurity, not included in any CD collection till it was made downloadable by Paul Buff (see above). You can find images of the various singles in Greg Russo's Cosmic Debris book. It has the lyrics adapted by David Aerni as mentioned above, which is why you see his name between brackets on only this version. The other three versions, that are available in Zappa's CD collection, are by Zappa alone. The first stems from "Cruising with Ruben and the Jets". On this album it's a straightforward performance with a doo-wop voice in the bass all through. The chords are played as continuous eighth notes in a 12/8 meter, or - when you're notating in 4/4 - ongoing triplets. Ian Underwood thus gets credited for playing these killer triplets. They are killing, not because there's any difficulty in them, but for their repetitiveness. Zappa deliberately sought for simplicity on this album. In the above "Tinsel town rebellion" version the doo-wop element is mostly gone, only present in the bass voice of the introductory bars 1-4. The chords are now played in an improvised manner. For the main theme the basic pattern is an alternation of an E and an Fm chord in E. For the second theme from bar 13 onwards it's A, Am, E etc. Another ear catching ingredient is the audacious falsetto voice. Towards the end the singer here (Bob Harris) gets an extra applause for his exuberance. The last version from "YCDTOSA IV" was recorded at the Mud Club, N.Y.C. The sound quality is less, apparently recorded with some two track recorder at hand, but it nicely represents the atmosphere of playing in a smaller club house. It goes much like the "Tinsel town rebellion" version, though the falsetto voice is absent.

Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The score is divided into three systems, each with a measure number in a box.

System 1 (Measure 1):

- Vocal Line:** Ah —, Love of — Thank you.
- Bass Line:** Dadom. —
- Piano Accompaniment:** Includes a section labeled "Like bar 1" and "Like bar 1".

System 2 (Measure 14):

- Vocal Line:** Others: Like bar 2
- Bass Line:** Love of my life,
- Piano Accompaniment:** Includes a section labeled "Like bar 1" and "Like bar 2".

System 3 (Measure 7):

- Vocal Line:** Like bar 1
- Bass Line:** As bar 5
- Piano Accompaniment:** Includes a section labeled "Like bar 2" and "Like bar 1".

Love of my life (1981), opening. Transcription: KS and others (update 2009, deposited at the I-depot, The Hague).

This specific Tinsel town rebellion version is transcribed by me; the basic melody is also present in the Ludwig study and two arrangements send to me by Stefan Boerboom and Irma Haerkens.

A How's your bird (Zappa) by Baby Ray & the Ferns

B The world's greatest sinner (Zappa)

A Dear Jeepers (Zappa) by Bob Guy

B Letter from Jeepers (Zappa)

A The big surfer (Zappa) by Brian Lord & the Midnighters
 B Not another one! (D. Aerni, P. Buff)

A Hey Nelda (Zappa, R. Collins) by Ned & Nelda
 B Surf along (Zappa, R. Collins)

A Tijuana surf (P. Buff) by The Hollywood Persuaders
 B Grunion run (Zappa)

Handwritten musical notation for the Grunion run, opening. The notation is in 12/8 time, key of B-flat major. It consists of three systems of staves. The first system shows the first four bars, with a circled '1' above the first bar. The second system shows bars 5-8, with a circled '4' above the first bar. The third system shows bars 9-10, with a circled '8' above the first bar. The notation includes treble and bass clefs, notes, rests, and various annotations such as 'Bar 1 repeats', 'Repeats', 'Bass plays parallel 15ma bass', and 'Bar 4 repeats'.

Grunion run, opening. Transcription: KS (3rd printed edition 2007).

The blues scheme here is: I (bars 1-4), IV (bars 5-6), I (bars 7-8), V (bar 9), IV (bar 10) and back to I

again in bar 11. Notable is the change of the rhythm in bars 9 and 10 via the accentuated notes, while the bass keeps using the standard subdivision of a bar into 4.

Singles from 1964 - Jessie Lee

A Every time I see you (Zappa, R. Collins) by The Heartbreakers

B Cradle rock (W. Galleges)

A Mr. Clean (Zappa) by Mr. Clean

B Jessie Lee (Zappa)

Handwritten musical score for "Jessie Lee" by Frank Zappa. The score is written on ten staves, organized into two systems of five staves each. The top system (staves 1-5) includes vocal lines and instrumental parts for guitar, bass, and drums. The bottom system (staves 6-10) continues the instrumental parts. The score is in 4/4 time and features various musical notations including notes, rests, accidentals, and dynamic markings. A bracket on the right side of the first system indicates that bars 1-2 repeat. The score is marked with a "1" in a box at the beginning of the first staff and a "2" in a box at the beginning of the sixth staff.

Jessie Lee, section. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

Jessie Lee is a short rather simple song with only one theme. The bass pattern repeats every four bars, whereas the chords do a two bar alternation of I and VII in G Mixolydian. The fuzz bass moves as: G (bar

2) an octave up to F (bar 3), via C back to G (bar 4), via A a second lower to F (bar 5) and via A to the starting point F again (bar 6). In the Barry Miles biography there are quotes of both Buff and Zappa about the fuzztone bass in this song. Buff: "Zappa loved the sound, I thought it was just ugly noise". Zappa: "He (Buff) had the first fuzztone I ever saw. He had taken the pre-amp from a phonograph and he was running a Sears-Roebuck bass through it. And it was a great fuzz bass. That was the first time I ever saw anybody do a direct fuzz on a recording." He would use the fuzz bass one more time on "Why don't you do me right" (included in the "Absolutely free" CD).

THE MYSTERY DISC #2: PROJECTS

In the summer of 1964 Zappa received the fee for his scores for the Run Home Slow movie and got some financial capacity. He took over Studio Z from Paul Buff, achieved second hand filmmaking equipment and bought a pick-up truck. He had a driver's license for a while before he let it expire in 1967, because he didn't feel like standing in line for four hours anymore to have it renewed (CNN interview with Larry King, 1989). He now aimed at bigger projects than releasing singles.

I WAS A TEENAGE MALT SHOP

The first idea was to write the music and script for an album featuring a teenage opera, called "I was a teenage maltshop". In December 1964 a demo was turned down by the record company he had contacted earlier, so the project didn't get completed. Nevertheless it can be reconstructed to a degree from the "Mystery disc" and later albums by Zappa himself, "Joe's XMasage" by the ZFT and bootleggers, who apparently got a hand on copies of the demo. Biographer Neil Slaven describes the demo in his book and it used to be mostly known via the Apocrypha bootleg. Since 2009 these tracks have become part of the "Beat the boots III" series, downloadable at amazon.com and i-tunes. They can be found on disc I from this set. The pieces that are part of it or related to it are:

- Joe's Xmasage: The uncle Frankie show. This is a local radio presentation by Zappa about the story of the opera and various alternative plots.

I was a teenage malt shop

- Mystery disc: I was a teenage malt shop. This would have been the intro for the opera, an easy going piece for piano with some guitar and drum accompaniment. When he started with following the harmony classes at his high school he first only had the school's piano available to check out how the notes on paper sounded. He never became a good keyboard player, but this type of playing he could do himself. "Zoot allures" is another album with him playing keyboard parts. There was a piano present at Studio Z and later on in the sixties he would buy a Bösendorfer. "I was a teenage maltshop" starts in D Dorian because of the D pedal note, held during bars 1-4. Over this pedal note a IV 7th-VII-IV-(VII or II)-IV progression gets played. Without the D it goes more like a normal cadence in G Mixolydian, so the D is a bit of a stranger here. Bars 5-8 are in C and bars 9-10 in D major or Mixolydian (there's no C or C# to determine which one is it), again because of the lower bass notes.

His compositions specifically for piano are few. The specific purpose of the Bösendorfer was to try out orchestral scores, as you can see him doing with Ian Underwood in a 1971 VPRO documentary about the making of "200 Motels". This one you can try as an untalented player. A lot further go the two piano pieces from "Burnt weeny sandwich" (1970) and the piano duet "Ruth is sleeping" from "The yellow shark" (1993). Examples are included in this study.

- Mystery disc: The birth of Captain Beefheart.



I was a teenage maltshop. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

Note: after relistening I noticed I've notated the F in the wrong register a couple of times: in bar 5 the F is an octave higher and in bars 6-8 it should be an octave lower.

Status back baby

- Absolutely free/The Pal and Original Sound studio archives: Status back baby. A regular popsong in 4/4 (or 12/8 for notational ease to avoid the many triplets in 4/4). The demo version is present in the Pal and Original Sound archive (see the previous section). This original version, that carried the title "I'm losing status at the high school", was sung by Allison Buff. Zappa overdubbed her voice by a track, that is sped up an octave. It goes synchronous so it was either sung over this piece played half speed or Zappa already had means to change the speed without affecting the pitch. This version begins in Eb Mixolydian in bars 1-3 and then continues in F minor. On "Absolutely free" the accompaniment goes different and there are several interrupting extra bars, of which a quote from Stravinsky's "Petrushka" has drawn the most attention. The latter version begins in C and has some meter changes.

The image displays a handwritten musical score for guitar, organized into three systems of staves. The notation includes various musical symbols such as treble and bass clefs, time signatures (12/8, 6/8), and notes with stems. Handwritten annotations in cursive provide additional context:

- System 1:**
 - Staff 1: Treble clef, 12/8 time signature. Notes are grouped with stems.
 - Staff 2: Treble clef, 12/8 time signature. Notes are grouped with stems.
 - Staff 3: Bass clef, 12/8 time signature. Notes are grouped with stems.
 - Annotations: "Bar 1" is written between the first and second staves. "repeats alike" is written between the second and third staves. "plays parallel as in bar 1" is written between the second and third staves.
- System 2:**
 - Staff 1: Treble clef, 6/8 time signature. Notes are grouped with stems.
 - Staff 2: Treble clef, 6/8 time signature. Notes are grouped with stems.
 - Staff 3: Bass clef, 6/8 time signature. Notes are grouped with stems.
 - Annotation: "Repeats" is written between the second and third staves.
- System 3:**
 - Staff 1: Treble clef, 6/8 time signature. Notes are grouped with stems.
 - Staff 2: Treble clef, 6/8 time signature. Notes are grouped with stems.
 - Staff 3: Bass clef, 6/8 time signature. Notes are grouped with stems.
 - Annotation: "Bass" is written between the second and third staves.

Previous page: Status back baby, theme. Transcription: KS (update 2007, deposited at the I-depot, The Hague).

Note: the beats of the 12/8 meter are here divided into two times 3/16 instead of three eighth notes.

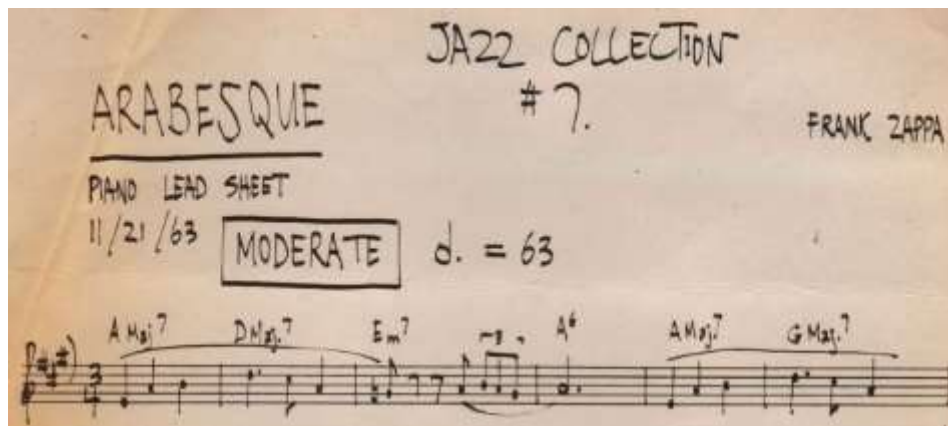
Regarding conventions notating in 4/4 would be better, but then you would have to notate triplets all the time.

- Bootleg copies of the demo: Ned the mumbler. The third series of "Beat the boots" legalized a number of historical recordings, like this title and the next, though still with the original bootleg quality. Below a screenshot from amazon.com.

Toad of the short forest - Arabesque

- Weasels ripped my flesh/Bootleg copies of the demo: Ned has a brainstorm, including the opening theme from Toad of the short forest. The basic melody of this song on the demo is about the same as on "Weasels ripped my flesh". The accompaniment on the latter is richer and "Weasels ripped my flesh" has two introductory bars with three parts prescribed. For the other bars Zappa probably indicated bass pedal notes and chord types.

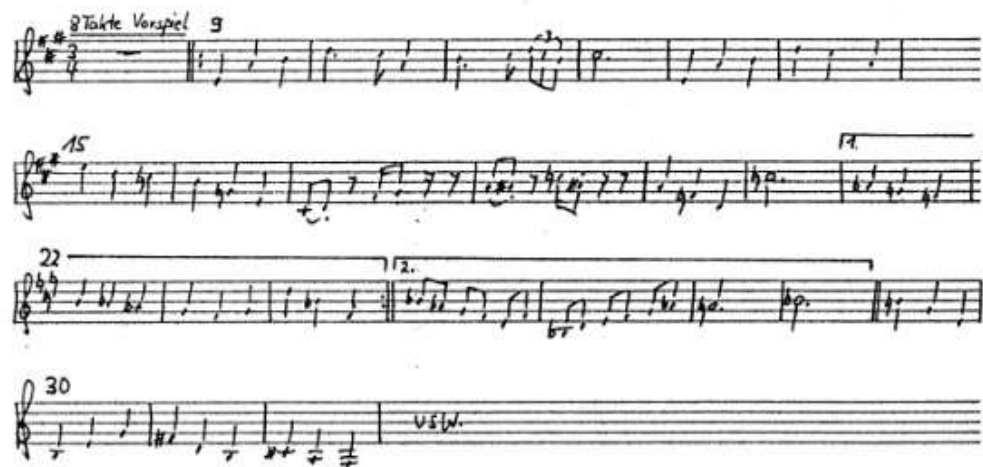
This opening melody is in 6/8. It starts with 7 bars maintaining the key of A. That is Zappa (and also Wolfgang Ludwig) notated this song in A, taking the first Amaj7 chord as decisive. Zappa didn't write out all the details and a G, altered to natural, turns up first in his bar 3. The "Weasels ripped my flesh" version, however, has an additional intro of four bars using a G natural only. So Brett Clement (in his response to me) has a good argument for saying that at least this last version is better identified as A Mixolydian. Next the melody begins to shift through various scales rapidly, till the opening returns in bar 13. On "Weasels ripped my flesh" this melodic opening gets followed by a polyrhythmic section, with Zappa himself explaining what's going on. The rhythm section is using two meters simultaneously, whereas an improvising sax is "blowing its nose". See the counterpoint #2 section for transcribed examples in this study of such polyrhythms like "9/8 objects".

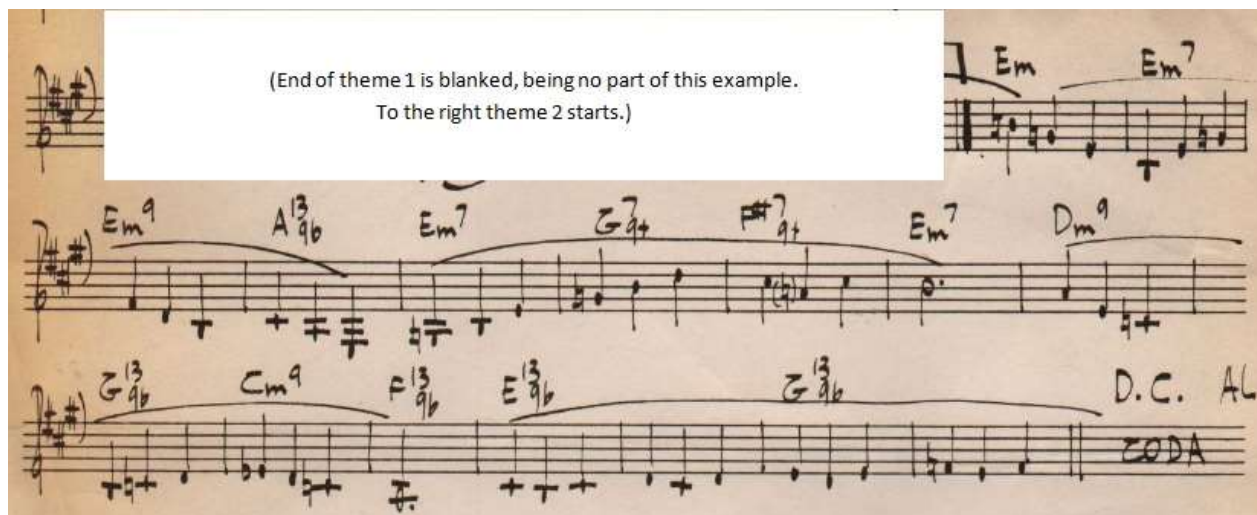


Arabesque/Toad of the short forest, opening bars (original score)



Toad of the short forest, opening. Transcription: KS (basic theme by Wolfgang Ludwig, 1992, see below). (update 2008, deposited at the I-depot, The Hague).





Arabesque/Toad of the short forest, theme 2 (original score).

In 2016 I found a copy of Zappa's own handwritten score of "Toad of the short forest" on the net. It was sent in by Zappa as part of a jazz collection set. It's his seventh piece for this set. The composition is dated as 21 November 1963 and at that time it carried the title "Arabesque". Zappa himself notated this piece in 3/4, corresponding with one time 3/8 in my transcription from above. The tempo is described as moderate with the metronome tempo included (63 dotted half notes per minute). Other than theme 1, theme 2 has a very straightforward 3/4 rhythm. A thing that's remarkable is the rich chords of theme 2, going up to 13th chords. There are a couple of examples in this study that show that Zappa's harmonies, when he originally put them on paper, are much denser than when the band recorded them for their first album release. In the Uncle Meat section I've included an overview of version differences between sheet music and album releases, as they are coming by in this study.

Though only the opening of "Arabesque" is in A, you can see that Zappa notated the whole piece in this key. Because the chords for theme 2 are so large, one can start identifying scales-chords per bar more easily:

Bars 1-3 (of theme 2): E Dorian.

Bar 4: Step IV of E Dorian, while the harmony is using a minor 9th (the B altered to Bb).

Bar 5: Step I of E Dorian again.

Bar 6: G Mixolydian.

Bar 7: F# Mixolydian.

Bar 8: Just the Em7 chord, at this point not attributable to one specific scale.

Bar 9: D Dorian.

Bar 10: Step IV of D Dorian, while the harmony is using a minor 9th (the A altered to Ab).

Bar 11: C Dorian.

Bar 12: Step IV of C Dorian, while the harmony is using a minor 9th (the G altered to Gb).

Bar 13: E Mixolydian, while the harmony is using a minor 9th (the F# altered to F).

Bar 14: G Mixolydian, while the harmony is using a minor 9th (the A altered to Ab).

As you can directly see, the 13th chord with a minor 9th returns a couple of times, as well as the sequence I-IV in Dorian using this chord on step IV. Theme 2 corresponds with 0:43-1:00 on "Weasels ripped my flesh". On this CD the melody gets accompanied in the manner of the first example from above, instead of using the large chords from the score. While the score prescribes this theme to be followed by a coda, the CD version moves over to the experimental part abruptly.

- Mystery disc: Charva. Announced in the Uncle Frankie show as a song to be included.

CAPTAIN BEEFHEART VS. THE GRUNT PEOPLE

The next project became the shooting of a science fiction film called "Captain Beefheart vs. the Grunt People". The Captain Beefheart character from the little piece above (to be played by Don Van Vliet), went straight over into this movie, thus Zappa took the liberty to present it as a dialogue sample from this film on the "Mystery disc". There are some photos of backdrops Zappa painted on the cardboards he had bought, as the one to be found in the Real FZ book.

Duodenum

Handwritten musical score for "Duodenum". The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 4/4. The first system starts with a box containing the number "1". The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf" and "p". Handwritten annotations include "vague, by approx." on the second and third staves of the first system, "others as bar 1" on the second staff of the first system, "Bar 1 repeats" on the second staff of the second system, and "As bar 4" on the third staff of the second system. The score concludes with a sharp sign on the bottom staff of the second system.



Duodenum, end. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

In an interview Zappa once mentioned that "Duodenum" - from the later "Lumpy gravy" album - was intended to be its main theme. The 2009 ZFT release "Lumpy money" indeed confirms that this piece stems from Studio Z. The text appears to have been fully typed out in 1969 as an unpublished 94 page script, of which a few copies circulate. See the following two sites for sample pages:

- <http://www.beefheart.com/zigzag/gruntpeople>
- <http://www.afka.net/Books/grunt.htm>

Above and below are the recapitulation of the opening theme at the end and a section from the middle of this song. This middle part has two brass parts playing against each other (staves 3 and 5), whereas in most of the song, everybody is playing mainly parallel. "Duodenum" starts in E Dorian (that is with the original speed as included on "Lumpy money" as the "Theme from Lumpy gravy" track). In bars 1-2 of the second example it has turned to E Phrygian, followed by bars 3-6, built around a C-D-E chord progression (three parallel major 5th chords). On "Lumpy money" "Duodenum" lasts 1:56. On "Lumpy gravy" it's sped up to 1:32, corresponding with the keynote going up from E to G.

It was this movie project that got him into trouble. An article about the movie appeared in a Pamona newspaper (photo to the right as reproduced in the "Joe's XMasage" leaflet) and a local officer of the law came to see Zappa's presence as a threat to the peace and quiet in his small town. A set up was constructed to arrest Zappa for producing pornographic material, at that time a minor felony in this state. Zappa got convicted to 10 days imprisonment and a year on probation. It was enough to halt his career in Cucamonga. When he was released he had no money and had to look for a regular job in L.A. Unable to pay the rent he got barred out from Studio Z. It got demolished some months later in order to broaden the main road.

Ova 1

mp

mp

mp

p (vague)

mf

mf

Ova 4

mf

p

Duodenum, section. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

Bossa Nova Pervartamento - GTR trio

The last song recorded in Studio Z was a trio jam, called "Bossa Nova Pervartamento". It must have lasted at least 13 minutes. The ZFT has released its opening on "Joe's XMasage" as the "GTR Trio", Zappa himself released a section on the "Mystery disc".

Handwritten musical notation for the opening of "Bossa Nova Pervartamento". The score is written for Guitar, Bass, and Drums. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten annotations include "Two times" and "Keeps repeating alike". The bass line is labeled "(Bass continues)".

Bossa nova pervartamento/GTR Trio, opening. Transcription: KS.
Both sections: update 2007, deposited at the I-depot, The Hague.

Handwritten musical notation for a section of "Bossa Nova Pervartamento". The score is written for Guitar, Bass, and Drums. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten annotations include "(Bass continues alike)". The bass line is labeled "(Bass continues alike)".

Bossa nova pervartamento, section. Transcription: KS.

These pieces don't overlap. At the beginning everybody is playing strictly over the bass riff, but after playing 11 minutes or more the solo is getting quite loose with off beat figures as in the second part below. On paper such figures look horrible. The harmony is untraditional. The bass riff is maintained all through

this piece with a progression of I 5th - VI 9th in G Phrygian. The lead guitar begins playing with an arpeggio chord, the I 11th chord. Its Ab-C tail is the two notes from the scale not used by the bass.

FORMATION OF THE MOTHERS

The image shows a handwritten musical score for the opening of 'Mondo Hollywood'. It consists of four systems of staves. The first system has three staves: Vocal, Guitar (labeled 'Guitar 8vabassa-->'), and Bass. The second system continues the Guitar and Bass parts. The third system has two staves: Vocal and Guitar. The fourth system continues the Guitar and Bass parts. The score includes various musical notations such as notes, rests, and accidentals, along with handwritten annotations like 'Repeats alike', 'Asbar1', 'Asbar3', 'Keeps repeating alike', 'Wah--', 'Yayaya', 'Oh my--', 'Woow--', and '(x)'. The key signature is one sharp (F#) and the time signature is 4/4.

Mondo Hollywood, opening. Transcription: KS (update 2007, deposited at the I-depot, The Hague).

In L.A. Zappa got called by Ray Collins to join a band called The Soul Giants. This band included Roy Estrada on bass and Jimmy Carl Black on drums. It became Zappa's next project to lead this band to a record contract for playing his music instead of covers. It took a year but this one did become a success. He renamed the band to The Mothers, later on with "Of Invention" added to it because MGM records required this. With MGM a deal was made to release five records, to start with "Freak out!". Recordings from 1965 prior to the "Freak out!" sessions in March 1966 are rare. Zappa himself has released some tracks on the "Mystery disc", taken over from tapes in a poor condition. The demos the ZFT included on

"Joe's Corsage" and "MOFO" are of a relatively good quality, but these have as disadvantage that they go about the same as on the later album recordings.

Mondo Hollywood

On the previous page is a section from the Mothers' guest appearance in the Mondo Hollywood movie, filmed in the summer of 1965. Because too much crowd noise went into the mikes, the director, according to his own saying, could only use a split second for the movie showing the Mothers on stage and none of the music. The track on the "Mystery disc" stems from Zappa's own tape archive, containing a guitar solo in E Dorian over a bass riff.

Motherly love

The Joe-series stemmed from an idea by Gail Zappa to release a number of obscurities from the tape vault in CD format. As music CDs these issues are better to be avoided. Many tracks have a demo status at best and their inferior sound quality can be disturbing. They collide with the effort Zappa took in constructing his own official albums. As archive material, however, they can be of value. "Joe's Xmasage" and "Joe's Corsage" help with filling in the year 1965, just because there is so little else.

The first example from below is the opening from the 1965 demo version of "Motherly love". As such it was meant to be listened to by Zappa himself and the sound quality is reasonable. It contains most of theme 1, beginning with a I-VII chord alternation in A Mixolydian. During bars 1-4 it's a chord per bar, while in bars 5-6 this is getting accelerated to two chords per bar. Bars 7-10 continue with an F#m-E progression. Not included in the example are the two bars with the instrumental tail of theme 1, with an E-G-F-E progression. It's a parallel movement of major thirds, not belonging to one specific key. The second theme from this song is sung over a riff in A Dorian. Bars 1-2 of the second example from above contain this riff. Bars 3-4 are the coda of theme 2, gently modulating back to A Mixolydian. Bars 5-6 are theme 1 again. As you can see there are little differences between the 1965 and 1966 execution. It's mostly the details of how the chords are played. In 1965 it's mostly done as broken chords. It's being played by two guitars in the same corner of the stereo field, so I can't distinguish between them (I'm only using two staves for easing the notation). It's not bright enough to be positive about all details too, some elements in the transcription being only by approximation. In 1966 the chords are more played as sustained chords with an additional part for the vibes. In both performances there can be additional passing notes being added to the chords, like the E in bar 6 of the second example. The demo of "I ain't got no heart" is the only demo track with a substantial difference. It has an instrumental intro, that got skipped during the 1966 recording. In order to survive the band had to play covers too. The three live tracks on "Joe's Corsage" do little more than corroborate this fact, because their sound quality is sub-standard. Other examples can be found on the semi-official "Tis the season to be jelly" bootleg from 1967, also with a lesser sound quality. In 1968 the reputation of the band was good enough to play a cover for pleasure only.

Handwritten musical score for the opening of "Motherly Love" (1965). The score is written for Vocals, Guitars, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The first measure is marked with a box containing the number 11. The lyrics "What you need is" are written under the vocal line, followed by "motherly Love". The guitar and bass parts feature complex rhythmic patterns, including triplets and sixteenth notes. The bass line is marked with "As bar 2" at the end of the first measure.

Handwritten musical score for the opening of "Motherly Love" (1965). The score is written for Vocals, Guitars, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The first measure is marked with a box containing the number 12. The lyrics "For- get-" are written under the vocal line. The guitar and bass parts continue with complex rhythmic patterns, including triplets and sixteenth notes. The bass line is marked with "As bar 2" at the end of the first measure.

Handwritten musical score for the opening of "Motherly Love" (1965). The score is written for Vocals, Guitars, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The first measure is marked with a box containing the number 13. The lyrics "For- get-" are written under the vocal line. The guitar and bass parts continue with complex rhythmic patterns, including triplets and sixteenth notes. The bass line is marked with "As bar 2" at the end of the first measure.

Motherly love (1965), opening. Transcription: KS (update Fall 2017, deposited at the I-depot, The Hague).

Vocals
Vibes
Guitars
Bass

mf No need to feel lone-ly, no need to feel sad - if we e-ver get a hold on you. What you need is,

mp

pp

Vocals
Vibes
Guitars
Bass

mother-ly Love, come on, get it now,

mf

mp

Motherly love (1966), opening. Transcription: KS (update Fall 2017, deposited at the I-depot, The Hague).

Other tracks from The mystery disc

The "The mystery disc" is also the main source for the Movie scores section from this study. See the other tracks from The mystery disc from the latter section for an overview.

First line-up of The Mothers Of Invention (1965-1968)

Zappa continued to play in bands and took the lead of the Soul Giants, in 1965 re-baptized as The Mothers Of Invention. *Freak out!*, their first album, got released in 1966 as one of the first double albums in rock history. With *Absolutely free* from 1967 Zappa could demonstrate what he was capable of as a composer. *Brown shoes don't make it* is famous for bringing together a multitude of styles, using varying meters and rhythms, as well as an atonal interlude. The sudden rise of the hippie movement incited Zappa to compile *We're only in it for the money*, a social commentary. No two sequent Zappa albums are more different from each other than *Cruising with Ruben and the Jets* and *Lumpy Gravy*. The first a tribute to the doo-wop genre from the fifties, the second a bizarre collage.

FREAK OUT! - FILLMORE WEST, 1966: INTO THE ROCK INDUSTRY

FREAK OUT!

In 1965 Zappa took the lead of a band called "The Soul Agents", which ultimately led to the first album "Freak out!" by this group, now renamed as "The Mothers of Invention". It got recorded in 1966, preceded by demos recorded the year before. "Freak out!" can be divided in two sections. The first part, sides 1 and 2 of the original double album, contains uncomplicated pop songs, at least for Zappa standards. As a debut album it had to reach for a public after all. The album didn't include a hit single, nor was it a hit itself. It remained low in the charts over a longer period though, thus Zappa was able to build up an audience and achieve some cult status. The second part, sides 3 and 4, is the experimental section, with improvised vocal parts. With this part Zappa addressed himself to the Los Angeles freak scene, the group of young people in the city, that stood for an unconventional way of life. Compared to the Cucamonga singles the songs have gained in strength, but they remain relatively easy compared to the Zappa compositions to come. In 1974, when celebrating the 10th anniversary of the Mothers of Invention, Zappa put the songs of the album on the menu for a gig at Chicago's Auditorium Theatre and commented in an interview how easy these songs were compared to what the band had been doing recently. Nevertheless the album was conceived of as being controversial, maybe also because of the explicit cynicism of the lyrics. The packaging, a double album with two experimental sides, was definitely unusual in 1966. So where the colour effects and letter types on the album cover. Zappa negotiated the album to be sold for the price of a single record, when he in return would decline the royalties over the second disc. To the left: section from the *Freak out!* album cover with bass player Roy Estrada. Roy was a steady member during the sixties and returned working with Zappa in the years 1976-7 (*Zoot allures*, *FZ:OZ* and *Baby snakes*, the movie).

1. Hungry freaks, daddy

"Freak out!" opens with three rather sharp songs, stylistically as well as regarding the content of the lyrics. The set-up of the album opener "Hungry freaks, daddy" goes as follows:

First block.

- 0:00 Instrumental opening lick of two bars with a bass riff and a chords progression. This progression is a parallel movement of three major triads: A-C-D. From the beginning Zappa has approached diatonic music as modal, where he can swiftly move through a number of scales and mingle closely related scales as it suits him. In this case the A and C chord are treated as equally important and since they don't belong to the same scale, they cause a modulation. The opening lick begins in A Mixolydian, next it moves over to C major pentatonic, after which the music returns to A Mixolydian via step IV. Over the C pedal part both the F/F# and B/Bb are avoided, also during the solo halfway, turning it into a pentatonic use of a major type of scale. There is a chromatic Gb present in the guitar part, however, as a passing-through note

towards A (G-Gb-A).

- 0:14 Theme I with the opening lick continuing ("Mr. America, walk on by ...").

- 0:27 Theme II with a chord progression over an E pedal by the bass ("Mr. America, try to hide ..."). This progression is D-E-Em. So at first another parallel movement of two major triads, followed by a switch to a minor triad. Again this causes a modulation, this time from E Mixolydian to E minor/Aeolian. The D and E chords fit in as steps VII-I of E Mixolydian (each for one bar), but the Em chord, played during two bars, can only be interpreted as a modulation.

- 0:34 Theme I again.

- 0:44 A new ending for theme I, with the chord progression C#m-Bm-E-Bm. It's used in case there's a transition to theme III.

- 0:51 Theme III, made up of a couple of phrases ("They won't go(-oh) for no more ...").

a) 0:51 Phrase a with the C#m and Bm chords continuing. The bass pedal plays a little lick with C#-G#-C#-B-F#. The set of notes remains the same.

b) 0:57 Phrase b as a variant upon phrase a. This one is using the D and C#m chords, with the bass lick being D-A-D-C#-G#.

c) 1:04 Phrase c with the progression Bm-F#m.

d) 1:10 Phrase d with the progression E-D-E-F#m-E, played twice.

The whole period from 0:44 through 1:10 is using the same set of notes, but without an overall key note. It begins on B as if being in B Dorian and ends on E as if being in E Mixolydian.

Second block.

- 1:17 This is a repetition of all of the chords and bass lines of block 1 as an instrumental interlude with a guitar solo. It's very common to play an interlude or a bridge in this manner in pop-music, but Zappa seldom recorded guitar solos in that manner. See the Shut up 'n play yer guitar and Guitar sections for his standards for playing guitar solos. During the Freak out! recording sessions the band got supplemented by session musicians, including cellos and brass, making it difficult to identify who's playing which part. The mothers themselves get credited for their regular instruments.

I've transcribed the example below by combining the basic tracks and complete versions from "MOFO" and "Freak out!" (see below for "MOFO"). This way you can hear three guitar parts. Both Zappa and Elliot Ingber are credited for playing lead and rhythm guitar, so also here I can't tell who's playing what. The example starts with the last repetition of the lick of theme I and continues with the four bars that form theme II.

Third block.

- 2:20 Second repetition of block 1, this time with the lyrics returning without changes.

- 3:21 The last note from theme III being held with a few solo notes as the song's ending, added during the second take. On the basic tracks from "MOFO", the band fades out at 3:21.

- 3:27 End.

Handwritten musical score for a 5-piece band, featuring Guitars, Vibraphone (Vib.), Piano, and Bass. The score is divided into two systems, each with three measures.

System 1 (Measures 1-3):

- Guitars:** Three staves. The top staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a 5-measure rest, a 3-measure rest, and a 3-measure rest. The middle staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a 5-measure rest, a 3-measure rest, and a 3-measure rest. The bottom staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a 5-measure rest, a 3-measure rest, and a 3-measure rest. Dynamics include *mf*, *mp*, and *pp*. A *diva* (diva) marking is present.
- Vib.:** One staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with a 5-measure rest, a 3-measure rest, and a 3-measure rest. Dynamics include *mf*.
- Piano:** One staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with a 5-measure rest, a 3-measure rest, and a 3-measure rest. Dynamics include *mf*.
- Bass:** One staff with a bass clef and a key signature of one sharp (F#). It features a melodic line with a 5-measure rest, a 3-measure rest, and a 3-measure rest. Dynamics include *mf*.

System 2 (Measures 4-6):

- Guitars:** Three staves. The top staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a 6-measure rest, a 3-measure rest, and a 3-measure rest. The middle staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a 6-measure rest, a 3-measure rest, and a 3-measure rest. The bottom staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a 6-measure rest, a 3-measure rest, and a 3-measure rest. Dynamics include *mf*, *pp*, and *ppp*. A *diva* (diva) marking is present. A *Resonance* marking is present. A *Loco* marking is present.
- Vib.:** One staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with a 6-measure rest, a 3-measure rest, and a 3-measure rest. Dynamics include *mf*.
- Piano:** One staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with a 6-measure rest, a 3-measure rest, and a 3-measure rest. Dynamics include *mf*.
- Bass:** One staff with a bass clef and a key signature of one sharp (F#). It features a melodic line with a 6-measure rest, a 3-measure rest, and a 3-measure rest. Dynamics include *mf*.

Previous page: Hungry freaks, daddy, section. Transcription: KS (update May 2016, deposited at the I-depot, The Hague).

2. I ain't got no heart

Handwritten musical score for the section "I ain't got no heart". The score is written on ten staves, organized into two systems of five staves each. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics "Ain't got no heart. I ain't..." are written above the first staff of the first system. The lyrics "Two times" are written below the second staff of the first system. The lyrics "I sit..." are written above the first staff of the second system. The lyrics "Three times likewise" are written below the second staff of the second system. The score includes various musical notations such as notes, rests, and bar lines. The word "bambassa" is written below the bottom staff of both systems. The notation is handwritten and appears to be a transcription of a musical performance.

Previous page: I ain't got no heart, opening, transcription: KS (3rd printed edition; main melody by Wolfgang Ludwig, 1992).

This second note example is part of "I ain't got no heart", the second song on "Freak out". The harmony for the first theme is I, II, III and II in G Dorian. For the second theme it goes as IV from G Dorian (with an extra A as a passing-through note), moving through V of G to IV of B Dorian.

As pop music chords it can be identified far more easily, namely as a C, D, E progression. Thus a sequence of three major triads. Then it goes back again to G Dorian. The sung melody isn't difficult, but the instrumental passages as in bar 4 and 8 add flavour to the song. The lyrics include "I sit and laugh at fools in love, there ain't no such thing as love, no angels singing high above today".

3. Who are the brain police?

"Who are the brain police?" has a gentle main theme, but gets interrupted by an ugly noisy interlude, stressing the hostility of its lyrics. Perhaps this is Zappa's most direct effort at social criticism. In 1970 "Who are the brain police?" returned on the setlist, but with entirely newly written music (see the Fillmore East 1970 and Carnegie hall sections for examples). The lyrics were kept the same.

1

A musical score for the song "Who are the brain police?". The score is written for five staves. The first two staves are bass clef, and the last three are treble clef. The key signature has one sharp (F#) and the time signature is 3/4. The first staff has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The second staff has a similar melodic line with notes G4, A4, B4, C5, B4, A4, G4. The third staff has a bass line with notes G3, A3, B3, C4, B3, A3, G3. The fourth staff has a bass line with notes G3, A3, B3, C4, B3, A3, G3. The fifth staff has a bass line with notes G3, A3, B3, C4, B3, A3, G3. The score includes lyrics "Uh..." under the first two staves. There is a large oval shape in the fourth staff, likely indicating a section to be repeated or a specific performance instruction.

6

Musical score for measures 6-10. The score is written for five staves. The first staff is a bass clef with a key signature of one sharp (F#). The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a bass clef. The lyrics "What - will - you ..." are written under the third staff in measure 10. The music features various note values, including quarter notes, eighth notes, and sixteenth notes, as well as rests and ties.

11

Musical score for measures 11-14. The score is written for five staves. The first staff is a bass clef. The second staff is a treble clef. The third staff is a bass clef. The fourth staff is a bass clef. The music features various note values, including quarter notes, eighth notes, and sixteenth notes, as well as rests and ties.

15

Musical score for measures 15-18. The score is written for five staves. The first staff is a bass clef. The second staff is a treble clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a bass clef. The music features various note values, including quarter notes, eighth notes, and sixteenth notes, as well as rests and ties.

19

Who are the brain police?, section. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

Nominally "Who are the brain police?" is in G. It's a recurring feature in Zappa's music that he can play chord types parallel. The first two tracks from above also show this. In this case it's a major triad again:

- bars 10-12 and 16-18: bass pedal G plus D as chord (or Gmaj9 for the total).
- bars 13-15: bass pedal A plus E as chord.
- bars 19-21: bass pedal F plus C as chord.

By doing so you're soon getting at notes getting altered, like the G becoming sharp during bars 13-15. One could call that an incidentally altered note, still interpreting it as step II plus V from G major. Since both the bass figures and the chord are getting transposed, there's also a valid argument to call these chord changes key changes. Thus a sequence of G major, A major, G major and F major. The G also appears as sharp in bar 3 of the first half of the main theme. During bars 1-9 Zappa maintains the bass pedal G as natural, causing a dissonance in bar 3. Bar 22 is the first bar of the intermezzo with people screaming, feedback guitar notes and innuendo-like voices saying "I think you're going to die". It's not really fit for transcribing or to put in a midi file. Other instances of parallel chords in this study are for example "The idiot bastard son" (YCDTOSA vol. II section, parallel sus2 chords) and "Son of Suzy Creamcheese" (next section, minor chords).

4. Go cry on somebody else's shoulder

After tracks 1-3 the album becomes friendlier. "Go cry on somebody else's shoulder" is a conventional love song. On page 169 of his study (see the literature list), W. Ludwig describes this song as a doo-wop parody: "At the start people are reciting introductory words over a four-bar cadence, I-VI-IV-V. The singing, following upon it, involves five voices. Two tenors are singing the lyrics, accompanied by one bass (Frank Zappa) and two falsettos. These two falsetto voices are only singing vocals in a more and more exaggerated way, parodying the doo-wop singing of vocal harmony groups." Ludwig doesn't mention the key of this opening: it's in G.

5. Motherly love

The CD booklet contains little descriptions of each track by Zappa himself. "Motherly love" is making fun of motherly care in a harmless way that can only make you laugh. See the previous section for examples from the 1965 demo recording and the final version from "Freak out!".

The scores of most tracks from "Freak out!" have at some time been available to the public and copies still must be lying in the closets of the ZFT archives. During the first decade of this century, the ZFT used the company name Barfko Swill for - among others - selling scores. There used to be a Freak out collection in their catalogue, including the following titles:

- Hungry freaks, daddy.
- I ain't got no heart.
- Who are the brain police?
- Go cry on somebody else's shoulder.
- Motherly love.
- Wowie zowie.
- Any way the wind blows.
- I'm not satisfied.
- You're probably wondering why I'm here.

During recent years this collection is not shown anymore individually in their site, but one could try to contact the ZFT for getting a copy.

6. How could I be such a fool (1966)

In 1973 Zappa had a "Frank Zappa Songbook Vol. I" published. It covers the years 1966-69 and is an excellent source for this period. "How could I be such a fool" is present in a piano arrangement with guitar tabs added to it (pages 45-51), next to "I'm not satisfied" (pages 75-81). The first song starts gently in C, but soon continues modulating. It's made up of three themes. Theme one is constructed as a little sequence with the bass line descending, of which I'm including the opening bars as a sample. The meter of this song is 3/4 all through.

Very briefly the thematic construction goes as:

- Bars 1-4: instrumental intro with the C-chord.
- Bars 5-20: theme 1 (When I won your love ...).

Theme one knows four phrases of four bars. In the example above you can see that phrase two is basically a transposition of phrase one, going a major second downwards from C major to Bb major. This happens again for phrase three. Phrase four has a chord progression of its own. At this point there is no entire scale being used, but this is the case during the repetition of theme one (an additional F for phrase one and an Eb for phrase two).

- Bars 21-36: theme 2 (I know now that you never ever really loved me ...).
- Bars 37-56: theme 3, the main theme/chorus (How could I be such a fool ...).
- Bars 57-72: theme 1 (There will come a time ...).
- Bars 73-77: the opening bars from theme 3 are now used to form a coda, ending in E Dorian.

The main theme from "How could I be such a fool (1968)" gets dealt with in detail in the Cruising with Ruben and the Jets section from this study, where it gets compared with the doo-wop version on the latter album.

C

Em

When I won your love, I was ver - y glad, Ev - 'ry

Bb

Dm

hap - pi - ness in the world be - longed to me.

How could I be such a fool, bars 5-12 (the meter is 3/4). Source: The Frank Zappa songbook vol. I.

7. Wowie Zowie

"Wowie Zowie" is the easiest song on the album, about which Zappa is saying: "[it] is carefully designed to suck the 12 year old listener in our camp [...]. It is cheerful. It is harmless." The song's title, "Wowie Zowie", appears to have been a favorite line by Pamela Zarubica. Pamela worked as a secretary at the Whiskey a go-go and shared a house with Frank for a while, before he met Gail. She belonged to the inner circle of the Mothers, the first on the list of contributors from the album's inner sleeve. The song ends with referring to the The four seasons' hit "Sherry".

8. You didn't try to call me

Later in his career Zappa would take a stand against love songs. "How could I be such a fool" and "You didn't try to call me" can be called classical broken hearts songs of an excellent quality. Though such songs don't abound in Zappa's catalogue, they return every once in a while. "You didn't try to call me" got recorded again for the doo-wop collection of the later "Cruising with Ruben and the Jets" album, where I've included three examples from this song in the versions from 1966, 1968 and 1976. To the right: Joe Travers holding the original Freak out! album reel as preserved in The vault (situation in 2000, documentary by Frank Scheffer, VPRO television).

9. Any way the wind blows

Zappa recorded "Any way the wind blows" first in 1963. The opening of this specific version is included in the Paul Buff section. It's another song from "Freak out!" that would return on "Cruising with Ruben and the Jets" in a doo-wop setting. The lyrics are referring to the ending of his first marriage, about which he writes in the biographical trivia from the album notes: "Got married when I was 20 ... a lovely girl: almost ruined her life, filed for divorce, moved into my recording studio [etc.]."

10. I'm not satisfied

As mentioned above, the score of "I'm not satisfied" got published in the Frank Zappa songbook vol. I. At the end of this songbook, Ian Underwood gets credited for doing the piano arrangements (except for "Little house"). Zappa himself had probably notated a song as "I'm not satisfied" by its lead melody with the chords indicated by their symbols. See for instance the "Toad of the short forest" example in this study. Ian combined this with how the band played these pieces when he was in the band, as well as filling it in specifically for a piano. None of these scores and arrangements are literally played like that on Zappa's albums. The reasons are that Zappa always could change things on the spot and the element of improvisation. So you've got version differences all the time. Below is a literal reproduction of bars 1-12 as how they are played on "Freak out!", next to bars 5-11 from the Songbook.

The image displays two systems of handwritten musical notation for the song "I'm not satisfied". Each system consists of four staves: Vocals, Guitars, Bass, and Keyb (Keyboard). The top system covers bars 1-4, and the bottom system covers bars 5-8. The notation is in treble and bass clefs with a key signature of one sharp (F#). The top system includes lyrics "nt Yeah" and a handwritten note "Asbar1". The bottom system includes lyrics "Got," and "no place to go---". The notation is dense with many accidentals and dynamic markings like "p" (piano) and "p(faint)".

System 1 (Top):

- Vocals:** Staff 1, measures 1-4. Lyrics: "nt Yeah".
- Guitars:** Staff 2, measures 1-4. Includes a handwritten note "Asbar1" in measure 4.
- Bass:** Staff 3, measures 1-4.
- Keyb:** Staff 4, measures 1-4.

System 2 (Bottom):

- Vocals:** Staff 1, measures 5-8. Lyrics: "Got," and "no place to go---".
- Guitars:** Staff 2, measures 5-8. Includes a handwritten note "p(faint)" in measure 6.
- Bass:** Staff 3, measures 5-8.
- Keyb:** Staff 4, measures 5-8.



I'm not satisfied, opening. Transcription: KS, where the basis could be taken over from the Songbook (update spring 2017, deposited at the I-depot, The Hague).

A musical score for the verse of the song 'I'm Not Satisfied'. It consists of two systems, each with a vocal line and a piano accompaniment. The first system shows the vocal line with lyrics 'Got no place to go, I'm tired of walk-' and the piano accompaniment. The second system continues the vocal line with lyrics 'gua' and the piano accompaniment. Chord diagrams are provided above the vocal line for each system: C#m7, D, E, C#m7, D, E in the first system, and D, A, Am7, D7, Am7 in the second system. The piano accompaniment features a steady bass line and chords in the right hand.

Previous page: I'm not satisfied, bars 5-11. Source: The FZ Songbook vol. I (meter is 4/4).

As you can see, the songbook version is a piano arrangement with guitar tabs. The execution on "Freak out!" has the same basis, but on a detail level there are many differences. Just to mention some:

- bar 4: the guitar improvises some notes along the indicated chord.
 - bars 9-10: the sung melody goes a bit differently and this melody is performed by two vocalists, using different notes.
 - bar 9: the guitar plays a Dsus2 chord instead of D (as a triad).
 - bars 10-12: in the background you can hear a keyboard playing improvised notes in a high register.
- The song begins with a little instrumental intro in E Mixolydian with the chord progression C#m7-D-E. Next you've got the first theme, made up of two phrases. The first, with "got no place to go", is in D. The second phrase modulates to A Dorian. Only the first two bars, with "I'm tired of walking up and down ...", are included above. In total it's a phrase of four bars. A different version can be heard on "Cruising with Ruben and the Jets". On this album, with its deliberate simplicity, this second phrase got skipped. In the Songbook the whole piece gets notated as in E Mixolydian. In my study I'm always following the modulations in my notation (the preset sharps and flats). This is a matter of choice.

The general structure of the entire song goes as:

- 0:00 Intro.
- 0:15 Theme 1. See above.
- 0:26 Theme 1 gets repeated.
- 0:36 Theme 2 ("Why should I pretend ...") with an F#m-E chord alternation in F# minor.
- 0:51 Theme 3/chorus ("I'm not satisfied ...") in B Dorian. It has a phrase that gets repeated three times. The end, with "Life has been abusing me", is a variation upon this phrase in D Dorian.
- 1:05 The intro returns. This time you can hear more instruments being involved. While the example from above is mostly the Mothers as a five member band, this time you can hear people from "Mothers' auxiliary" playing. The recording budget allowed Zappa to use a number of session players.
- 1:19 Themes 1-3 return with more session players contributing.
- 2:10 The intro once more.
- 2:17 Instrumental variation upon theme 3.
- 2:38 End.

11. You're probably wondering why I'm here

"You're probably wondering why I'm here" is an early example of a song where Zappa demonstrates his capacity of writing long melodies, which he would later on do more often in for instance "Florentine Pogen". The whole melody lasts a minute with only some of the bars repeated.

The melody is made up of several sections; you might also call it a multi-theme song with various shorter melodies. In the transcription the sections go as:

- Bars 1-4: The song starts in G. The harmonies form a series of regular 5th chords, I-IV-I-VII-VI-V.
- Rhythmically most of the piece is in plain on beat 4/4, which is for pop music normal, but for Zappa standards it's unusually static to do so over a longer period.
- Bars 5-11: Instrumental interlude with a funny quack sound. A gimmick in Zappa's music that would keep returning, just as the snorks. Bar 11 contains deviant harmonies.
 - Bars 12-19: Phrase of two bars in E Mixolydian. Unlike the previous bars, this phrase gets repeated a couple of times.
 - Bars 20-21: Section with a chromatic movement. The 6/4 bar causes a short break before a new melody sets in in bar 23.
 - Bar 23 till the end of the theme. A larger closing melody, of which only the first two bars are included in the transcription.

Handwritten musical score for guitar, featuring chords and melodic lines across five systems. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

System 1 (Measures 1-5): Chords: G, C G G, F F F, Em Em Em, D D D. Melody: Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time. *You're* (written above the first measure). *am I* (written above the fifth measure). *All play parallel* (written to the right of the system).

System 2 (Measures 6-9): Chords: D D, Am Am. Melody: Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time. *(parallels continue)* (written below the first measure). *37* (written above the eighth measure).

System 3 (Measures 10-13): Chords: D, D D D D, D A, D2 D2, E, D, A, G. Melody: Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time. *Just as* (written above the eighth measure). *Bars 12-13 Repeat twice alike* (written to the right of the system).

System 4 (Measures 14-17): Chords: A, G, F#m F#m, Ab G, F#m F#m, Ab. Melody: Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time. *Bar 12 repeats alike* (written to the left of the system).

System 5 (Measures 18-21): Chords: A A G G, Bm Bm, A A. Melody: Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time. *37* (written above the nineteenth measure).

You're probably wondering why I'm here, opening. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

12. Trouble every day

The image displays a handwritten musical score for the section 'Trouble every day'. The score is written on three systems of staves, each containing four staves. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:**
 - Guitar:** Labeled 'Well I'm about...'. It features a melodic line with a triplet of eighth notes in the third measure.
 - Harmonica:** Labeled 'First two bars keep repeating'. It plays a short melodic phrase in the first two measures.
 - Drabassa:** Labeled 'Keeps repeating'. It plays a rhythmic pattern of eighth notes.
- System 2:**
 - Guitar:** Continues the melodic line.
 - Harmonica:** Continues the melodic phrase.
 - Drabassa:** Continues the rhythmic pattern.
- System 3:**
 - Guitar:** Continues the melodic line, ending with a triplet of eighth notes.
 - Harmonica:** Continues the melodic phrase.
 - Drabassa:** Labeled 'Repeats As at the beginning'. It plays the initial rhythmic pattern.

Trouble every day, section. Transcription: KS (update 2006, 3rd printed edition 2007).

"Trouble every day" was written in 1965 as a reaction upon the Watts riots in L.A. Here it's played over a bass and guitar vamp in E Dorian. The bass vamp lasts one bar, while the guitar riff lasts two bars. A harmonica is improvising along with it. Bars 9-12 constitute a side theme, that returns every now and then to break the pattern of the returning vamp. Harmonically the bass follows a I-IV-V progression here (I for the vamp and IV-V for the side theme).

Zappa is here singing in a manner that much later would become known as rap. He would return to this song in 1974 in a very different version on "Roxy and elsewhere", in the shape of "More trouble every day". The lyrics got re-used, but the music is newly composed.

13. Help, I'm a rock

"Trouble every day" is followed by the experimental part of "Freak out!". "Help, I'm a rock" is built around various riffs and drum patterns. On the vinyl album it appears to have had two movements with a separation between them.

The example below opens with its main "Help, I'm a rock" motif, whereupon in bar 17 it is followed by improvised lyrics with fantasy texts. It's in 3/4 using the uncommon Phrygian scale. This scale begins with a minor second, in this case the A-Bb movement by the bass.

[1]

Help, I'm a rock. Help, etc. mf Two times

mf mf mf Keeps Repeating Keeps Repeating

[7]

Ha ha... Four times

mf mf mf Keeps Repeating Keeps Repeating

[17]

Waya--- (See bee-)

mf mf mf Keeps Repeating Keeps Repeating

Help I'm a rock, opening. Transcription: KS (update 2007, deposited at the I-depot, The Hague).
Drumset notation (bottom up): bass drum, snare drum, woodblock, hi-hat closed.

14. It can't happen here

Handwritten musical score for the song "It can't happen here". The score is written on four staves. The top staff is a vocal line in bass clef with lyrics: "It - can't - hap - pen here". The second staff is a vocal line in treble clef. The third staff is a piano part in bass clef. The fourth staff is a piano part in bass clef. The music is in 3/4 time. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). There are triplets marked with a '3' and a slur.

It can't happen here, opening. The meters are my notational choice. This transcription and the one below: KS (update fall 2019, deposited at the I-depot, The Hague).

Handwritten musical score for piano and drums. The score is written on four staves. The top two staves are piano parts in bass and treble clefs. The bottom two staves are drumset notation, with 'x' marks indicating hits on the snare, cymbal, and bass drum. The music is in 6/16 time. There are triplets marked with a '3' and a slur.

It can't happen here, bars from the piano-drums part.
Drumset notation (bottom up): bass drum/toms, snare drum, cymbal.

The largely vocals only song "It can't happen here" has a written lead sheet, along which the other singers

improvise. Between 1:09 and 1:54 there's an atonal instrumental jazz type of improvisation section. This lead sheet for "It can't happen here" used to be in the Barfko Swill catalogue, like the Freak out! collection not listed anymore. Below are two fragments from this piece. The first are bars 1-5 from the opening. Here it's all a capella. Zappa sings the lead melody from staff 1. Harmony notes are supplied by 4 to 5 other vocalists. It's atonal with maybe some fragments with diatonic material. On the two "here" notes sustained dissonant chords are formed. The second example is a small outtake from the drums-piano part, being outspoken atonal. The set-up, a drummer ticking steady 16th notes on a cymbal, and a pianist improvising, is remindful of a jazz combo.

Tracks 13 and 14 are sometimes presented as one track, with "It can't happen here" being a third movement for "Help, I'm a rock". Though they sound as a one-time only experiment, Zappa performed both tracks live as well. His son Dweezil included "It can't happen here" in the setlist of his 2018 Zappa plays Zappa tour.

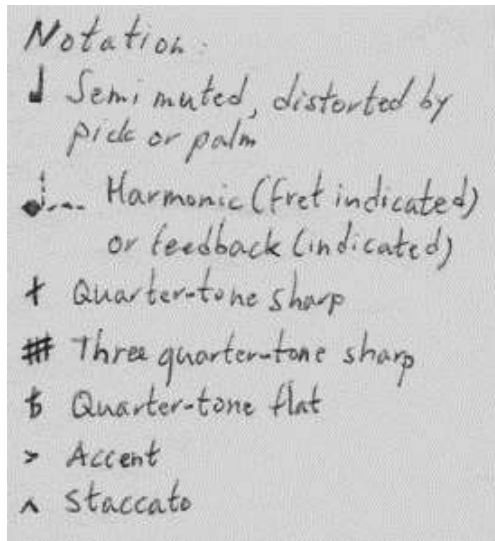
15. The return of the son of the monster magnet

For "The return of the son of the monster magnet" Zappa invited some 50 people from the L.A. freak scene to come to sing and play along with the Mothers for an evening session in the studio. He edited some 12 minutes from the event, whereas the ZFT released some more sections on "MOFO" 40 years later.

The image displays a handwritten musical score for the piece "The return of the son of the monster magnet". The score is written on two systems of three staves each. The top system includes a vocal line (Siren) and a piano line. The vocal line starts with a treble clef and a key signature of one flat (B-flat), with a tempo marking of "mf". The piano line is marked "NO METER" and "pp" (pianissimo). The bottom system continues the piano line, featuring a drum part with a steady 16th-note pattern. The score is characterized by atonal and dissonant intervals, with various dynamic markings such as "mf", "pp", and "pph" (pianissimo). The notation includes various note values, rests, and articulation marks, reflecting the improvisational nature of the piece.

The return of the son of the monster magnet, opening bars. Transcription: KS (update 2007, deposited at the I-depot, The Hague).

Drumset notation (bottom up): bass drum, snare drum, cymbal.



Like "Help, I'm a rock" this piece is also built around a number of riffs and drum patterns. It opens shortly without a meter with only a siren and somebody shouting. Next Jimmy Carl Black joins in and sets the meter to 4/8.

The album liner notes state that "Monster magnet" is made up of two movements. The original vinyl album seems to have had a separation between them to distinguish the tracks. In the Ludwig study the piece gets described in the table below. It's in German, but with translating devices on internet at hand, this is not a real problem anymore.

Pamela Zarubica and Jeannie Vasser alternatively played the role of Suzie Creamcheese. Jeannie is briefly audible at the beginning of this track. Pamela wrote the little message on the album sleeve. My example from above is the start of movement I (Ludwig groups two of my 4/8 bars into 4/4). The second movement starts at 8:10, called "Nullis pretii", Latin for "of no value" (referring to Zappa's "no commercial potential" line). It's the part that begins with people saying "America is wonderful".

The downtown talent scout

Historically the handful of live recordings on the 4 CD version of "MOFO" are of interest. They stem from a Fillmore West concert, 1966, from which Zappa himself released "The downtown talent scout" on YCDTOSA Vol. V, as well as "Plastic people" on "The mystery disc". It's the first more serious live recording that gives some idea how a Mothers concert would have been like in the early days. The other 1965-6 live tracks are individual songs, often with inferior sound quality. In this case the Mothers were the opening act for a Lenny Bruce concert. Zappa calls the hall Fillmore West. More accurately would be Fillmore Auditorium, the official name it had in 1966. The location became renamed as Fillmore West in 1969, to distinguish it from the just opened Fillmore East. By then it had moved as well (Ronald Light wrote me about this). Spread out over four different releases, you can find:

- YCDTOSA: "The downtown talent scout".
- The mystery disc: "Band introductions from the Fillmore West".
- The mystery disc: "Plastic people" (Richard Berry version).
- MOFO (2 CD): "Trouble every day".
- MOFO (4 CD): "Motherly love".
- MOFO (4 CD): "You didn't try to call me".
- MOFO (4 CD): "I'm not satisfied".
- MOFO (4 CD): "Hungry freaks, daddy".
- MOFO (4 CD): "Go cry on somebody else's shoulder".

Just as the demos on "Joe's corsage", these live versions don't differ much from the album versions. "The downtown talent scout" is a unique song in this group, not released elsewhere as well. It's an early easy going example of Zappa speech-wise singing over a vamp. This vamp is in A Dorian (bass pedal note) over which the chord alternation III-IV is played. It's a simple progression compared to later pieces as "Central scrutinizer". Zappa's singing follows the 4/4 meter here quite clearly, while in later songs he would often let the rhythm of the spoken language prevail. The lyrics stand central in this song and give a nice picture of the government spying on the L.A. freak scene. Ray Collins gets credited for playing tambourine, but actually plays harmonica.

Handwritten musical score for "The downtown talent scout, opening". The score is written on three systems of three staves each. The key signature is one sharp (F#) and the time signature is 4/4. The first system shows an instrumental introduction with various dynamics like *p*, *pp*, *mf*, and *mp*. The second system begins with the lyrics "The kids are freak-ing out, e-very-". The third system continues with "body is go-ing nuts, the heat's out e-very night". The notation includes treble and bass clefs, notes, rests, and dynamic markings.

The downtown talent scout, opening. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

ABSOLUTELY FREE: COMPLEXITIES

More than on his debut album Zappa could show his composing skills on the second album "Absolutely Free". Here we get to what Zappa would do quite often in his music, namely changing themes, meters and tempi within a song. The album was recorded in a short time span, where the band could to a degree rely upon their experience playing parts live. At this point the band wasn't a reading band regarding sheet music, so pieces as "Brown shoes don't make it" had to be split up into sections, to be recorded separately. Next is a series of examples.

1. Plastic people

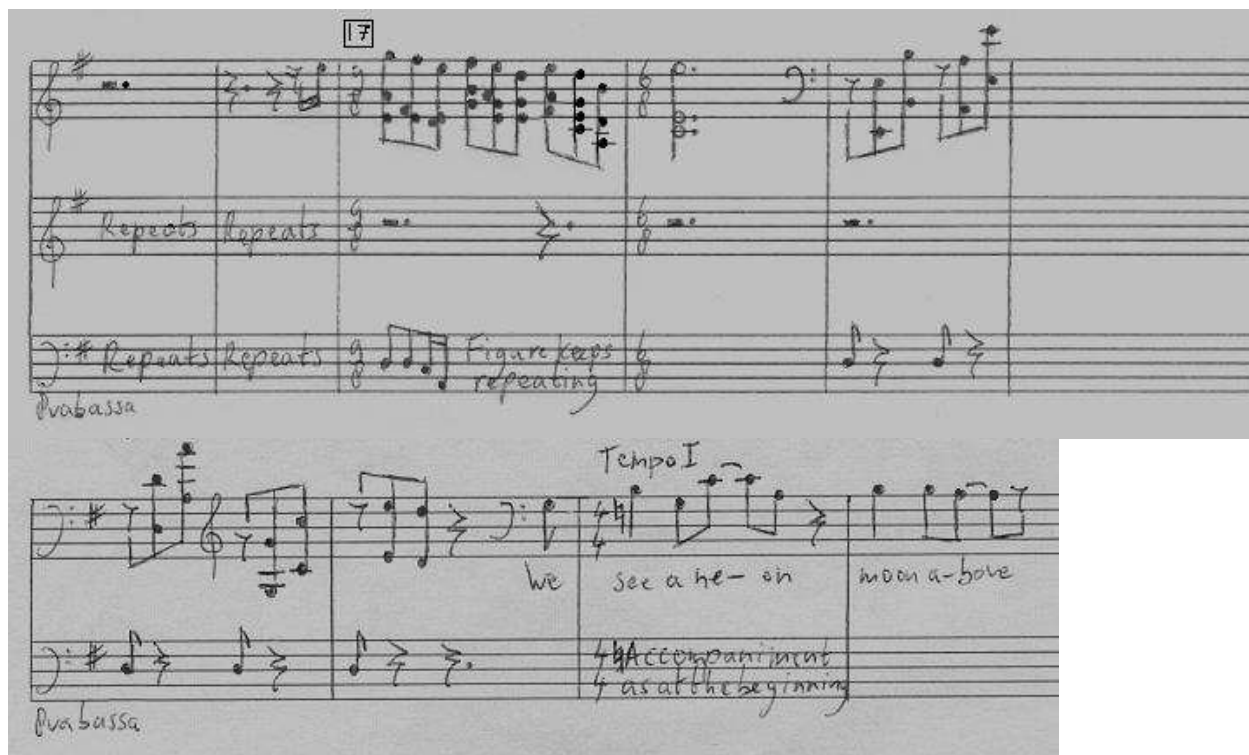
The album opener is "Plastic people", a song that exists in two versions. On stage he usually used Richard Berry's "Louie Louie" for the music with his own lyrics sung over it (see "Plastic people" and "Ruthy Ruthy" on YCDTOSA Vol. I, as well as on "The mystery disc"). "Louie Louie" is something everybody can follow, also when you don't know the original, because anyone recognizes the I-IV-V progression (in Mixolydian). He included it in his concert playlist for ten years. For the "Absolutely free" album version of 1967 however, he wrote his own music. The "Louie Louie" progression only gets quoted once, right at the beginning. In the two sections below we have meter and tempo changes as well as four themes.

The image displays a handwritten musical score for the song "Plastic People" by Frank Zappa. The score is divided into two main sections, each with its own tempo and meter.

Section 1: Tempo I
This section begins with a 4/4 time signature. The lyrics "inf Take a day, and" are written under the first staff, and "You think we're --" under the second. The music features a mix of eighth and sixteenth notes. A measure marked with a circled '9' contains a triplet of eighth notes. The section concludes with a key signature change to one sharp (F#) and a 3/4 time signature, with the word "Repeats" written below.

Section 2: Tempo II (slower)
This section starts with a 7/8 time signature. The lyrics "Five times alike" are written under the first staff, and "Keeps repeating" under the second. The music is characterized by dotted rhythms and rests. A measure marked with a circled '13' indicates a change to a 6/8 time signature. The section ends with the word "Repeats" and the signature "Zappa".

The score is written on multiple staves, with some parts in treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "mf" (mezzo-forte).



Plastic people, section. Transcription: KS (3rd printed edition, 2007).

The transcribed section contains:

- bars 1-8: main theme 4/4 in G Mixolydian. The chord progression is either I-VII or I-IV-VII.
- bars 9-12: intermediary theme in a slower tempo. The scales start to change, but there are no clear key notes in these bars. The progression in rock terms is B-C-Am, followed by F-Em-C or Am7 if you want to include the A by the bass for the last chord.
- bars 13-16: the song now continues instrumentally. The key becomes D Mixolydian. The meter changes to 6/8, lasting just as long as the previous 4/4, thus a tempo change via a fixed relation. You could also still notate it in 4/4 with triplets all the time.
- bars 17-21: this instrumental interlude now continues with a progression in parallel octaves. It's still in D Mixolydian, using both 9/8 and 6/8 as a meter.
- bars 22 etc.: return to the main theme in the original tempo.

2. The duke of prunes (1967)

The origins of "The duke of prunes" lie in the "Run home, slow" movie. Tracks 2-4 on "Absolutely free" form a unity: the themes from "The duke of prunes" get played twice, with "Amnesia vivace" as an interlude between these two executions. Its three themes:

- 0:00 Theme A, 1st tempo, "I would be duke of prunes ..."
- 1:02 Theme A, 2nd tempo.
- 1:35 Theme B, "Prune, da-da-dah ..."
- 2:02 Theme C, "And so my darling ..."
- 2:13 End.

1

4

I would ...

The duke of prunes, 0:00-0:21. Transcription: KS (Update Spring 2018, deposited at the I-depot, The Hague).

1

The image shows a musical score for a piece titled "The duke of prunes". It consists of a vocal line and a guitar line. The vocal line is written in treble clef and has the lyrics "I may-be" under a triplet of eighth notes. The guitar line is written in treble clef and features a complex harmonic structure with many accidentals and a long sustained note in the second measure.

The duke of prunes, 1:02-1:14. Transcription: KS (Update Spring 2018, deposited at the I-depot, The Hague).

Above are two appearances of the first six bars of the main theme (theme A). It gets harmonized by two alternating chords/scales:

- 1st example: Fmaj9 and Em9. Both chords are using the lower E as pedal note. These two chords differ regarding their scale. The first uses an F natural, while the second involves an F sharp. Since I'm letting pedal notes determine the keys in this study, the scales become E Phrygian and E minor alternating.
- 2nd example: the bass is now playing a figure. The applied notes are the same as in the first example, thus the chords can be identified in the same manner. The first bass note, however, the note that you could call the tonic, now differs. So the scales become F Lydian and E minor.

Another thing to notice is the tempo change. The first six bars of the 2nd example last 12 seconds compared to the 21 seconds of the 1st example, thus being played much faster.

3. Amnesia vivace

Serving as the interlude between the two "The duke of prunes" tracks, though musically in no way related to it. The spoken parts do mention "Duke of prunes". It's an experiment related to what Charles Ives once described as the effect of two marching bands approaching a square from two different directions.

Between at 1:38-1:44 on track 11 something similar is happening: two instruments are playing a similar motif, but asynchronous at first. The most bizarre experiment with this idea is happening during "Uncle rhebus", with two examples being present at the bottom of the Uncle meat section of this study. There appears to have been a documentary, available on the internet, with Philip Coulter interviewing Zappa, where Zappa is talking about references to Stravinsky in this piece. The link is dead at the moment (2019), but such references can indeed be recognized.

- 0:00 Intro.
- 0:07 Various themes being played against each other.
- 1:01 End.

1



8

Measures 8-14 of the musical score. The score is written for three staves: Bass, Treble, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests in the first staff. A tempo marking "A bit faster" is present above the first staff in measure 9.

15

Measures 15-18 of the musical score. The score is written for three staves: Bass, Treble, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests in the first staff.

Amnesia vivace, opening. Transcription: KS (Update Fall 2019, deposited at the I-depot, The Hague).



The Rite of Spring

Le Sacre du Printemps

First Part

ADORATION OF THE EARTH

Première Partie

L'ADORATION DE LA TERRE

INTRODUCTION

Lento $\text{♩} = 60$ tempo rubato

colla parte

Clarinetto 1 in La

Clarinetto basso 2 in Sib

Fagotto 1

Corno 2 in Fa

Solo ad lib.

colla parte

mp

IGOR STRAVINSKY

Revised 1947

New edition 1967

1

p

Samples from The rite of the spring by Igor Stravinsky

The intro (bars 1-10) is in a C# Mixolydian variant, made up of a series of parallel minor thirds. When I'm hearing it correctly the F turns up as double-sharp. In bar 11 the tempo goes up a little and the playing of figures against each other begins. The G#-D#-F#-D# figure can be seen as a reference to the first "Rite of

the spring" example, that I've included below the transcription. It goes like the figure from the second from below staff of this last example. The D#-A# alternation sounds like a distorted instrument that I can't transcribe precisely (maybe more notes are involved). The bass is alternating C# and F# against these figures with a rhythm of its own. Not included in the example from above, is the clarinet melody that's played between 0:17 and 0:20: C-B-G-E-A. This goes like the opening melody of "Rite of the spring", also included below the transcription.

4. The duke of prunes regains his chops

Continuation of "The duke of prunes" from above:

- 0:00 Theme A, 2nd tempo.
- 0:32 Theme B.
- 0:58 Theme C.
- 1:06 Outro, "this is like the Supremes".
- 1:52 End.

In 1975 Zappa would once more return to this composition. The version on "Absolutely free" is the only one with lyrics. I'm dealing with the evolution of this song in the Orchestral favorites section. Examples from all three versions are present in that section, including theme B as played during "The duke of prunes regains his chops" and the first recording from 1963.

5. Call any vegetable

Zappa would include a live version of "Call any vegetable" in his "Just another band from L.A." album from 1971. The opening of this song is included in the corresponding section of my study. The 1971 version has extra themes to it. It does include a solo, but not as extensively as on "Absolutely free", where track 5 can be seen as the solo belonging to it and track 6 as the reprise:

5. "Call any vegetable".

0:00 Theme block A, "Call any vegetable ..."

0:35 Repetition.

1:04 Little interlude.

1:15 Theme block B, "A prune isn't really a vegetable ..."

2:15 End.

6. "Invocation & ritual dance of the young pumpkin".

0:00 Instrumental block, see below at track 6.

7:00 End.

7. "Soft-sell conclusion".

0:00 Theme block C, "A lot of people ...", see below at track 7.

0:48 Theme block D, including variations upon theme A.

1:11 Reprise of theme A.

1:25 Outro, with the "breathing pumpkin".

1:40 End.

6. Invocation & ritual dance of the young pumpkin

The "Invocation & ritual dance of the young pumpkin" is a quite long instrumental interlude, played between two sung movements from the "Call any vegetable" sequence on "Absolutely free".

1 Flute Tempo I, fast

Tempo II, start slow, keep accelerating all through, repetition incl.

Guitar 8va-->

mf

Four times

Etc., parallel

(ends fast)

23 Flute Tempo III, moderately fast

Keeps repeating

Guitar

mf

p mf

Keeps repeating

8va-->

8va-->

8va-->

Loco

p mf

Invocation & ritual dance of the young pumpkin, opening. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

The interlude starts with an easily recognizable example of a melody applying changing tempos and meters:

- Bar 1: tempo I in 4/4. The key is C# Dorian with the accompanying chord progression I-IV-III-IV. The bass gives a C# pedal, while the flute moves over the chords via triplets.

- Bars 5-22: a single melody in 3/4 and 2/4 (a quote from "Jupiter" from "The planets" by Gustav Holst). It starts slowly in tempo II and keeps accelerating all through.

- Bars 23 etc.: tempo III in 4/4. The key has become E Dorian.

At this point - where the third tempo remains stable as tempo III - a vamp begins with the guitar first playing a chord progression for four bars and next soloing. After a while the flute quits vamping and starts soloing as well, thus forming a duet with the guitar.

Zappa would seldom play such duets again. The ones with Jean-Luc Ponty and his son Dweezil are the best known other examples. The interlude would be played similarly on the "Freaks and motherfu*#@%!" bootleg from 1970 (see the Fillmore East 1970 section for "solo from Call any vegetable"). The official live version from 1971 on "Just another band from L.A." has a short instrumental interlude, using a different melody and vamp, though the idea of an acceleration returns. During 1970-1 Zappa used just the single "Call any vegetable" title for covering the whole, instead of the sequence of three songs.

7. Soft sell conclusion

Like "The duke of prunes", "Call any vegetable" appears on "Absoluty free" in the shape of a little sequence of three tracks. The later live versions from 1970-71 would list this sequence as just one track.

1

A - lot of — peo - ple ...

8va b.

4

8va b.

Soft sell conclusion, opening. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

With "Soft sell conclusion" some of the material from "Call any vegetable" returns as a coda for this sequence, as briefly indicated above. This song begins with a theme of its own, however, of which the first six bars are transcribed here. It's in E using the progression I-II-IV-V. The flute (staff 3), harmony singers (staff 2) and especially the lead vocalist from staff 1 are playing and singing quite loosely over this progression.

8. Big leg Emma

This title was originally released as a single in 1967 and got included in the CD re-release of "Absolutely free" as a bonus track. "Big leg Emma" is a traditional blues song, that Zappa first released on his "Zappa in New York" album from 1978 (recorded in 1976). Two examples from this 1976 performance of "Big leg Emma" are included in the corresponding section. Other than the 1976 version, the 1967 execution has its basis more firmly in E Dorian. Over the I chord from the blues scheme the chord progression E-F#m-G-F#m-G-F#m can be heard.

9. Why don'tcha do me right

"Why don'tcha do me right" is a third version of this song, with all three versions coming by in the Paul Buff section of this study. In 1967 it got the characteristic fuzz-tone bass line. Its first recording has been kept in the Paul Buff archive. Another jam-like version got released by the ZFT on "Joe's XMasage". It's the second bonus track on the CD, originally being the B-side of the "Big leg Emma"

10. America drinks

"America drinks" and "America drinks and goes home" are variations upon each other. The notes of the main melody are mostly the same, but the rhythmic set up is quite different. The first one is very irregular with many syncopic phrases. What's confusing listening to it, is the deliberate inequality between the parts regarding their timing. When it's done emphatically I also show it in the transcription (like bar 1, the difference between the bass and the singers, or bar 8-9, the difference between the two singers). But there are also minor inequalities at various points where this isn't notated specifically. It's utterly bizarre to perform a song in this manner. The melody itself is rather complicated. Bars 1-7 contain an entirely chromatic movement. The chord progression is Gm-Gb-F. From bar 8 onwards you can recognize parts of changing scales without clear key notes. The bass mostly supports the melody, but in bars as numbers 15-16 it's going its own way.

In "America drinks and goes home" the rhythm is more normalized towards swing time (the score of this version is included in the FZ Songbook Vol. I). It's remindful of cocktail lounge bars, with a singer and a little jazz combo. The singer is addressing himself to individual members in the audience that he knows personally. There's the talking of the people in the bar and the sound of a cash register all through this song. As it comes to the title and the atmosphere this song can be considered to be social criticism upon the habit of people to get drunk in the evening. Zappa himself played a couple of months in a lounge band - as the guitar player of Joe Perrino and the mellotones in 1961 - and came to hate it. Regarding the music it's more taking lounge music a step further than a parody upon it.

[1]

Vocal 1: I tried to ---

Vocal 2: I (mp inf) tried to ---

Guitar: I (mp inf) 3 Etc.

Bass: trab.

[18]

Wanna~

Flute

Guitar

Bass



America drinks, opening. Transcription: KS.
Update 2010, deposited at the I-depot, The Hague.

At point 1:19 of "America drinks" this song jumps overnight into a section of Vaudeville music, in all probability played at double speed on record. It's an example of polyrhythms. The first theme is in 4/8, the second one in 3/4. Through both meters the bass is playing a repeated figure in 8/8, subdivided as 3/8 plus 5/8 (as indicated in the transcription). The bass is immediately starting this figure during the pick-up notes of the lead melody. It needs a good sense of timing with only the ticking of the eighth notes by the drums to keep everything equal.

Doing such polyrhythms became part of the routines the Mothers did during improvisations. Zappa would direct such improvisations via special hand indications. He would do the normal baton type conducting, but the Mothers had also developed a set of hand symbols for specific purposes. An easy one to understand for the public was pointing a finger up to hit a high note and a fist drawn down to play a low note. For the polyrhythms Zappa would for instance hold five fingers up pushing it forward two times to indicate to someone to play in 5/8 in this tempo (as One-two, One-two-three). To the right Art Tripp indicating 5/8 as Zappa would do it, taken from the Frank Zappa and the Mothers of Invention in the 1960s DVD (Sexy Intellectual Productions, 2008). See 1h:23m through 1h:26m on this DVD for this topic. Someone else could be playing in 4/4 at the same time, thus you can create something as what's going on during the second half of "Toad of the short forest" on "Weasels ripped my flesh", where Zappa is explaining to the audience in what meters the various band members are playing.

Fast

Ovabassa

Etc.

America drinks, 1:19 - 1:29. Transcription: KS. Update 2010, deposited at the I-depot, The Hague.

11. Status back baby

All through his career Zappa had a collection of unreleased compositions in stock, that could stay there for years before being released on albums. Some songs only got released postumely via ZFT releases. "Status back baby" was originally intended for the "I was a teen-age maltshop" opera. I'm dealing with the two available versions of this title in the Mystery disc-Projects section. They have the same lead melody, but the manner the accompaniment is handled, goes pretty differently. The reference to Stravinsky's "Petrushka" happens at the end of the interlude (1:53-2:07).

12. Uncle Bernie's farm

"Uncle Bernie's farm" and "Son of Suzy Creamcheese" are the two more accessible songs from "Absolutely free". "Uncle Bernie's farm" has two repeated themes and two side-themes, next to a small intro. The repeated ones are in A Dorian and D Mixolydian. As noted on page 175 of the Ludwig study, Zappa frequently uses additional vocals and musical effects to comment upon the lyrics of the main part. In case of "Uncle Bernie's farm" he mentions:

<i>Main text:</i>	<i>Comment:</i>
- There's a bomb to blow your mommy up	Laughter in the background
- A bomb for your daddy too	Outch!
- A case of airplane glue	Vocal hiss
- A hungry plastic troll ...	Smacking sounds
- There's a little plastic "Congress" ...	Voices in the background

There's a multitude of such instances. Just three more examples from this study:

- Can't afford no shoes:

Have you heard the news? Comment: News, what news?

- The groupie routine: autohorn.

- Lonesome cowboy Burt:

All my friends, they call me Burt. Comment: Hi Burt.

- Artificial Rhonda:

Do you come here often? Comment by Thing-Fish: Yauw!

Thing-Fish is in effect commenting through most of "Thing-Fish" when he's not singing himself. Another quite obvious example is the bar environment of track 15 below, "America drinks and goes home", with audible cash registers and people talking all through.

13. Son of Suzy Creamcheese

The score of "Son of Suzy Creamcheese" can be found in the "Frank Zappa Songbook vol. I", pages 65-68. This song also has a regular two-themes structure, each theme being repeated a couple of times (no side-themes this time). Both themes are brief, causing the song to be short too. The sample from below is the second theme with one bar in 4/4, followed by another one in 9/8.

Son of Suzy Creamcheese, theme two. Source: The Frank Zappa Songbook vol. I.

Harmonically this piece is written as a chord progression with the bass being part of these chords, thus without pedal notes. Theme one begins suggesting A Mixolydian. Theme two ends more clearly in E minor with a classical type of coda: IV-V-I. The song ends with an instrumental variation upon this theme two with the 9/8 bar being split up into three augmenting bars, 4/8 + 5/8 + 6/8. It's followed by a final bar with only a chord, functioning as a deceptive cadence. It's an Asus2 chord. Instead of confirming the E minor tail from theme two once more, it jumps back to the A Mixolydian tonality of theme one.

14. Brown shoes don't make it (1967)

"Brown shoes don't make it" has become a classical Zappa song, because it's such an elaborate example of Zappa's habit to bring different styles together in one song. The song has a multitude of themes, which are played after each other in a medley-like way, where the changes from one theme to another are abrupt, but without losing an overall structural idea. Most sections use various scales, but without a clear use of keynotes. "Brown shoes don't make it" has appeared on CD in two versions: the original studio recording and a live version, which has appeared on "Tinsel Town Rebellion". The latter was released in 1981, but this version for stage performance must have been in use much longer, because it's the version that Ian Underwood has transcribed in "The Frank Zappa Songbook vol. I" of 1973. The differences between the two versions are mostly in the instrumental passages.

General structure with starting time indication:

a) 0:00. Opening with a rock 'n roll riff in F sharp Dorian with the chord progression I 7th - IV 5th.

Brown shoes don't make it, opening riff. Source: The Frank Zappa Songbook Vol. I (Songbook).

Note: the actual album versions, on *Freak out!* as well as on *Tinsel town rebellion*, are executed slightly different from the Songbook, namely with triplets as above (Aaron Wolf wrote me about this).

b) 0:20. The riff changes overnight into a section with straight rhythms in a 4/4 movement. It starts with a sequence that is chromatically repeated instead of within a key. Thus the key changes with every bar using a different scale (the 5 bars "tv dinner by the pool" till "he's a bummer"). The scales, when taken as major, are in following order C, D flat, C, B flat and A. With "smile at every ugly..." we get to one of the tempo changes in the song.

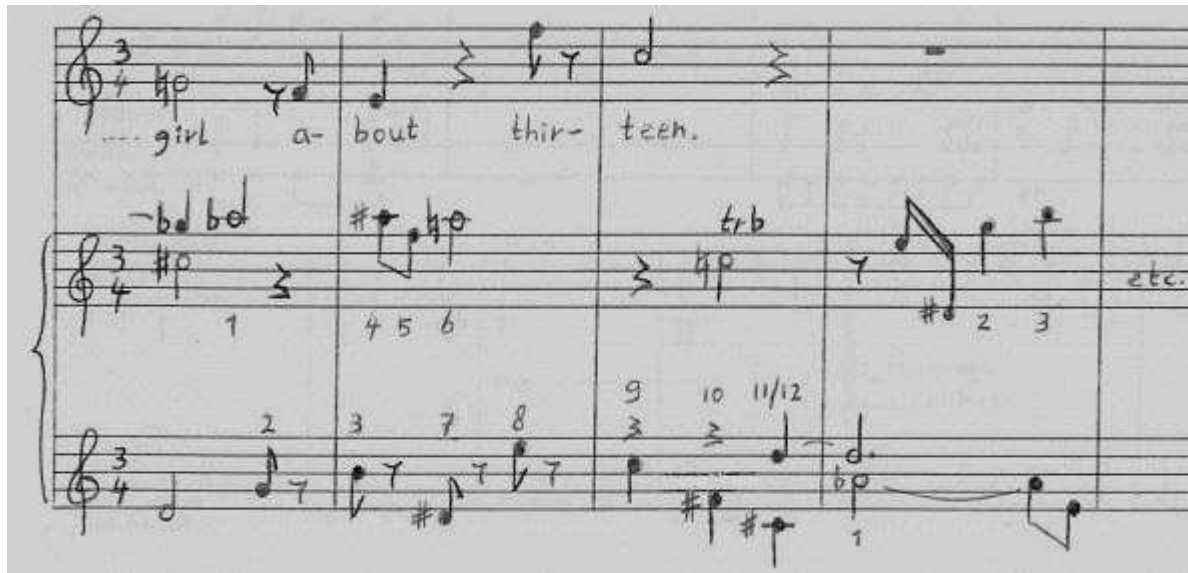


Brown shoes don't make it, opening melodies. Source: The Frank Zappa Songbook Vol. I (Songbook).

c) 0:52. Back to the rock 'n roll riff.

d) 1:22. Section with straight rhythms in a 3/4 movement. The scales keep changing and in three bars the melody gets atonal ("On a rug ... and drool").

e) 2:07. This section is followed by a larger atonal intermezzo. The references to modern music on "Absolutely Free" have often been mentioned, most notably a quotation of one of the opening motifs from Stravinsky's "Petrushka", that can be heard in the middle of "Status Back Baby". This part is a reference to serialism with the twelve-note string of the "Waltz for guitar" from the Zappa's teens section being re-used. In this case it's not a strict 12-note piece anymore however, because the string is used with a lot of liberty and additional notes. Below is an example of the re-use of this string. In the Songbook it's notated a minor second higher than in the "Waltz for guitar" and the first "Absolutely free" recording.



Brown shoes don't make it, fragment. Source: Songbook.

(In the first edition of this study, the "Waltz for guitar" example wasn't included nor had I noticed the similarity. I gave some examples of the returning C, F sharp, C sharp plus D, and A flat movement, which turns out to be 9-12 and 1 of the string).

f) 3:03. After the intermezzo starts a block with themes in various swinging rhythms. See "Brown shoes don't make it (1981)" from the later Tinsel Town Rebellion album for three examples from this block.

g) 6:06. Back to the straight rhythm in a 4/4 movement. The bars "tv dinner by the pool, I'm so glad I finished school" are repeated, indicating the coming closure of the song.

h) 6:45. Instrumental coda.

Zappa often liked to bring changes in a sudden way, not only during a song but also from one song to another, where instead of the usual fading out or playing of a closing chord at the end of a song, he just cut it off and let the next song begin without any pause between the songs. For the song's instrumentation Zappa uses different groups of amplified and acoustical instruments. He called this combination of instruments his electronically amplified orchestra. He continued to do so in his career, the band including at least six members and sometimes more than ten. These bands are using various combinations of amplified and acoustical instruments, differing from time to time. Next to a drummer the band almost always included a percussionist. The latter not only for additional rhythm, but also with an explicit role for playing melodies.

15. America drinks and goes home

The score of "America drinks and goes home" can be found in the "Frank Zappa Songbook vol. I", pages 62-63. It's a variation upon track 10, that I've described above. Zappa himself has referred to this song as using the II-V-I progression, a progression he claimed to dislike. Only roughly this progression can be recognized. The song modulates all the time and it can only be interpreted as II-V-I when you're allowed to skip chords or add different chords, both in the piano reduction from the Songbook and the actual performance on record. An attempt to recognize the progression has also been done by B. Clement. The example below includes bars from all three angles.

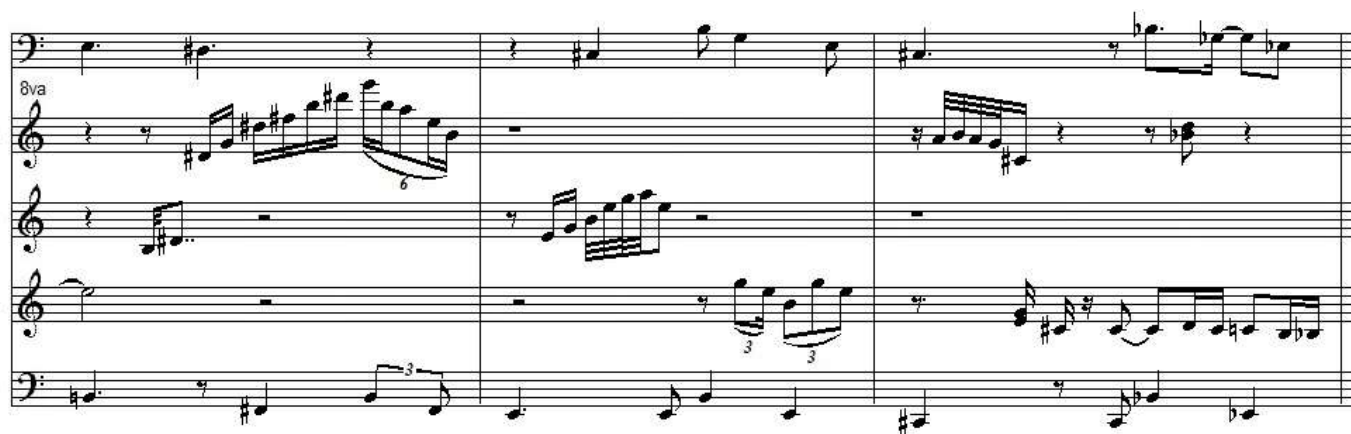
The first thing that you can see here is that the album version goes pretty different from the Songbook. The most notable differences are:

- While the Songbook is precise about the chords, on the album people are playing freely through the scales.
- In bar 4 the singer hits upon an A while on the album the singer uses a B (natural).
- The Songbook prescribes perfect triplets. On the album this isn't the case.
- Bar 8 from the Songbook stays in D, while it briefly evades to Eb minor on album.

Bars 1-2 are a little intro in C Mixolydian. You've got people talking in the background all through this song, as if it's recorded in a crowded bar. Bars 3-5 form a sequence. A phrase gets varied upon while its starting point is chromatically moving downwards. The scales being used on album are G Dorian, F# Dorian and F. Bar 4 seems to contain writing errors in the Songbook version. The G7 guitar chord must probably be Gm7 and the Bb should be an A. One might call the harmonies of bars 3-5 just I or I-V-I. Within the context of II-V-I it would mean that the II chord is skipped. This II chord does appear during bars 7-10, that are in D. Bar 7 on the album and bars 7-8 in the Songbook are using II. On the album bar 8 begins with what you might call V (Clement indicates the harmony as A7). Beats three and four are using chromatic passing notes. The chord/scale at this particular point could be called Ebm#7 or Eb minor (the variant with the augmented 7th). This isn't happening at all in the Songbook. Since the Songbook is official material, playing it like this should be seen as a permitted version too.

So it's II-V-I with some liberty. Situations like this are also happening during theme II from "Lemme take you to the beach", "Bobby Brown", "Babette" and the instrumental opening from "Baby take your teeth out" (II-V-I with an additional chord). In the Real Frank Zappa book he calls this progression a hateful rule from harmony classes, the essence of bad white-persons-music. Personally I think Zappa is both being unfair to the quality of some of his own songs as to the intentions of (traditional) harmony. These aren't rules in an absolute sense, that is you can find non-resolving chords with all classical composers. It's also nonsense to say that all classical music got commissioned and thus had to follow the rules. Many of Bach's best works were written, and sometimes printed, at his own initiative. As it comes to conventions you can find simple traditional music in his own catalogue too. See for instance "Babette" from the YCDTOSA section. That one is a simple love song, that one might try to explain away as a parody. But there's a large number of easy going love songs in Zappa's catalogue, by himself or as covers. In my opinion too many to call these parodies.

The image displays a musical score for the song "Babette" by Frank Zappa. The score is written for four staves: a vocal line (labeled "8va") and three instrumental lines. The key signature is one flat (Bb), and the time signature is 4/4. The vocal line begins with the lyrics "I've tried to find ...". The instrumental lines feature various musical notations, including triplets and chromatic passages. A specific section of the instrumental line is marked "(by approximation)". The score is presented in a standard musical notation format with clefs, notes, rests, and bar lines.



America drinks and goes home, bars 3-10. Transcription from CD by KS, where some elements could be taken over from the Songbook.

Update Spring 2018, deposited at the I-depot, The Hague.

Moderate slow

Gm9 3 fr.

(This is a special request. Hope you enjoy it.)

I've tried to don't re -

find gret how my heart could be so blind, dear, who -

hav - ing met up with a girl who -

How could I be fooled just like the rest. breaks hearts like they were noth - ing at all.

Em7 3 fr.

Fmaj7

Fm9 6

B+7

Em7

Em6

Dmaj7

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Moderate slow'. The score is divided into three systems. The first system includes a guitar chord diagram for Gm9 (3 fr.) and a piano introduction with triplets. The second system includes guitar chord diagrams for Gb7(9+) (2 fr.), Fmaj7, Fm9 6, and B+7. The third system includes guitar chord diagrams for Em7, Em6, and Dmaj7. The lyrics are: '(This is a special request. Hope you enjoy it.) I've tried to don't re - find gret how my heart could be so blind, dear, who - hav - ing met up with a girl who - How could I be fooled just like the rest. breaks hearts like they were noth - ing at all.' The piano accompaniment features various triplet patterns throughout.

America drinks and goes home, bars 1-9. Songbook version.

Example 4.1. “America Drinks & Goes Home” (*Absolutely Free* 0:12–0:35).

The image displays two staves of musical notation in 4/4 time. The first staff contains five measures with the following chords above them: Em7, A7, DM7, Ebm, and Bb7. Below the first three measures, there are bracketed labels: 'ii' under the first measure, 'V' under the second measure, and 'I' under the third measure. The second staff contains six measures with the following chords above them: Am7, D7, Cm7, F7, Bbm7, and Eb7. Below this staff, there are bracketed labels: 'G: ii' under the first measure, 'V' under the second measure, 'Bb: ii' under the third measure, 'V' under the fourth measure, 'Ab: ii' under the fifth measure, and 'V' under the sixth measure. The notation includes various note values, accidentals, and fingerings (e.g., '3' for triplets).

America drinks and goes home example from the Clement study. The first bar corresponds with bar 7 from above.

WE'RE ONLY IN IT FOR THE MONEY: THE SIXTIES

In 1967 the Los Angeles freak scene was completely overrun by the world wide spreading Flower Power movement, that had its origins in San Francisco. Zappa wasn't fond of their ideas, certainly not their positive attitude towards drugs. His music already needs concentration playing it sober, so the idea of musicians on drugs while he was paying for their time was unacceptable for him. On his contrary album "We're only in it for the money", he reproduces their ideals while at the same time adding demeaning remarks to it ("forgive me because I'm stoned"; "flower power sucks"). Because the Flower Power movement lost its innocence and impact with the Rolling Stones concert at Altamont in 1970, "We're only in it for the money" has with hindsight become a reflection upon the sixties. Zappa still found himself kicking at remnants of the movement in his eighties songs "The blue light" and "We're turning again".

The music on the album is - regarding meters, rhythms and chord progressions - less complicated and it is an example of the more commercial side of Zappa. Still there can be some complex parts in it. The construction of the songs on the album can also be sophisticated. "Flower punk" is as a progression for instance relatively easy. "What's the ugliest part of your body?" below deals with rhythmic complexities. In "The Real Frank Zappa Book" of 1989 Zappa uses three pages arguing against the "hateful practices" of traditional harmony, especially the chord progressions that are played over and over again in pop music and the chords of resolution you had to write down to pass a harmony course (The Real Frank Zappa Book, chapter 8, section "hateful practices"; Zappa!, page 32).

Zappa's attitude towards traditional harmony is ambiguous however, because he applied common chord progressions with just as much ease as he liked to deviate from them. See the Joe's Garage section for Joe's love declaration to I-IV-V. He even had a weakness for deliberate simplicity, represented in the teenage love songs from "Cruising with Ruben and the Jets" (1968). Sections from "Absolutely free" and "Mother people" are included below as examples of uncomplicated chord progressions (all 5th chords unless indicated). The Cruising with Ruben and the Jets section contains of few more similar examples. It's a commonplace in rock 'n roll history that "Sergeant Pepper's lonely hearts club band" by the Beatles is the first concept album, usually without explaining what then this concept is. I guess it's the packaging, the instrumentation and maybe the quality of each individual song. Some Zappa fans have argued that the Mother's first two albums could then be considered concept albums as well. Indeed all Zappa's albums each have some form of a conceptual idea behind them. It can be in style, it can be in the lyrics and it's about always present in the sound of an album. For the three albums from this section and the next two the concept is outspoken and obvious, regarding both the music and the lyrics. "We're only in it for the money" is about the hippie era with relatively main stream music combined with some experimental tracks.

1-2 Are you hung up - Who needs the Peace Corps?

The album opens with "Are you hung up", one of a number of collages of spoken texts and sound effects, frequently mutated. On the ZFT release "Lumpy money" you can find instrumental recordings from a number of songs from "We're only in it for the money", among them "Who needs the peace corps?". This release also contains a 1984 re-mix of this album with a newly recorded bass and drum part. Zappa did the same for "Cruising with Ruben and the jets". What happened is discussed in the corresponding section in this study for the latter CD. Quite some fans felt undignified by this step, so Zappa decided to revive the original 1968 recording for today's CD version of "We're only in it for the money".



Who needs the Peace Corps?, intro and theme 1. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

To gain an understanding of Zappa's approach to system shifts, let us begin by investigating oscillating progressions akin to L/M and D/M, but which feature pedals/chords in different systems. For example, the opening chord oscillation of "Who Needs the Peace Corps?" (1967/1968) uses the tritone pedal progression C–F#. As this pedal motion cannot occur in a single LS, Zappa employs scales from two different systems: C Lydian and F# Dorian, respectively. The choice of F# Dorian proves musically fortuitous, as its LS (A) shares four common tones with C Lydian; of these, F# is given particular melodic emphasis at the beginning and ending of the phrase (0:08–16, *We're Only in It for the Money*, 1968). A similar example is the

Brett Clement, *A New Lydian Theory for Frank Zappa's Modal Music* (Music Theory Spectrum, Spring 2014, page 161). Since I'm not hearing a D/D# upon the F# pedal parts, the scale upon F# might be called minor too. LS A stands for Lydian system A (see the left menu for its meaning). Anyway, in case of F# minor there are five tones in common and it would be Lydian system D in Brett's terms. In his Response to me, Brett writes "not enough melodic info, I'd guess Dorian instead". So Brett isn't positive about this episode being in minor or Dorian either.

In "Who needs the Peace Corps?" you can hear a couple of different modal scales coming by, which is common practice in Zappa's music:

- 0:00 Intro with a C and Bb chord alternation in C Mixolydian in staff 1. The total harmony can be bigger, like C7 occurring in bar 1 and C9 in bar 3.
- 0:08 Theme 1 with a C and F#m chord alternation for bars 5-8. These two chords don't belong to the same scale. Combined with the melodic notes, the implied scales are C Lydian and F# minor/Dorian. The analysis by B. Clement is added to the example. Via the Em and D chord this theme ends in D (bars 9-10).
- 0:21 Theme 2 in A Mixolydian.
- 0:26 Theme 1.
- 0:38 Theme 2, extended instrumentally.
- 0:57 Theme 3 in F Lydian.
- 1:14 Variation upon theme 1.
- 1:24 Theme 3.
- 1:42 The chord alternation from theme 1 is maintained to the end.
- 2:43 End.

See the *Burnt weeny sandwich* section for an overview of the use of scales in all examples in this study.

3. Concentration moon

The set-up of "Concentration moon" is as follows:

0:00 Theme 1, phrase 1. This section is in Bb, the meter being 3/4. The chord progression, being used here, is an easy going one: I-IV-I-V 7th-V and back to I. The first example below is the opening of the song, showing this progression in bars 1-4 and bars 5-8.

Handwritten musical score for "Concentration moon" (theme 1, phrase 1). The score is divided into two systems, each containing staves for Vocals, Keys (8va and 8vb), Guitar, and Bvb.

System 1 (Measures 1-4):

- Vocals:** The melody is written in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "Con - cen - tra - tion - moon". The melody starts on a whole note, followed by a half note, and then a quarter note with a tie to the next measure.
- Keys:** The keyboard part is written in two staves. The upper staff (8va) features a melodic line with a triplet of eighth notes in measure 2 and a sixteenth-note triplet in measure 3. The lower staff (8vb) provides harmonic support with chords and single notes.
- Guitar:** The guitar part is written in a treble clef. It features a series of chords in measure 2 and a sequence of eighth notes in measure 3, marked with a "3" indicating a triplet.
- Bvb:** The bass part is written in a bass clef, providing a steady bass line with a mix of whole and half notes.

System 2 (Measures 5-8):

- Vocals:** The melody continues with a half note in measure 5, followed by a quarter note with a tie in measure 6, and then a half note in measure 7.
- Keys:** The keyboard part continues with a melodic line in the upper staff (8va) and harmonic support in the lower staff (8vb). Measure 6 features a triplet of eighth notes.
- Guitar:** The guitar part continues with a series of chords in measure 5 and a sequence of eighth notes in measure 6, marked with a "3" indicating a triplet.
- Bvb:** The bass part continues with a steady bass line, featuring a mix of whole and half notes.

Concentration moon, theme 1, phrase 1. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

0:24 Theme 1, phrase 2. The progression here is VI-II-IV-V, still in Bb, followed by four more bars with only an F pedal.

0:41 Theme 2, phrase 1. The bass pedal note switches to C. The set of notes remains the same, thus the scale becomes C Dorian. Here you've got a single vocal line, instead of the close harmony group from the first example. The melody goes downwards, while the pass plays a simple figure upwards, thus creating a light form of counterpoint (bars 1-2 of the second example). The harmonies are now less common: I-III-IV 11th (no 5th)-VI 9th (no 3rd).

0:52 Theme 2, phrase 2. This part doesn't follow a single scale, nor a single pedal note. As shown in the second example:

- bar 3: Bb pedal plus a Dm chord.
- bar 4: Bb pedal plus Am-5.
- bar 5: Db pedal plus Fm7.
- bar 6: chromatic movement.

1:05 "Tomorrow ...". Whispering voices.

1:13 "Hi boys and girls ...". The famous Jimmy Carl Black line.

1:17 Themes 1 and 2 repeat.

2:22 End.

4. Mom & Dad

The structure of this song can be readily followed, using the arrangement in the FZ Songbook vol. I, pages 84-87:

- 0:00 Two instrumental bars in E Dorian are used as a transitional element all through this song. This is their first appearance as a little instrumental intro.

- 0:04 Theme 1 ("Mamma ...") with a chord progression, not belonging to one specific scale.

Nominally the example below is in E Dorian or minor. It begins like that and the text of theme one ends here with "lay" (not shown below), coinciding with the first chord of the instrumental bars, that follow upon it. It thus begins and ends in E Dorian, but in between it's more multi-scale oriented. With the C being natural during bars 3-8 one might also decide for E minor as the best fitting scale and interpret the C# and F natural as altered notes. - 0:21 The instrumental bars.

- 0:24 Theme 2 ("You'll sit ...") in C.

- 0:34 The instrumental bars.

- 0:39 All of the above from theme 1 onwards gets repeated.

- 1:10 Theme 3, phrase 1 ("Ever take a minute ..."), in F Lydian.

- 1:21 Theme 3, phrase 2 ("Ever tell your kids ..."), with a Bbmaj9 - Abmaj9 chord alternation. What you hear are major sonorities, not attributable to one or two particular scales (I earlier referred to these bars as Bb Mixolydian, but that was too hastily). Combined you've got A natural next to Ab and individually these chords with their melodies don't generate enough notes to be sure about a scale.

- 1:30 Theme 3, phrase 3 ("Ever wonder why ..."), in D Dorian.

Em

F[#]9

Ma - ma! Ma - ma! Your

child was killed in the park to - day, Shot by the cops as she qui - et - ly

C(susD) D(susE) E(susF[#])

D(susE) C(susD) F

Mom & Dad, top of page 87 from the Songbook. The first two bars are the two instrumental bars, followed by the return of theme 1.

- 1:40 The instrumental bars and theme 1 return.

- 1:57 The instrumental bars, followed by a variation upon theme 2 as the coda of this song. With the final sentence ("they killed her too"), the song neatly modulates back to the E Dorian tonality from the beginning. The latter you could call "by the book" as it comes to classical tonality.

- 2:16 End.

The meter of this song is 4/4 without rhythmic difficulties, on three occasions interrupted by a bar in 2/4.

5-6. Telephone conversation - Bow tie daddy

"Telephone conversation" is a recorded telephone call between two of Zappa's friends, with one woman warning the other about her father looking for her. So the lyrics of the next track must be meant as Zappa's reaction to this situation. This song, "Bow tie daddy", is musically in an interbellum style for a change. It has its basis in C (most specifically bars 1, 4 and 5), but keeps changing scales frequently. From bar 8 onwards the modulations start to dominate. The lead melody is rhythmically characterized by its alteration of on beat notes and various forms of syncopes. The syncopes are created via triplets, bows and dotted notes. See also the Lumpy gravy section for "It's from Kansas" for another example of such music.

Handwritten musical score for "Bow tie daddy, opening." The score is written on four systems of staves, each containing a bass staff and a treble staff. The key signature is one flat (B-flat), and the time signature is 4/4. The first system includes the handwritten text "mf Bow tie---" and "mp" (mezzo-piano). The second system includes the handwritten text "Asbar 1". The score features various musical notations, including eighth notes, quarter notes, and rests, with some measures containing triplets marked with a "3" and a bracket. The handwriting is in black ink on a white background.

Bow tie daddy, opening. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

Compared to other rock composers Zappa's inclination to use non-traditional harmonic patterns is one of his distinctive features. We'll see a lot of it in the coming sections. It is understandable that Zappa liked to put the accent on this in his interviews, but if he didn't apply normal patterns as well his albums would never sell and Zappa would never have reached the status and financial independency as he has done. Apart from "We're only in it for the money", we have albums as "Apostrophe (')", "Sheik Yerbouti" and "You are what you is", that show Zappa's commercial side and sold well for Zappa standards. As he himself has remarked the London Symphony Orchestra recordings would have been financially impossible without these albums.

One of the things that bothered Zappa for a while was to get his music played on the radio and the production of a hit single. Why some singles become hits and others don't is a territory that has many haphazard elements in it. It certainly helps to write a catching melody, that has the effect on people of "gee, I'd like to hear this again", also when only half listening. But fashionable aspects in the sound building and a direct emotional appeal get in the picture as well. Zappa had no specific sense for writing hits and besides that he refused to adapt his lyrics to a level that wouldn't offend anybody. Eventually Zappa did get two hits when his name was already well known. "Bobby Brown" from "Sheik Yerbouti", an example of a song with a catching melody, hit the charts in two European countries, where the lyrics formed no real problem, and "Valley Girl" from "Ship arriving too late for a drowning witch" sold well in the U.S. The latter due to a gimmick in it, with his daughter Moon portraying a spoiled west coast teenage girl. See the Does humor belong in music and Drowning witch sections for more about these two songs.

7. Harry you're a beast

The score of this song is or used to be available via www.zappa.com in an arrangement by Jon Nelson. You could try to contact the ZFT for a copy. The song has lyrics on "We're only in it for the money", but can be heard in an instrumental version on "Make a jazz noise here" and "Lumpy Money". It's a short song with the following harmonic basis (with the times from the "We're only in it for the money" version):

- 0:00 Piano intro with the chord progression F#m-Bm-D-E as arpeggios, continuing with playing through E7-9.
- 0:12 Theme 1 in A Mixolydian.
- 0:30 Theme 2, phrase 1. Chromatic parallel movement of major triads, F-F#-G.
- 0:38 Theme 2, phrase 2. Two more major triads, G-A.
- 0:44 Snorks with some atonal accompaniment.
- 0:51 Theme 2, phrase 1, some more.
- 0:59 Theme 3 with C#7-B7.
- 1:06 Theme 4. Instruments: first an Ab+Eb - Db+F alternation (as single notes), followed by a second B+F# - E+G# alternation. Vocals: an Ab-Bb alternation, followed by a B-C# alternation. The second formation is a transposition of the first one.
- 1:13 The progression F#m-Bm-D-E from the opening is now used as a coda.
- 1:21 End.

With the exception of theme one, this piece is very much composed as a progression of chords, unrelated to an overall scale. Instead, these chords seem to imply a scale each by themselves. It's diatonic with scale fragments. Only theme one is stable in A Mixolydian, with a melody with a standard accompaniment. This matter is also discussed in my "The idiot bastard son" analysis in the YCDTOSA Vol. II section of this study.

I seem to have miswritten myself in the table from my discussion with Clement, where I put the tonic A in the Aeolian column instead of the Mixolydian column (and the C# Locrian remark doesn't belong there). The song is obviously in A Mixolydian, as also Clement indicates.

8. What's the ugliest part of your body?

"What's the ugliest part of your body?" is a returning song on "We're only in it for the money" in the shape of a collage. Here things are getting more complicated. The chords are standard, but rhythmically it's complex: changing meters, including odd ones, a tempo change and various syncopic forms in the lead melody.

The image displays two systems of handwritten musical notation for the song "What's the ugliest part of your body?". Each system consists of four staves: a vocal line at the top, followed by piano (p), guitar (g), and bass (b) accompaniment. The key signature is one sharp (F#), and the time signature is 6/8.

The first system begins with a square box containing the number 11. The vocal line starts with the lyrics "What's the --". The piano part features sustained chords, while the guitar and bass parts play rhythmic patterns. The second system begins with a square box containing the number 17. The vocal line continues with a melodic phrase. The piano part has a more active line with eighth notes. The guitar part includes a triplet of eighth notes marked with a "3" and a bracket. The bass part continues with a steady eighth-note pattern. The system concludes with a double bar line and a key signature change to 4/7, indicated by a new key signature symbol and a "4/7" time signature.

[13] Faster

All your--

As bar 13

Avabassa

[17]

Others repeat bars 13-16

[21]

Int Where did--

mp Where--

All others as bar 13

What's the ugliest part of your body?, section. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

It's made up of three themes as presented in the following block of transcribed bars:

- Theme A, bars 1-12: the main theme in doo-wop style. The bass is giving the root notes of the basic

chord progression, being I, VI 7th, IV and V in G. This four bar bass progression gets repeated three times. The doo-wop element lies in the accompanying vocal harmonies in the second staff.

- Theme B, bars 13-20: the second theme in 7/8 falls in abruptly. In fact it has nothing in common with theme A. The meter is different, the tempo is different and the keys are different, so you could just as well say that a new song is starting here. It's using more than one scale, the chord progression in rock notation being C, A, Am7 and D.

- Theme C, bars 21-24: a third theme in the same tempo as the previous one. This one is doing a little sequence gliding through scales as well. The progression here is formed by three minor chords going down, following the chromatic scale, followed by one major chord: Bm, Bbm, Am (plus a vague D in the bass) and Ab. In staff 2 a second voice is singing a quarter note behind the lead vocal, somewhat softer in the background, thus creating an echo effect.

The collage construction of this song is set up via two means:

- The song itself can be split into two halves as indicated.
- The A theme is just sung once and doesn't return in the song itself. It returns much later on on the CD, namely 9 tracks further ahead in the form of a reprise. During this second track the theme does get varied upon, though in an unconventional way by speeding up its phrases.

9 Absolutely Free

Next is a section of the melody from "Absolutely free", being theme one from the overview below. The chords here are first in F Mixolydian, I-II-I-V (bars 1-8), then in A flat, I-IV-V-VII (bars 9-12), followed by two closing chords in F Mixolydian, I-VII (bars 13-15). Hereafter the song rolls back into I of the opening theme.

The image shows a handwritten musical score for the song "Absolutely free". It consists of two systems of music, each with three staves (treble, guitar, and bass). The first system is labeled with a '1' above the first measure. The second system is labeled with a '9' above the first measure. The notation includes various musical symbols such as notes, rests, and chords, with some handwritten annotations like "Dis- Cor- ..." and "Guitar". The key signature is one flat (Bb) and the time signature is 7/8.

Absolutely free, opening. Source: Songbook (piano excerpt adapted for guitar/bass by KS).

- 0:00 Modern instrumental opening with enlarged chords and untraditional harmonic formations, like stacking fourths and fifths. It's played exactly as the piano part from the Songbook. The along coming guitar tabs seem to suggest different possible harmonization. The first piano chord is F#-B-C#-E-A# (F#7 add 4), while the first guitar tab says F#-A#-D#-G# (stacked fourths, indicated as F#9 add 6).
- 0:33 Spoken intro ("The first word ...").
- 0:39 Theme one as presented above ("Discorporate ..."), played twice. Quite unexpectedly in this context you can hear it end with "flower power sucks".
- 1:18 Theme two ("Diamonds on velvets ..."), a character variation upon theme one. The first two chords of theme one, G and Am (Songbook pitches), are now used as a chord alternation.
- 1:38 Theme three ("Unbind your mind ...").
- 1:58 Theme four ("Freedom, freedom ...").
- 2:15 Themes 2-4 repeat with partially different lyrics.
- 3:05 Coda.
- 3:24 End.

[illegible]

The "da-dat-da" bars are chromatic. The very end with "You'll be absolutely free, only if you want to be" is basically the same on record as in the Songbook: a melody sung over a descending progression (G-F-

Em-Dm (album pitches) or A-G-F#m-Em (Songbook pitches). Still the positioning of these chords is such that the Songbook version sounds different. In the Songbook the piano plays around these chords. On the album the descending bass dominates. So the song ends in D Dorian or E Dorian respectively.

10 Flower punk

"Flower punk" contains a repeating theme, its structure being relatively easy compared to the songs from above. The overdubs at the end however give this song a quite unusual character: on one channel you hear a hippie dreaming about achieving his ideals while on the other channel a manager talks about how to invest all the money that comes from it.

Handwritten musical score for "Flower punk" in 4/4 time, key of D major (two sharps). The score is written on six staves. The first two staves are vocal lines with the lyrics "Hey — pap, where are y' go-ing with that". The third staff is a guitar line with a "15ma" (15th fret major) marking. The fourth and fifth staves are piano accompaniment. The sixth staff is a bass line featuring triplet patterns. The score is divided into three measures by vertical bar lines. The first measure contains the vocal entry and piano accompaniment. The second measure continues the piano accompaniment and bass line. The third measure shows the vocal lines ending and the piano and bass lines concluding with specific notes and rests.

The image shows a handwritten musical score on a five-staff system. The first two staves are vocal lines with the lyrics "flower in your head -". The third staff is a guitar line starting with a double bar line and a fermata. The fourth staff is a bass line with the lyrics "Other as bar 2", "As bar 2", "As bar 3", and "As bar 4" written below it. The fifth staff is another bass line. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature.

Flower punk, 0:00-0:13. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

This theme is made up of two quite different phrases:

- Bars 1-2 in 4/4 with the progression B-(B7)-B-E-B-A-B in B Mixolydian. The track is sped up to getting between keyboard pitches (Rykodisc RCD 10503). B quarter-tone sharp Mixolydian is actually the more accurate key as it comes to what you hear. See also below at "Lonely little girl". I can't tell what the pitch was before speeding up.

- Bar 3 in 12/8 with the progression G-D-A-E. The music is shortly passing through G and A (major or Lydian), with the singers and the accompaniment following contrary melodic movements.

These two phrases are getting repeated till half-way the song. Then it fades out and the bass motifs from it get varied upon with the mentioned overdubs. Phrase two is a variation upon the main theme from "Hey Joe" by W. Roberts, best known in the version of the first hitsingle by Jimi Hendrix. Hendrix is present on the inner sleeve construction set for the album. To the right a section from one of the photos taken during the session, with Hendrix, the Mothers, Gail and Frank with his foot on a Beethoven bust ("Lumpy Money" booklet). It got turned into a collage by Cal Schenkel, filling up the empty space with among others pictures of famous people. Hendrix gave Zappa one of his burnt Strats, which he let repair. See the Dominic Chevalier book, page 97, for a large photo of it. Hendrix put his guitar in the center of his music, using many guitar effects like feedback. He turned out to be a good soloist too as you can hear on "Band of gypsies", his only official live album. Because Zappa normally kept good relationships with fellow rock stars, the hostility towards the hippie movement in the lyrics of "We're turning again" from 1985 caused some estrangement among some people.

11-12 Hot poop - Nasal retentive calliope music

With these two tracks Zappa continues with the idea of adding collages to this album. MGM objected to some sentences Zappa had recorded and forced him to disguise or eliminate them. Because of this there are small version differences between some releases, as discussed in the Cosmic Debris book by Greg Russo, son of revisited version, page 62. This applies for instance to "Hot poop". Zappa describes "Nasal

retentive calliope music" as the overture to side two of the original vinyl album. This side contains a series of songs he had in stock, not specifically addressing themselves to the hippie movement.

The image shows a handwritten musical sketch on six staves. The top two staves are for vocalists. The third staff is labeled '(No meter)' and contains the lyrics 'Beau-ti-ful.' with a melodic line. The bottom three staves are grouped by a bracket on the left labeled 'Hiss and electronic noises'. The notation includes various rhythmic symbols, accidentals, and dynamic markings like 'mf' and 'f'. The sketch is a preliminary draft, showing the composer's initial ideas for the piece.

Nasal retentive calliope music, 0:22-0:27. Sketch: KS (update Winter 2019, deposited at the I-depot, The Hague).

From the point view of studying all of Zappa's music independently of its nature, the existence of sound collages in his output is problematic. It is musical, so something that should be looked at, but it's hard to catch in standard notation and even impossible to convert into midi format. The above is only a small fragment from "Nasal retentive calliope music" with the status of a sketch only. You've got layers of electronic noises and hisses on top of each other, that have pitches to a degree. It visualizes on a very small scale some elements that you can also readily hear: it is atonal, it knows no meters and it's irregular. But it doesn't specify the non-standard electronic sounds. Percussion is present with mutated sounds too, where I've limited myself to distinguishing lower and higher beats only. Better recognizable are the two vocalists. One is saying "beautiful". The other is the often quoted line by Eric Clapton, where he's reacting to a fan of his having painted "Clapton is God" on a wall. The piece ends with the opening from "Heavies" by Paul Buff, a single by the Rotations, that Zappa and Buff worked on in 1963. It's blues based surf music, brutally cut off for the next song.

13. Let's make the water turn black (1968)

Next are the outlines of "Let's make the water turn black", based upon the Songbook:

- 0:00 Instrumental opening in C with the Csus2 chord as an arpeggio.

- 0:07 Central theme ("Now believe me ..."). For the intro and this main theme you can follow the transcription of the instrumental live version of "Let's make the water turn black (1988)", as included in the Best band you never heard in your life section of this study. It doesn't go identical, but reasonably comparable.

- 0:21 Central theme repeats ("Early in the morning ..."), its last two bars going differently.

- 0:35 Theme 2 in G Mixolydian ("Whizzing and ..."), being a character variation upon the central theme. It's taking over the rhythm of the central theme with the eighth note as central time unit, but has a melodic line and chords of its own. The meter is 4/4 all through this song.

2. Bb A D G F

feed - ing all the boys at Ed's Ca - fé! Whiz - zing and past - ing and

G F G Am7 Bm7 Cmaj7 D9

poot - ing through the day... (Ron - nie help - ing Ken - ny help - ing burn his poots a - way!) And

G F Eb D Fm Ab G

all the while on a shelf in the shed: KENNY'S LITTLE CREA - TURES ON DIS - PLAY!

Let's make the water turn black. Page 53 from the Frank Zappa Songbook, vol. I (the meter is 4/4).

This example from the Songbook begins with the last two bars of the repetition of the central theme. This theme starts brightly in C, but soon altered notes are getting involved. These two ending bars follow a parallel progression of major triads: Bb, A and D. It's something Zappa does more often, with the effect that such a movement doesn't belong to one specific scale. Theme 2 begins in G Mixolydian but starts to evade from this key pretty soon as well. As you can see the last four bars from the example from above contain a progression of six major triads, only interrupted once by a Fm chord. So it's much multi-scale oriented, though in this case the final chord confirms the tonic of theme 2.

- 0:49 Central theme ("Ronnie saves his numies ..."), its last two bars again going differently.
- 1:04 Theme 3 in E Dorian, another character variation upon the central theme.
- 1:17 Theme 2 returns.
- 1:31 Central theme ("Ronnie is in the army ...").
- 1:44 The last two bars of the central theme are played as during the second repetition and get repeated twice. It's getting lightly varied upon at the end by letting the final chord switch from Am to A. Not letting a song end upon the tonic is normal in Zappa's music. Here the end has something of a deceptive cadence as well. While the Am chord belongs to the C major scale of the central theme, the A chord suggests a switch to a different key:

The image shows a musical score for the song "Wait till the fire turns green." It consists of two staves: a vocal line and a piano accompaniment. The vocal line is in treble clef and includes lyrics: "(Wait till the fire_ turns green.)" and "WAIT TILL THE FIRE_ TURNS GREEN!". Above the vocal line, there are guitar chord diagrams for F, G, Am, F, G, and A. The piano accompaniment is in grand staff (treble and bass clefs) and features a bass line with chords and a treble line with chords and some melodic fragments. The score is divided into two measures by a double bar line.

- 1:52 Little collage of spoken parts.
- 2:00 End.

14. The idiot bastard son

Three versions of "The idiot bastard son" get dealt with in the YCDTOSA II section of this study: the first 1967 recording, a 1974 live version and the re-mix from 1984 with newly recorded bass and drums part. The current CD features the original 1967 recording, while the 1984 re-mix is available on the ZFT release "Lumpy money". See also the Ruben and the Jets section for these re-mixes

15. Lonely little girl

Zappa frequently sped up tapes for his CDs. Sometimes this conclusion can be derived directly: by speeding up a track arbitrarily, you can get at frequencies that are out of tune with keyboard frequencies. This is for instance happening on the current CD issue of "You are what you is". Sometimes the speed is thus going up, that it's getting to sound unnatural if humans were to play it like that. Quite obviously this is happening in "A vicious circle" from the next section of this study. In case of "Lonely little girl" Zappa sped up the tape, causing a transposition of exactly a minor third. In such instances you can only indirectly draw a conclusion that the pace has been changed, namely if you get the chance to listen to the original

track. This is the case for "Lonely little girl". The theme structure, chords and timing go as:

"We're only in it for the money" version:

- 0:00 Intro with an Ab-Ebm in Ab Mixolydian alternation, ending with C#-B.
- 0:10 Theme 1 with the Ab-Ebm alternation.
- 0:22 Theme 2 with Bbm-Eb-Cm-F, played twice.
- 0:32 Theme 3 with Gm-Ab.
- 0:40 Theme 4 with Cm-Bb-Fm-Eb.
- 0:44 Theme 5 with Gm7-C, ending with improvising over Gm.
- 1:08 End.

"Lumpy money", instrumental version on disc III:

- 0:00 Intro with an F-Cm in F Mixolydian alternation, ending with Bb-Ab.
- 0:11 Theme 1 with the F-Cm alternation.
- 0:22 Theme 2 with Gm-C-Am-D, played twice.
- 0:37 Theme 3 with Em-F.
- 0:47 Theme 4 with Am-G-Dm-C.
- 0:52 Theme 5 with Em7-A, ending with improvising over Em plus A, in the position B-E-G-A.
- 1:26 End.

The duration relationship can also be calculated. Speeding up a track to double-speed multiplies frequencies by 2 or an octave. With 12 minor seconds in an octave you get the 12th root of 2 = 1,05946 as multiplying factor per minor second. The transposition above is with a minor third or three times this multiplying factor. For the starting point of theme 5: $0,44 \cdot (1,05946)^3 = 0:52$. The end got lightly edited, so this doesn't go for the whole song.

16-17. Take your clothes off while you dance

Zappa first recorded "Take your clothes off while you dance" as an instrumental in 1961. An example is included in the Paul Buff section. This version is its first public release, this time with lyrics. Another instrumental version would appear as the closing track on the next album, "Lumpy gravy".

Verse 1

Am	There will come a time when everybody,
Bm	Who is lonely will be free,
Bsus2	To sing and dance and love.
Am	There will come a time when every evil,
Bm	That we know will be an evil,
Bsus2	That we can rise above.

Chorus I

Cm
Who cares if hair is long or short,
Or sprayed or partly grayed,
G **Em**
We know that hair ain't where it's at,
Am
There will come a time when you won't
D7sus2 **G**
Even be ashamed if you are fat,
F# **F** **Em**
Wah, wah, wah, wah.

Take your clothes off while you dance (lyrics-chords samples).

Above are two small-format samples of the lyrics-chords from this song as published by Kobalt music, following the "We're only in it for the money version". It's pretty different from the original jazz type of playing it. Track 17 is the reprise of "What's the ugliest part of your body?", as mentioned above.

18 Mother people

Next is a fragment of the melody of "Mother people" with the chords progression I-IV-V-VI-IV-V-I in D written beneath it (what you hear on the album is yet another sped up track, a minor third higher). Notable is that for the bass Zappa lets the tonic D rapidly go down to C natural, a chromatic note. Something similar happens in bar one from "Who needs the peace corps" from above, where the tonic C is swiftly left for a Bb. Rhythmically the three presented bars offer three different forms in 3/4. The first bar is on beat. The second is syncopic between beats one and two. The third bar is 3/4 subdivided into 4.

Mother people, opening (the whole gets played twice). Source: songbook.

Most of the score of this song is available in the Frank Zappa songbook vol. I, pages 30-33:

- 0:00 Theme one as the instrumental opening from above.
- 0:09 Theme one with lyrics ("We are the other people ...").
- 0:19 Theme two, phrase one ("Do you think that ..."). Though notated as a bit faster, it sounds as going slower because the main time unit goes from an eighth note to a quarter note.
- 0:28 Theme two, phrase two, ending with three instrumental bars.
- 0:39 Theme three as shown below. The meter turns to 7/8, followed by 4/4. The two 7/8 bars aren't played literally like this on the album. Apart from the transposition with a minor third (as mentioned above), the chords from staff two got skipped. It makes the overall sound quite different. This theme

begins in A Dorian (transposed to C Dorian on the album), and ends like being in E Dorian. When you would include the Csus2 chord from the Songbook you're getting at an enlarged chord: Am by the bass plus Csus2 is Am11 in total. The two 4/4 bars are harmonized in the same manner.

Tempo I
C(susD)

A

C(susD)

A

Lem-me take a min-ute and tell you my plan, Lem-me take a min-ute and tell who I am,

F#m

Bm F#m

Bm G

A Em

If it does-n't show, Think you bet-ter know I'm an-oth-er per-son.

Mother people, theme 3 (Songbook version).

Mother people, theme 3 (album version). Source: songbook, adapted to the album version by KS.

- 0:46 Theme two, phrase two.
- 0:57 Theme three. The Songbook has different lyrics for this repetition of theme 3: "Better look around before you say you don't care ...".
- 1:04 Theme one.
- 1:23 Theme two, both phrases.
- 1:39 Scratches.
- 1:42 Citation of "I don't know if I can go through this again". See the 2nd example from this track from the next section.
- 2:19 Theme three.

Coda

Em F#m Em7 A Em7 F#m Em Em7 A⁶ G⁶ F#m⁶ G⁶ Em

Do you think that I dream through the night of hold - ing you near me.

R. H. L. H.

Mother people, coda (Songbook version).

- 2:25 End. While the album ends with theme three, the Songbook is using theme two, phrase two, as the coda (in a 3/4 meter). It's harmonized more intensively when compared to how this phrase two is played on the album. The Songbook is official material and the piano arrangements by Ian Underwood are often the way he played it himself when he was in the band. In both cases, finishing with theme 2 or 3, the song would end in E Dorian.

19 The chrome plated megaphone of destiny

With "The chrome plated megaphone of destiny" the idea of creating collages has resulted in a full-blown piece of 6:25 minutes. The CD leaflet contains an instruction by Zappa, that, because it's printed over a photo, is almost illegible. Only the head with a reference to Kafka's book The penal colony is clear. The track can be subdivided into a couple of sections with sound effects and modern atonal music. No additional players are credited on the album, so it must be the Mothers themselves playing all this:

- 0:00 Hiss.
- 0:02 Upcoming drone.
- 0:27 Three pianos.
- 1:11 High piccolo notes with flute, clarinet, mutated sounds and percussion.
- 2:48 Lower chords with sustained notes.
- 3:16 Mutated sounds and voices laughing.
- 4:37 Snare instruments with melodies and arpeggio-like strings.
- 5:34 Drone fading out.
- 6:25 End.

① Fast

Right

Middle

Left

Slower

⑤

Right

Middle

Left

First tempo

Slower

flva

5

The chrome plated megaphone of destiny, 0:46-0:52. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague). As indicated in the main text, 3/4 is only my notational choice to make this specific section legible.

The above is a fragment from the piano section. It's made up of three, maybe four piano parts, divided over the left-, right- and middle-channel of the stereo field. It's played fast, so only six seconds already

take up a page with notes. My guess is that it's a directed improvisation. That is Zappa gave the outlines of what he wanted to hear and it got filled in on the spot during the recordings. Probably they are also edited tracks from various takes. The 3/4 meter in this example is only my notational choice. I used the high descant notes from staff two to give it a legible structure, but needed some tempo changes this way. It's atonal music with notes getting repeated in varying rhythms, next to smaller motifs.

No matter what you do

Included in the "'Tis the season to be Jelly" bootleg is a love song parody called "No matter what you do", that the Mothers played in 1967. This bootleg got an official status for its inclusion in the "Beat the boots" series. "No matter what you do" is a collage of textual and musical conventions. The exact origins of this song are a mystery. Everything on it sounds thus familiar that the chances that Zappa is arranging material here from his fifties single collection are a lot bigger than that he wrote the (entire) song himself. Halfway the booklet of "MOFO" there's a sheet with a "must record" songlist in Zappa's handwriting, where this song gets mentioned by its opening lyrics as "I could be a slave". There are various other titles on this list, that aren't on Zappa's official albums. One that now has become known via "MOFO" is "Groupie bang bang". This last song is a mix of material by Zappa and "Not fade away" by Petty and Hardin (best known via Bo Diddley and The Rolling Stones). The purposes of this sheet remain uncommented upon. "No matter what you do" is made up of three blocks:

- Opening lick ("No matter what you do") in Bb Mixolydian (more or less, the bootleggers tampered with the speed) with as progression I-II-VII. The riff surprises by its joyful impact. Zappa also used it for "All night long", a song on the "Animalism" album by The Animals, that he got credited for as arranger. Apparently he didn't consider himself the writer of that specific song. The origins of "All night long" are a mystery just as well, thus not bringing a solution any nearer. There are at least three popsongs with the same title. One by Johnny Otis, one by Joe Houston and one by Lionel Ritchie. None of these correspond to "All night long" on the "Animalism" album. Biographer Kevin Courrier states that "All night long" was written by Harris Woody, turned into a big hit by Chuck Higgins back in the fifties. It looks as if he's mixing things up. Harris Woody gets wrongly credited for "All night long" on the "For real" album by Ruben and the Jets (that's the one Joe Houston played). Zappa was indeed a fan of Chuck Higgins' biggest hit "Pachuko hop/Motorhead baby", but I couldn't find anything about an "All night long" by him.



No matter what you do, opening (Trad./ (Arr.) Zappa). Transcription: KS (update 2008, deposited at the I-depot, The Hague).

- Second theme ("I don't care how you treat me"). Though the music of "No matter what you do" is comparted into three blocks, this is not the case with the lyrics. Regarding the text "No matter what you do" is consistent. The lyrics of the opening lick however would fit less into "All night long", where the

lick is played as an instrumental intermezzo. On "No matter what you do" the opening lyrics go as: "I could be a slave for the rest of my life, if only you could be my wife ... no matter what you do, can't hide my love for you". This is not specifically related to the text of "All night long", whereas in "No matter what you do" the follow up with "I don't care how you treat me" is quite logical. Then the question who is behind the music goes for the lyrics just the same.

- Third spoken block, that is using the slow theme from the 1st movement of Tschajkovky's 6th symphony in the background. The lyrics, with the "big tits" punch line, are undoubtedly Zappa. "I married Joan" is a reference to a fifties TV series, but the music from the title track from that series isn't used here.

LUMPY GRAVY - LUMPY MONEY: A COLLAGE

LUMPY GRAVY

In 1967 Zappa reached an agreement with a Capitol records agent Nick Venet to record some modern orchestral music. Nick had heard about Zappa's aspirations for producing modern music. For this occasion a 40 members orchestra was assembled, that Zappa called "The Abnuceals Emuukha electric symphony orchestra". Apart from the regular orchestral instruments, this orchestra also included electric guitars, bass guitar, extra percussion and drums. The chorus consisted of a range of people, who Zappa invited to talk about given subjects with their heads sticking inside a piano. The permanently open pedal made the conversations resonating. The texts are humoristic and bizarre, including the ultrashort inconsistency "I remember uh..., no I don't remember". Another conversation is between two people living in a drum. They are wondering what the world outside the drum might look like, but are afraid to actually look outside.

1. Part one

Oh no

Handwritten musical score for "Oh no". The score is written on two systems of three staves each. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" (mezzo-forte) and "pp" (pianissimo). There are also handwritten annotations like "eva bassa" and "mf" in the bass staff. The score is divided into measures by vertical bar lines, and some measures contain complex rhythmic patterns and triplets.



Oh no, main theme. Source: Songbook, Lumpy Gravy version accompaniment by KS.

"Lumpy Gravy" opens with two longer melodic pieces, "Duodenum" and, introduced by ten seconds of lounge music, "Oh no". Both are executed by the rock band members of the electric orchestra. Two examples from "Duodenum" are included in The mystery disc - projects section of this study. The entire score of "Oh no" can be found in the FZ Songbook vol. I, pages 57-59, the version with lyrics as you can hear them on the later "Weasels ripped my flesh" album. In the example below I've adapted the piano arrangement of the accompaniment a bit to the "Lumpy Gravy" version. Several chord types are being used next to each other: triads, suspended chords and larger chords (Em9 for bar 1 in the Songbook, or maybe Em11 on "Lumpy Gravy"). Notable is also the use of altered notes during the last four bars from the example.

The "Oh no" main theme is made up of a 4/4 and 3/4 meter alternation. On several occasions triplets are used. So it's rhythmically an odd and flexible division. The main theme has something of E Dorian, so I've notated it here with F- and C sharp (the C sharp sometimes gets altered to C natural). Because of the changes in the middle of the song, the Songbook isn't using preset sharps. "Oh no" returns as index nr. 9 of "Lumpy Gravy part one", where it is played by the full orchestra. The sound quality at this instance is low, so the strings don't have the rich timbre they normally have. According to Greg Russo (see below), Zappa obtained an inferior copy of the tape and the original one got lost, which might explain the lesser sound.

On most occasions however the orchestra doesn't play at full, sections of it are used for pieces that are more chamber music like.

It's from Kansas

"It's from Kansas" and "Bow tie daddy" from the We're only in it for the money section are in pre-war popular jazz style. The first is an instrumental played ultrafast, the other is in normal tempo. "It's from Kansas" sounds as a sped-up track, which was proven to be true in 2010, when the track in its original tempo got included in the Pal and Original sound archive releases.

The image displays a handwritten musical score for the piece "It's from Kansas". The score is written on three systems of three staves each. The first system is marked "As fast as possible" and includes dynamics like "mf" and "p". The second system includes a "6" above the first staff and a "3" below the first staff. The third system includes a "6" above the first staff. The score is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The notation is in treble and bass clefs, with various accidentals and articulation marks. The handwriting is in ink on a light-colored background.

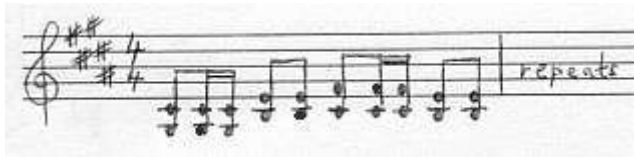
It's from Kansas. Transcription: KS (update 2007, deposited at the I-depot, The Hague).

I know too little about this kind of music to say some more about specific styles from this period. Technically the rhythm section is in 4/4 all through, mostly on beat. The other instruments are improvising

over the progression. The song has a basis in F Lydian, but keeps changing scales most of the time. In rock terms the chord progression is F-Db-F-D-Gm-D-Gm-Db-Abmaj7+5-F. In "Bow tie daddy" the sound via the mike of the singer is thus transformed that it imitates the sound of an old record played over the radio or via the speaker of a wind-up gramophone player. Something producers always do when simulating pre-war music.

Almost Chinese

"Lumpy gravy" also contains several musical styles that only get touched upon, as in "A bit of nostalgia" (raw blues) and "Almost Chinese" as presented below. There are a few more examples of so-called world music in Zappa's output. See the last paragraph from the Documentaries section for an overview.

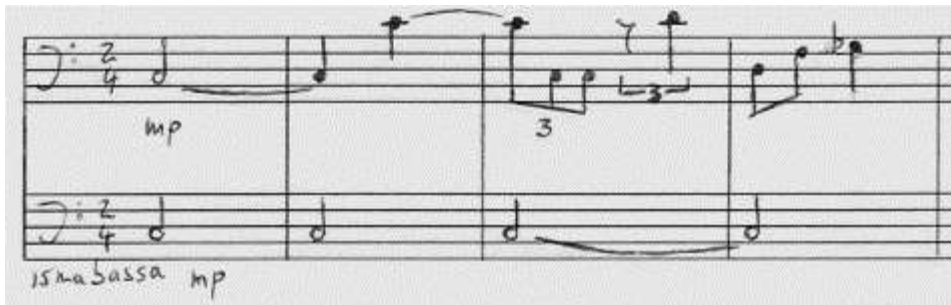


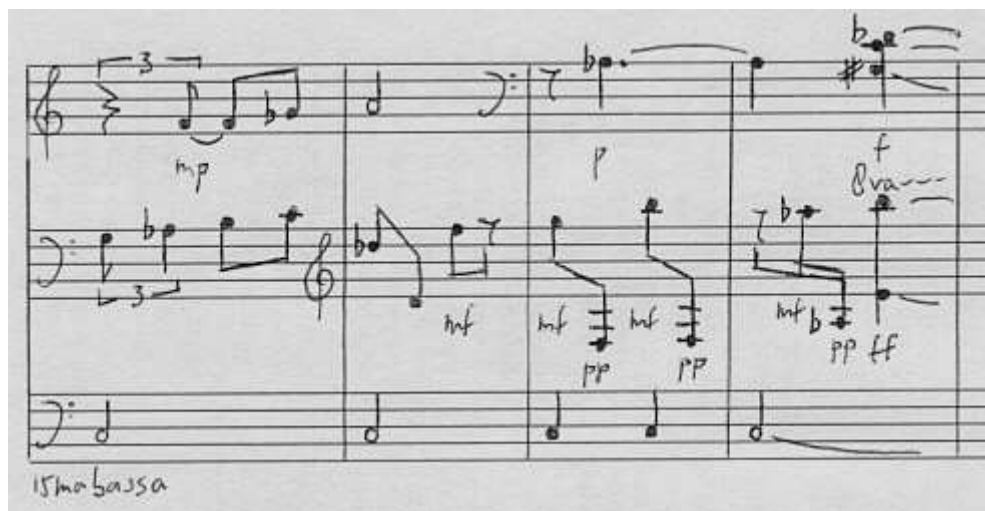
Lumpy gravy, Almost Chinese tune. Transcription: KS.

This one is only a miniature, on the corresponding album track embedded in experimental music and vocal comments. The progression is I-III-IV-III in C# Dorian, all chords without the third and played in the form of parallel fourths to get the Chinese cliché tune effect.

I don't know if I can go through this again

With "I don't know if I can go through this again" we get to the modern atonal music of the album, continued on "Lumpy gravy part II". It starts with a flute melody gently moving upwards and ultimately leading to sudden screaming high notes. Influences by Varèse and Stravinsky, who Zappa admired a lot, can be heard in instrumentation, rhythm and melody formation of the modern music on this album. To the right Zappa in the basement of his house during the eighties with a photo of Varèse on the shelves in the background. The first example below continues on record with several more bars with screaming dissonants.





I don't know if I can go through this again, opening. Transcription: KS, by approximation (3rd printed edition, 2007).

Handwritten musical score with multiple staves. The score includes a tempo marking "Slower (♩ = d)" at the top right. The music is written in various clefs (treble and bass) and includes dynamic markings such as *mf*, *mp*, *pp*, and *p*. The score is complex, with many notes, rests, and ties. The title "Isma Bassa" is written at the bottom left.

The image shows a handwritten musical score on ten staves. The notation is in treble and bass clefs with a key signature of one sharp (F#). The score includes various musical elements such as eighth notes, quarter notes, half notes, and rests. Dynamic markings like 'mf' (mezzo-forte), 'f' (forte), and 'mp' (mezzo-piano) are used throughout. There are also some handwritten annotations and a triplet of eighth notes in the fourth staff. The overall style is that of a personal manuscript or a working draft.

I don't know if I can go through this again, section. Transcription: KS, by approximation (update 2009, deposited at the I-depot, The Hague).

After a short pause it continues with someone remarking "I don't know if I can go through this again". Then the opposite comes along in the second example from above. A peaceful miniature with sonorous harmonies, beautifully orchestrated. This fragment is diatonic, though unrelated to specific keys for a longer period (the bass keeps moving). It begins with just the Em chord, but soon winds up using extended chords. This second section is also used on "We're only in it for the money", but here it comes out much

more effectively because of its contrariness to the opening. I can't include a comment upon the meters and rhythm of this second section, because the transcription remains only a by approximation one regarding this aspect. It has no rhythm section underneath it, making it difficult to be positive transcribing it straight from record.

2. Part two

Unit 9 - A vicious circle

There are various examples in Zappa's output that show that he would every now and then speed up tracks. Speeding up a tape normally also means that you're modifying the frequencies upwards. When you're taking into account that these frequencies stay in tune with keyboard frequencies, the effect is a transposition of the tape and nobody can tell. Otherwise it remains detectable, as for instance for "Wild love" and the opening of "Heavenly bank account". Another clue for knowing if a track is sped up is that it is done thus radically that the speed and the registers of the instruments become unnatural. This is for instance the case for how "Unit 9" landed on "Lumpy gravy". "Lumpy money" includes "Unit 9" at its original speed. This short composition was skipped for the Capitol version, but it returned as the opening of "A vicious circle" on "Lumpy gravy". It's accelerated here to double frequency, thus in tune with regular frequencies. The tempo change however is thus drastic that it is obviously a sped up track. "Unit 9" appears to be a blend of prescribed and improvised parts. Its main motif is a chromatic movement of parallel thirds, played solo at the beginning. Halfway it has turned into some form of atonal frenzy, before this main motif returns again.

The image shows a handwritten musical score for a piece titled "Unit 9 - A vicious circle". The score is written on five staves, labeled on the left as Perc./Piano, C-Trumpet, Lead Brass, Bass, and Drumset. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics like "inf" (infinitesimal) and "pp" (pianissimo) are marked. The score shows a transition from a steady 3/4 rhythm to a more complex, accelerated section with triplets and sixteenth notes, and back to a steady 3/4 rhythm. The notation includes various accidentals and articulation marks.

The image shows a handwritten musical score for a piece titled 'Unit 9/A vicious circle, opening'. The score is written on ten staves. The first five staves are for a piano ensemble, and the last five are for a flute and piano. The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include pp, mp, mf, and inf. The score is marked with various musical notations such as accidentals, slurs, and articulation marks.

Unit 9/A vicious circle, opening. Transcription: KS (update 2009, deposited at the I-depot, The Hague).
 For A vicious circle: transpose everything up an octave and play it unnaturally fast.

Drumset notation (bottom up): bass drum, snare drum, cymbal.

Note: the meters are my notational choice to get the repeating Db with F chord on the downbeat, as well as the start of the drumming.

"Lumpy money" brings to the light that "Lumpy gravy" not only was a collage in two different forms, with Zappa using a razor blade on all copies of the tapes. It was also composed in the shape of a series of smaller units and sections, rather than being an ongoing orchestral piece. The term unit stems directly from Zappa himself; you can hear the word being used during the recording sessions. So it's not a label put on some of the pieces later on by the ZFT. Four tracks on disc III of "Lumpy money" are indicated this way:

- Unit 2: the second theme for "Oh no" (the first is presented above).
- Unit 3A: a piece of chamber music (see also the two examples below).
- Section 8: a variant upon "King Kong", much longer than the actual "King Kong" on "Lumpy gravy" (also included below).
- Unit 9: another piece of chamber music, sped up for the album (idem).

The tableaux titles were thus added after the sessions, when Zappa was preparing the album sleeve. The first design for the Capitol sleeve is different from the MGM version in various ways. It had a little story on the inside, too vague to be legible in both the "Lumpy money" reproduction and the one in Greg Russo's book (it starts with the sentence "It has been raining all night" in the blow-up sample from the on-line version). You can also see a sample of the score as a backdrop for Zappa's portrait. The original MGM "Lumpy gravy" album at first also only used part I and II as titles instead of the various index titles on the CD, though my memory can be off here.

King Kong (1968)

Handwritten musical score for "King Kong" (1968). The score is written on ten staves, grouped into three sections: Lead Brass (top), Base Brass (middle), and Rhythm section (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "Repeats throughout song" is written near the bottom of the Rhythm section. The score is marked with "1" and "5" in boxes at the top of the first and fifth staves respectively.

Handwritten musical notation for "King Kong" from "Lumpy Gravy". The notation is in treble clef with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a top staff labeled "Lead brass" and a bottom staff. The second system also has a top staff labeled "Lead brass" and a bottom staff. The notation includes various musical symbols such as notes, rests, and accidentals. A handwritten note below the first system reads: "Rhythm section continues, Base brass repeats bars 5 to 8".

King Kong, Lumpy gravy. Transcription: KS (3rd printed edition, 2007).

Jazz passes by shortly in "Lumpy gravy part I", but halfway "part II" we arrive at a serious jazz statement with "King Kong". The jazz factor here lies in the fine brass arrangement, that will become full blown in the later jazz albums of 1972.

The composition is made up of several layers, which are playing in counterpoint movements. The bass part consists of a one bar bass guitar riff and two four bar brass movements. All get repeated throughout the song. In bar 8 the "King Kong" melody starts with rhythmic accents of its own. In bar 9 this melody is using 3/8 over the 4/4 of the accompaniment. The "King Kong" melody itself, as it appears on "Uncle meat" (without the 4/4 accompaniment), is notated in 3/8. So it's an example of using two meters simultaneously (see the Roxy and elsewhere section for an overview of such examples). Harmonically this piece is combining some traditional elements with unconventional movements. Much more about the "King Kong" melody can be found in the Uncle Meat section. The traditional element here lies in the rhythm guitar chords, being I and VII of A Mixolydian.

Kangaroos

The minute of modern orchestral music on "Kangaroos" (corresponding to "Let's eat out" on the Capitol version) was probably also one of the units, as pointed at above. The first larger theme of "Kangaroos" is made up of six variations upon two alternating bars in 5/4. It's entirely atonal and dissonant. The first bar is softer, chamber music like, while the second bar has a returning part for the violins with more volume. It moves forwards in the shape of waves, swelling and calming down again.

Handwritten musical score for "Kangaroos" by Frank Zappa. The score is written on ten staves, with some staves labeled "vra" and "As bar 2". The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf", "p", and "f". The key signature is one sharp (F#) and the time signature is 4/4. The score is a transcription of the opening bars of the piece.

Kangaroos, opening bars (by approximation). Transcription: KS (update 2009, deposited at the I-depot, The Hague).

The example above shows the first four bars. Because of the dissonant atmosphere it's difficult to get the exact harmony for the string section in the picture, so I can't guarantee that element in the transcription to the full.

"Lumpy gravy" ends with "Take your clothes off while you dance", available in three versions in Zappa's catalogue. The 1961 version of "Take your clothes off while you dance" is included in Paul Buff section of this study. That one is the jazz version. The "Lumpy gravy" version is more pop-like. With the edition on "We're only in it for the money" this song has truly become a pop-song, this time including lyrics.

LUMPY MONEY

Foamy soak

Since "Lumpy gravy" was going to be a solo album instead of a Mothers of invention product, both Zappa and Capitol records presumed that they were free to produce the album, but MGM records thought differently. As soon as they noticed what was happening, they objected and bought the tapes from Capitol records. The release of "Lumpy gravy" was delayed for some months and the album appeared in 1968 as a normal contractual MGM album. What the original Capitol album would contain remained vague till "Lumpy money" got released. The scores of the Capitol version of "Lumpy gravy" can be rented via Schott Music. It's based upon a collection of Zappa's original handwritten scores, arranged by Andrew Digby. When Zappa regained the tapes he had already recorded material for three albums ahead and decided to rearrange things. Tracks from the "Lumpy gravy" sessions landed on "We're only in it for the money" and the below described Ed Seeman film. Newly recorded rock band pieces were added to "Lumpy gravy". Greg Russo presents the Capitol album cover in his "Cosmic debris" book, with the music subdivided into nine tableaux. In 2009 the ZFT has come out with a 3 CD set from the archives, entitled "Lumpy money", that includes a test pressing of the Capitol version in mono, indeed with the nine tableaux on it. This Capitol version contains some two minutes, that were skipped for the MGM album, being some percussion music and the following theme:

The image shows a handwritten musical score for the 'Foamy soak' section. It is divided into two systems. The first system has two staves: the top staff is labeled 'Brass' and the bottom staff is labeled 'Piano'. The second system has three staves: the top staff is labeled 'Strings', the middle staff is labeled 'Brass', and the bottom staff is labeled 'Various'. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'Bar 2 repeats' and 'Much slower First tempo'.

Foamy soak, section. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

This section returns in another form as the overture of what would become "The legend of the golden arches" on "Uncle Meat". It's in 7/8, just as "The legend of the golden arches", and has the character of an intro, so it looks as if it was composed with this purpose. It's made up of three shorter motif-like themes, that alternate each other. At one point they even mingle within a bar.

- bar 1: theme 1 with a two part counterpoint figure.
- bars 2-3: just the A chord, played as one-two-one-two-one-two-one.
- bars 4-7: a section for the strings. The bass keeps playing the I chord from F Mixolydian, over which the

descant is playing VI-IV-II-V-VII. When you take the harmony of these two combined, you can also see it as progression of enlarged chords: I and VI 7th alternating - IV 9th etc.

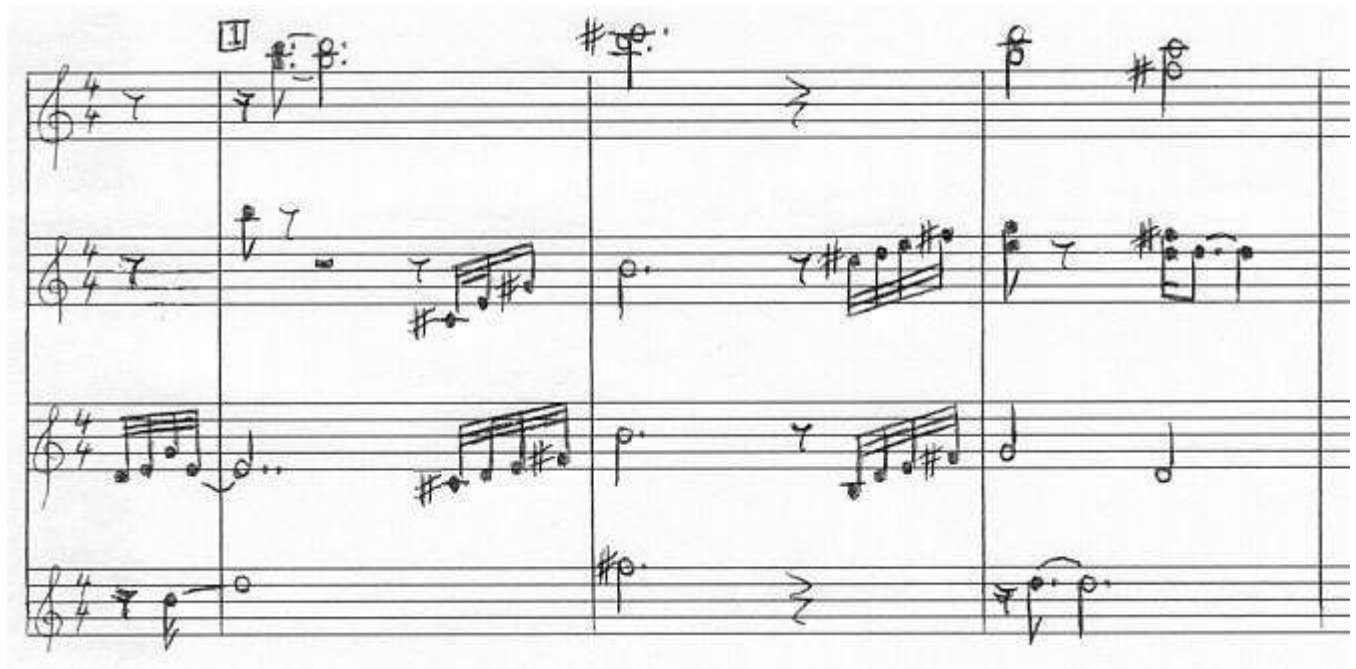
- bars 8-9: repetitions of sections of the previous themes.

- bar 10: variations upon the second half of bar 1 with the tempo hold back strongly for a short moment.

Zappa wrote the orchestral parts for "Lumpy gravy" under some time pressure in 11 days preceding the recording sessions, so it remains unclear why he chose to use only newly composed material. For instance he had "The legend of the golden arches" in stock since 1958 as the first movement of the so called string quartet. Another thing that's a bit strange is the relative shortness of "Lumpy gravy", specifically the Capitol version. At least the 2009 ZFT release "Lumpy Money" contains more from the Capitol sessions.

Unit 3a

"Lumpy Money" presents among others two different versions/mixes of "Lumpy Gravy", that Zappa has produced himself. The Capitol version, stemming from the spring of 1967, is taken over from a test acetate or tape. It's about all modern music, only some jazz comes along with it, and none of the later on added spoken parts. This way it's much more an orchestral work, a symphony or suite in nine movements. The disadvantage is that it is in mono. The other version dates from 1984, when Zappa was recording new bass and drum parts for three of his early albums. Other than for "We're only in it for the money", the new bass and drum don't replace the original parts all through. They are overdubbed on some locations, most parts are identical to the original. Here the effect is that it improves the sound quality and that it complements some of the spoken parts. For some reason the overall sound quality is also better than on the Rykodisc CD. Seen their reactions regarding "MOFO" and "We're only in it for the money", most Zappa fans will probably swear to the original vinyl version in this case as well.



Handwritten musical score for Unit 3a, opening. The score is written on two systems of staves. The first system consists of six staves, and the second system consists of five staves. The music is in 4/4 time and features various instruments including strings, woodwinds, and percussion. Dynamics include *f*, *mf*, *mp*, and *f*. The score includes notes, rests, and articulation marks.

Unit 3a, opening. Transcription: KS.

Both sections: update 2009, deposited at the I-depot, The Hague.

A little faster

The musical score is handwritten and consists of two systems, each with five staves. The key signature is two sharps (F# and C#), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system contains measures 1 through 10, and the second system contains measures 11 through 14. The piece concludes with a double bar line at the end of measure 14.

Measure 1: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 2: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 3: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 4: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 5: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 6: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 7: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 8: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 9: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 10: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 11: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 12: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 13: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 14: Treble clef, F#4 quarter note, C#5 quarter note, F#4 quarter note. Bass clef, F#2 quarter note, C#3 quarter note, F#2 quarter note. Dynamic: *mf*.

Unit 3a, section. Transcription: KS.

The first example could have served as the opening for the album, but only the last two bars were actually

used. This opening returns in a different form in "How did that get in there?". It's a slow sequence of chords, with various arpeggio figures and note strings in it to enrich the score.

- bars 1-4: a progression of I 7th - V 9th - I 7th - VII - II in E Dorian.

- bars 5-8: from the second half of bar 4 onwards the scales start to drift, the chord progression in rock terms being F (all of bars 5-6)-Em-Em7-A.

- bars 9-10: the piece continues melodically and with the final chord we get back at E Dorian.

The second example is a mixture of smaller phrases and sustained notes in all kind of combinations.

About all notes belong to the same key and the minor second is avoided, so that it sounds friendly. This little block is related to the second example above from "I don't know if I can go through this again".

To the right a still from the Ed Seeman film "Frank Zappa and the original Mothers of Invention 1967-1969", featuring Ian Underwood, Don Preston and FZ in front of Buckingham Palace, London. Frank is wearing a bolded hat and short pants, as also visible on the inside photo from the "Hot rats" album. Ed filmed the Mothers for two years and edited a 40 minute "psychedelic" version from the footage. It's mostly in a collage form with dimmed coloured lights. All was filmed without sound. Zappa worked for a while with Ed for the intended Uncle Meat movie and gave him permission to use music from the albums to finish his documentary. For long it contained the above "Foamy soaky" part solely, as a curiosity, starting at 16:18 in Ed's film.

How did that get in here?

Disc III of "Lumpy Money" includes over half an hour of largely unreleased tracks and variations upon themes from "Lumpy Gravy". "How did that get in here?" is the first "Oh no" recording with some 20 minutes of directed and free jazz improvisations in it. Only some snippets from the improvisations landed on the album. Personally I find it useful material. With further editing, bringing the total length back from 25 to say 15-20 minutes, it wouldn't have been misplaced in Zappa's own catalogue. "Unit 3A" went mostly unused. The structure of "How did that get in here?" goes as:

0:00 Like above, "Unit 3a", bars 1-8.

0:24 Idem, bars 9-10.

0:32 Lounge music interlude, a figure repeated and varied upon more often than on "Lumpy Gravy".

1:12 "Unit 3a", bars 1-8, some more.

1:33 Idem, bars 9-10.

1:41 Vamp #1, played just like that.

1:56 "Oh no", like above.

3:20 "Oh no" postlude #1.

4:18 Vamp #2.

4:23 Vamp #3 in D Dorian, now with improvisations.

5:57 Vamp #4 in E Phrygian, a bit like "Help, I'm a rock". This block starts off with a composed theme, followed by improvisations.

9:15 Variations upon bars 9-10 from "Unit 3a", ending with vamp #2.

9:30 Vamp #3 returns.

12:32 Composed atonal section.

13:03 Free jazz. 15:33 through 15:53 was used for "Lumpy Gravy".

18:20 Drumset figure in 4/4, followed by some more improvisations and other figures.

19:28 Atonal section, partly used for "Lumpy Gravy".

20:22 Another atonal section, beginning with a motif from "Unit 9" (bars 1-4 from above).

21:04 Composed figures. The following example contains 21:27 through 21:47. All is atonal. The first figure of two bars in 4/4 gets played five times on the CD. It has a chromatic bass line F#-A-F#-F natural. Staff four contains alternating notes, D#-E or Bb. The other parts are improvising. The second figure in 6/4 appears twice. It's played much faster, almost at double speed. Notable are its rhythmic variation and the dissonance between staves two and three.

1 13:8

8va b.

4 Much faster

(cresc., tremolo)

8va b.

How did that get in here?, section. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

21:57 Vamp #2 returns.

22:00 "Oh no" variations and postlude #2.

24:40 Coda.

24:58 End.

CRUISING WITH RUBEN AND THE JETS - GREASY LOVE SONGS: DOO-WOP

In 1968 released "Cruising with Ruben and the Jets" as a homage to a fifties vocal love songs style, that by then had become known as doo-wop. These songs are characterized by their simplicity and the appliance of vocal harmonies, using meaningless syllables as "doo wop". Below it's for instance "bap doo way bap" in "No. No. No". Half of the songs on "Cruising with Ruben and the Jets" are outspoken simple. The other half is more elaborate, like the four ones that are returning from "Freak out!". All songs are now treated with vocal harmonies and an explicit easy accompaniment. They all deal with a juvenile love world following commonplaces.

When Zappa took an anti-love song stand in the seventies, bored by their clichés and insincerity, and with his productions becoming ever more sophisticated, "Cruising with Ruben and the Jets" turned into an oddity within his repertoire. In the Real Frank Zappa book he gave it a twist by saying that the album was a parody with submoran lyrics. One can't prove this interpretation to be wrong. There's nothing on the album, however, that supports the idea of a parody and the phrase "we really love these songs" in the liner notes rather points into the opposite direction. For a readily recognizable parody effect you need some context that makes something come out as a joke in an otherwise serious environment. Within Zappa's oeuvre you could say that, but not for the album as such. Today "Cruising with Ruben and the Jets" offers a nice exception upon the mostly cynical lyrics and the rather plastic and emotionless way in which he describes sex. It shows how far his conceptual continuity could stretch, regarding both the music and the lyrics. To the right an outtake from the album cover drawing by Cal Schenkel featuring the imaginary Ruben & the Jets band with Zappa as his alter ego Ruben Sano, standing in front as the band's lead guitar player.

1. Cheap thrills

"Cheap thrills" and "Anything" are two examples with continually repeated easy progressions. After the intro, the first song follows I-IV-I 7th-IV-I etc. in A Mixolydian from bar 9 onwards.

The intro from "Cheap thrills" stands by itself. It shows a progression in E Mixolydian, with the E as tonic only confirmed at the end in bar 8. During bars 1-7 the bass keeps moving as part of the chord progression, being A-AM7-F#m-D-E-A-AM7-F#m-A-D-E. The bass line in this example is the newly recorded bass part from 1984 (see also below at "No. No. No").

Cheap thrills (1984 version for the CD re-release). Transcription: KS (3rd printed edition 2007).

2. Love of my life

Zappa first recorded "Love of my life" as a single in 1963. It's included as a bonus in the "Greasy love songs" CD by the ZFT. "Cruising with Ruben and the Jets" contains the easy doo-wop version of this song. The opening of the later "Tinsel town rebellion" version of "Love of my life" is included in the Cucamonga section of this study. This time it's mainstream pop with much more parts and details added to it. Charming is also the Mud club version from "YCDTOSA Vol. IV". See the Cucamonga section from this study for descriptions.

3. How could I be such a fool (1968)

Zappa re-recorded four songs from "Freak out!" again for "Cruising with Ruben and the Jets" in pretty different doo-wop arrangements. In case of "How could I be such a fool" there are four versions in total.

a) The score of the complete song is available in the Frank Zappa songbook vol. I, pages 45-49. A sample from this score of "How could I be such a fool (1966)" is present in the Freak out section from this study.

b) As discussed in the Freak out section at "I'm not satisfied", these scores are arrangements for piano. Compared to the album recording, they have the rhythm of the lead melody and the chords in common. But regarding details they can be different in many aspects. For recording "Freak out!", Zappa had a budget at his disposal that allowed him to hire additional session musicians. They play the various acoustic instruments that you can hear on the album, the instruments as used in orchestras. When he had the opportunity to involve extra musicians, Zappa avoided simply doubling parts only. This topic is coming by in the Them or us section from this study. As you can see in the example from below, the number of musicians led to the creation of broader chords, with notes spread out over a couple of octaves. This is an approach much different from when people like James Last or André Rieu orchestrate pop songs. They let more instruments play the same notes, letting the result remain the same as the original.

The image displays a handwritten musical score for the song "Freak Out!" by Frank Zappa. The score is written for piano and consists of seven staves. The key signature is one sharp (F#) and the time signature is 3/4. The first staff is the bass line, starting with a treble clef and a key signature of one sharp. The second staff is the vocal line, with lyrics: "How could I be taken in by you, ...". The third staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. The fourth staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. The fifth staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. The sixth staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. The seventh staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" (mezzo-forte) and "f" (forte). The word "Repeats" is written on the third and sixth staves. The score is a piano arrangement of the original recording, showing how the piano can achieve a similar sound to the original recording by using a variety of musical techniques.

16

As bars

Repeats

8va

17

Retardando ~~~ First tempo

But there will come a time,

8va

mf

f

mf

f

mf

8va

Previous pages: How could I be such a fool (1966), main theme. Transcription: KS, with basic material taken over from the Frank Zappa songbook vol. I.

"How could I be such a fool" knows three themes, as briefly indicated in the Freak out section. Here I'm dealing with three different appearances of the third theme, the main theme or chorus.

- bars 1-4: this phrase from the main theme is played three times with little variations, caused by the lyrics. The example above begins with the last repetition. At this point the song is in E minor or Dorian (the C/C#, that makes the difference, isn't played). The chord is E-G-B-D-F#-A or I 11th, an example of the applying enlarged chords. When you compare this literal transcription from the album with the Songbook, you can see that the rhythms of the sung melody overlap, but the pitches are mostly different. Moreover it's sung by two people on the album, not singing the same notes. The chords are largely the same, but their positioning is also different.

- bars 5-8: second phrase in F major or Lydian (now the B/Bb isn't coming by). The sustained chord is F-E-G-A-C or I 9th.

- bars 9-10: third phrase in Ab major or Lydian. The sustained chord is Ab-G-Eb-C, being I 7th or Abmaj7.

- bars 11-12: fourth phrase in G Mixolydian. This time the chord is G-F-C-D or G7. Bar 12 is played crescendo and retardando with G-D.

- bar 13: return to the opening theme in C.

As you can see here and in the Songbook, the song keeps modulating all the time.

The image shows a handwritten musical score for the song "How could I be such a fool". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The lyrics are written below the staves, with some words like "How could I be" and "be" appearing multiple times. There are also some handwritten annotations like "How could I be taken in ---" and "How could I be ---, be ---". The score is a transcription of the song, showing the melody and harmony as written by the transcriber.



How could I be such a fool (1968), part of the main theme. Transcription: KS.

c) The version of the main theme from "Cruising with Ruben and the Jets" is something that some people refer to as a character variation. Not the melody is getting varied upon, but only some characteristics of the theme are taken over. In this case the correspondence of the number of bars, related to the lyrics, and the modulation scheme. It's the type of variation that you can find in The Goldberg variations by Bach or the Diabelli variations by Beethoven. The art of variation is common practice in classical music, both mostly gone down under in pop music. Most songs have two themes repeated a couple of times and, after some four minutes, the next song begins. Zappa can vary his themes. A classic example is "Strictly genteel" with some note examples being present in this study. Most persistently, Zappa varied between different recordings of the same title. See also the YCDTOSA II section from this study.

The differences with the previous example are many. Just to mention some:

- The meter has changed from 3/4 to 4/4.
- For the doo-wop harmonies you've got a group of people singing "how could I be, be such a fool", over which the lead melody is sung.
- The sustained chords are gone. Instead you can hear bass pedal notes with instruments playing little individual melodies over them.
- The bass pedal note during bars 5-6 is C instead of F. It's still using the same set of notes, thus the outlines of the modulation scheme are basically kept. It lets the key switch to C Mixolydian or major.

d) A live version from this song can be found on the ZFT release FZ:OZ. It's from 1976 with Napoleon Murphy Brock doing the lead vocals. Again the song is performed differently.



How could I be such a fool (1976), main theme. Transcription: KS.

Phrase one of the main theme can be called another character variation. It's a duet between the vocal part and a bass/guitar riff of two bars. This riff is melodic, not accompanied by chords, nor does it follow a clear progression by itself. Rhythmically it might be called disco. Specifically bar two of the riff contains the four-on-the-floor drumbeats, typical of disco (indicated in the transcription). The song in its entirety isn't disco, just these bars. See the Sheik Yerbouti section for other examples of such instances. This time the key can positively be identified as E Dorian, for in bar 9 Napoleon is singing a C#. To the left: audience clapping at Indep, Last night a dee-jay saved my life, around 1978, when disco was at its heights.

4-5. Deseri - I'm not satisfied

The emotions about being in love and broken hearts are quite recognizable in a number of examples from "Cruising with Ruben and the Jets". "Deseri" is a Collins/Buff contribution for this album. It's joyful, like "Jelly roll gum drop", while "You didn't try to call me" is melancholic. More on this topic in the Joe's garage section.

Deseri, 0:22 till 0:30. Transcription: KS.

Deseri was composed by Paul Buff and Ray Collins, with who Zappa worked with for some years from 1963 onwards.

The opening of the "Freak out!" version of "I'm not satisfied" can be found in the corresponding section from this study. The "Cruising with Ruben and the Jets" version is much different. It has an instrumental opening of its own. Phrase one from the opening theme contains the only two bars from the example in this study, that overlap in their general outlines. These are bars 9-10 with "got no place to go". Phrase two got replaced by a new doo-wop figure, that keeps returning throughout the song.

6. Jelly roll gum drop

Zappa's love of fifties doo-wop songs resulted in a huge collection of singles from this era, that he kept with him his whole life. Every now and then he would include a doo-wop classic in his concert repertoire. "You can't do that on stage anymore, vol. IV" ends with a series of covers, while "Them or us" (1984) opens with "The closer you are".

Handwritten musical notation for "Jelly roll gum drop" in A Mixolydian. The notation consists of three staves. The first staff shows the first two bars with chords A, A, G, G, A, A and a note "plays parallel". The second staff shows bars 3-12 with chords A, A, Bm/B, B, B, C#m/C#, C#, D, D, D, E, E, E, D. The third staff shows bars 13-16 with chords D, D, C#m/C#, C#, C#, Bm/B, B, E, A, A. The melody is written in treble clef with a key signature of one sharp (F#).

Jelly roll gum drop. Transcription: KS (3rd printed edition, 2007).

"Jelly roll gum drop" is in A Mixolydian with the following chord progression: I-VII-I-VII-I-II-III-IV-V-IV-III-II-V-I. In bars 7-12 the melody forms a sequence, going upwards in bars 7-11 and back again from bar 12 onwards, each time moving with a second. Bar 13, with an E instead of C#, first breaks the literal pattern. Notable is the fact that in most bars the movement from beat 4 to beat 1 in the following bar is syncopic. Left: part from the album instructions for how to comb a jelly roll.

7-8. Anything - Later that night

Like "Cheap thrills", "Anything" mostly follows a repeated progression: I-II-III-II-I etc. in C. This song is another Ray Collins song for the album. Ray is also credited for doing the lead vocals. 1968 would be the last year of him working with Zappa. Not at ease with the directions Zappa was taking, he preferred to live in anonymity ever since.



Anything, accompanying figure. Transcription: KS/W. Ludwig.

Anything is a Ray Collins contribution to the Cruising with Rubin and the Jets album.



Anything, section. Transcription: W. Ludwig.

On page 170 of his study Ludwig is referring to the doo-wop arrangement of this song on "Cruising with Ruben and the Jets" by transcribing the "la-la-la" vocal parts of the third phrase. There's also a nice little sax solo in the middle of this song.

"Later that night" is in A. It's built around a I-VI alternation for its first theme, a IV-V alternation for its second theme and a II-III-IV-V progression for its third theme.

9. You didn't try to call me

"You didn't try to call me" is also present on "Freak out!" from 1966. First the outlines of this 1966 version:

- 0:00 Instrumental intro of four bars in G. The descant is using the V and I chords. The bass notes aren't part of these two chords, so the total sounding harmony is bigger. For these four bars these total harmonies are I 9th for bars 1-3, and a G7 chord during bar 4, involving the F as natural.
- 0:08 Theme one ("you didn't try to call me ..."). Bars 4-7 from the first example below (by me and Ludwig jointly), continuing in G. Notable is the strong syncope between bars 5 and 6.
- 0:16 Theme two ("no matter who ..."). Bars 8-14 from the example (Ludwig continuing with the lead melody).
- 0:29 Theme three ("tell me, tell me ..."). Bars 15-21, modulating to E.

1

Handwritten musical score for the first system of the song 'You didn't try to call me'. It features a four-staff arrangement with a treble and bass clef on the left, and a treble and bass clef on the right. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics 'You didn't try to call me' are written below the melody, with a triplet of eighth notes under the word 'try'.

5

Handwritten musical score for the second system of the song 'You didn't try to call me'. It continues the four-staff arrangement from the first system. The melody and bass line are written in the same style, with the lyrics 'You didn't try to call me' repeated.

You didn't try to call me (1966), 0:00-0:16. Transcription: W. Ludwig/KS.

Handwritten musical score for the song 'You didn't try to call me'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The lyrics are written below the notes, and the score is divided into measures by bar lines. The lyrics are: 'You didn't try to call me why', 'didn't ya try, didn't ya try didn't you know (2) was lone-ly no mat-ter', 'you I take home - I keep on call-in' your name - and you - I need you so bad -', 'you're the one - babe - Tell me tell-me who's lov-in' you now - 'cause it', 'worries my mind - and I can't sleep at all - I stayed home-on - Fri-day just to', 'wait for your call - and you didn't try to call me ...'. The score is marked with measure numbers 1, 5, 9, 13, 17, and 20.

You didn't try to call me (1966), themes 1-3. Transcription: W. Ludwig.

- 0:45 Variation upon theme one, continuing in E. Here the example has stopped.
- 0:52 Theme two with the instrumentation being supplemented by the acoustic session players.
- 1:05 Theme three returns.
- 1:21 Theme four ("I can't say what's wrong or what's right ...").
- 1:37 Theme five ("you make me feel so excited ...").
- 2:02 The intro returns.
- 2:11 Theme one, being used as the coda. The atmosphere shifts from sorrow to frustration and anger.
- 3:17 End.

On "Cruising with Ruben and the Jets" theme three re-appears in quite a different shape compared to the "Freak out!" version. The second transcribed section below is this theme three in the form it got in 1968. It's in A Mixolydian, containing the progression I-VII-II-I-VII-II-I-VII. The first staff contains the lead melody, whereas the second staff represents the doo-wop vocals.

You didn't try to call me (1968), 1:53 till 2:16. Transcription: KS (3rd printed edition, 2007).

Live recordings are present on "YCDTOSA Vol. II" and the ZFT release "Philly '76", featuring Bianca Odin (aka. Bianca Thornton) as lead singer. To the right a picture of her as shown in the CD leaflet (part of a photo by Alan Smithee and John Rudiak). In the liner notes of this CD she comments about her cooperation with Zappa: "I didn't know anything about this kind of music. I was two steps past the conservative community - the Holy Rollers (especially my parents). I decided I would sing with all my might and play piano so he would hire me. Yep. And he did, and that was the beginning of my apprenticeship with a genius. It was better not to try to figure out his music - just do the part he wanted in that spot. But my singing was my instrument and I was gonna use it to the best of my ability."

1

Lord

3

6

Di-dn't try to call me.

8va b.

You didn't try to call me (1976), 3:59-4:24. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

Indeed Bianca is doing a fine job here, singing intensely as she's also showing off during "Black napkins". The third example above is played between 3:59 through 4:24, containing part of the 1976 variant upon theme five and the coda. In the pick-up bar and bars 1-3 you can see embellishments as glissandos, tremolos and chromatic passing notes. Harmonically bars 1-6 are a sequence of parallel major triads: C#-E-D-E-D-G-D-E. This is a feature happening more often in Zappa's music, also been addressed to in the Freak out and YCDTOSA Vol. II sections of this study. Bars 1-2 are in C# Mixolydian, bar 3 in E Mixolydian. Bars 4-5 are just the chords. The last quarter notes on beat 4 from bar 5 get sustained, fluctuating a bit. Bar 6 serves as a pick-up bar to restart the meter. Bars 7-8 are the vamp for the outro. Here the music becomes stable in A Mixolydian, using a I-VII alternation. Bianca continues: "I didn't realize how much this experience would stay with me when I began forming my own band and styling my own career. It gave me strength and tools to handle this music business through the years."

10. Fountain of love

"Fountain of love" goes back to 1963 with a recording from that year to be found on "The lost episodes". It only has Zappa himself on instruments (some overdubbed) and Ray Collins on vocals. Paul Buff comments in the liner notes: "Ray had a lot of talent, and these kinds of songs are what we did a lot of in Pal, and eventually (Frank did) in Studio Z. Almost all of these songs were done to be hit singles. They got recorded, we went up to Hollywood together and tried to place things with record companies. Sometimes we succeeded, sometimes we didn't." See the Cucamonga years section of this study for an overview of the singles that actually got released.

11. "No. No. No."

When Zappa got the mastertapes of his records back in 1982, after a couple of years of litigation, he decided to record the bass and drums anew for "We're only in it for the money" and "Cruising with Ruben and the Jets". Arthur Barrow (bass) and Ched Wackerman (drums) did the new parts in 1983 or 1984. The argument was either that he didn't like the old version or that he was forced to do so, because the tapes were in a bad condition. Other usable tapes existed: the second CD release of "We're only in it for the money" restored the original version, after lot of complaints from the fans. The 1984 remix is today available via "Lumpy money". Technically Zappa didn't literally replace the old bass and drum. He overdubbed the new parts and then remixed the whole anew. In most cases the old bass and drums were victimized in the remix in favour of the new ones. In the case of "We're only in it for the money" the new bass was placed into the foreground. It makes the sound of that new mix awkward. You've got an eighties bass dominating over sixties instruments. When you turn the bass down and the treble up however, the two versions tend to approach each other. Both bass parts are standard accompaniment with the bass mostly following the lead melody instead of playing motifs of its own. In the case of "Cruising with Ruben and the Jets" the character of the album changed. The original album sought for simplicity in every manner. Not only via the construction of the songs, but also via the arrangements. You've got repetitive triplet piano chords all along (if you are notating in 4/4) as well as a very simple drum part. This drum part was given a mechanical repetitiveness via tape loops. Other than for "We're only in it for the money", Zappa kept more of the original tracks in the remix of "Cruising with Ruben and the Jets". In some cases original unused tracks turn up again in the mix. In "No. No. No." you've got the replacement type of a remix. The original bass and drums are gone to make room for the new ones. The other parts are hardly remixed.

Doo-wop vocals [1]

mf Bap doo way---

Repeats

Repeats

mf

mp

1984

1968

1961

mf

Like bar 1

Etc.

mf

Lead vocals

All other staves from bar 3 keep repeating

No, no, no--

As bar 4

Keeps repeating laterally via a tape loop

"No. No. No.", opening. Transcription: KS (update 2011, deposited at the I-depot, The Hague).
 Notation for the drum part (bottom up): bass drum, tom 1 and 2, snare drum, high hat closed, cymbal.

After the pick-up bar "No. No. No." begins in staff 2 with ticking a fifth rapidly. The harmony of the whole in this bar is I 7th in Bb Mixolydian. The bass of the 1968 version simply plays the Bb as a pedal note, whereas the 1984 version makes a movement. The chord progression of the accompaniment from bar 3 onwards is I-IV-I 7th-IV-I, the same one as in "Cheap thrills". Over this the doo-wop harmony does a I-

II alternation in the shape of parallel fourths. In bar 5 the lead melody enters with I-II-III (D altered to Db, giving it shortly a scent of Bb Dorian)-II-III-II-I (with D natural again). In both versions the bass makes a movement through Bb Mixolydian, going from Bb to Bb an octave upwards. So the whole becomes a harmonic blending of the notes of the scale. Though "No, no, no" is a single-theme song, it sounds interesting enough to keep it going for over two minutes.

12. Anyway the wind blows

The earliest 1963 version of "Any way the wind blows" gets dealt with in the Paul Buff section. On "Cruising with Ruben and the Jets", this title gets consistently spelled with "anyway" instead of "any way", on the tracklist as well as the printed lyrics. Both are possible in English, but their meaning can be different. "Any way" is in any manner, "anyway" rather means in any circumstances. Since the lyrics are kept the same, in this context it still means the first.

13. Stuff up the cracks

Next is a section from "Stuff up the cracks" in both the original and re-recorded/re-mixed versions. The bass part is identical for every single note, so this is the original bass unaltered in both mixes. The drum part contains all the beats of the original part with additional ticking on the cymbal and the high hat. The new mix has the drum part in stereo and sounds richer, whereas the old one has all on one channel. So the remix is probably a combination of the original track plus an overdubbed track. The piano chords are mixed to the background. The sax part was mixed out for most of the 1968 version, where it appeared only in bar 8. In the new mix the sax was given a second live and plays through all bars. So the deliberate simplicity of the arrangement was partially undone in the new mix. Both mixes are valid. The new one has more to it, the original one is more consistent in its goal. With the old mix re-released by the ZFT as "Greasy love songs", no one can complain no more.

Lead vocals 1

mf If you de-cide--
Doo-wop vocals

Keyboard mf Ah--

Pattern continues
Chords: F G F C G

Sax Bra-7

P
Drumset mp

mf
Bass

mf

1968-84

1968

Drumset

mf

Bass

mf

Keeps repeating
literally via a tape loop

1968 Mix: Keyboard mf, sax not present till bar 7

1968

Stuff up the cracks, section. Transcription: KS (update 2011, deposited at the I-depot, The Hague).
 Notation for the drum part (bottom up): bass drum, tom 1 and 2, snare drum, high hat closed, cymbal.
 Note: the 8 va for the sax stems from the fact that I misheard this part for an octave at first.

"Stuff up the cracks" begins in C with the chords as indicated in the transcription. In bar 6 a short sidestep to Bb Mixolydian is made, immediately to go back again to chords from the scale of C from bar 7 onwards. It's the only song on this album with Zappa doing a guitar solo. One of the extras on "Greasy love songs" is a longer edit of this solo.

Oh, in the sky - If only I could be your love again

Though Zappa said he could easily write another album like "Cruising with Ruben and the Jets", he seldom returned to writing doo-wop songs again. He included fifties songs in about every tour, but they could be existing songs by himself or covers. In 2012 the ZFT released "Road tapes", with a concert from

1968. It includes one doo-wop track not released by Zappa himself, called "Oh, in the sky". Apparently Zappa never fully worked this song out, because it hardly has lyrics. It is sung by Roy Estrada with a falsetto voice, with the same intonation for his voice that he used in pieces as "Right there". So it sounds a bit awkward on this CD, but the midi file (on-line version) sounds cute. The song is made up of two themes. The first theme is in G. It starts with a repeated instrumental bar, simply the I chord in a 12/8 meter. The theme itself is sung over the progression following G-Am-D. Bars 9-10 make the transition to theme two. This second theme doesn't follow a particular scale. It's a chord progression gliding through a number of different scales. The progression itself is C-Cm-G-Gb-G-Bm. Roy sings the theme with some rubato and several embellishments (mostly tremolos), so when you transcribe it literally you get figures as at the beginning of bar 14.

Handwritten musical score for "Oh, in the sky" by Frank Zappa. The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 12/8.

System 1 (Bars 1-4):

- Staff 1 (Vocal):** Starts with a repeat sign. Bar 3 contains the lyrics "Oh in the sky" with a melodic line. Bar 4 continues the melody.
- Staff 2 (Piano):** Bar 3 contains the lyrics "mf Doo doo --" with a rhythmic pattern. Bar 4 continues the pattern.
- Staff 3 (Piano):** Bar 3 contains the lyrics "Etc." with a rhythmic pattern. Bar 4 continues the pattern.
- Staff 4 (Bass):** Bar 3 contains the lyrics "Chord: G Am Am" with a bass line. Bar 4 continues the bass line.
- Staff 5 (Bass):** Bar 3 contains the lyrics "Chord: G Am Am" with a bass line. Bar 4 continues the bass line.

System 2 (Bars 5-8):

- Staff 1 (Vocal):** Bar 5 contains the lyrics "As bar 4" with a melodic line. Bar 6 continues the melody.
- Staff 2 (Piano):** Bar 5 contains the lyrics "Chord: D" with a rhythmic pattern. Bar 6 continues the pattern.
- Staff 3 (Piano):** Bar 5 contains the lyrics "Bars 3-4 repeat alike" with a rhythmic pattern. Bar 6 continues the pattern.
- Staff 4 (Bass):** Bar 5 contains the lyrics "Bar 3 repeats alike" with a bass line. Bar 6 continues the bass line.
- Staff 5 (Bass):** Bar 5 contains the lyrics "Chord: D" with a bass line. Bar 6 continues the bass line.

The score includes various musical notations such as dynamics (mf, p), articulations (accents, slurs), and fingerings (2, 3, 4, 5, 6, 7, 8, 9, 10).

Handwritten musical score for "Oh, in the sky, opening". The score is written on four staves. The first system (measures 10-12) is in G major. Measure 10 has a treble staff with eighth-note runs and a bass staff with chords. Measure 11 has a vocal line "Aa" and a bass staff with a chord. Measure 12 has a vocal line "Doo" and a bass staff with a chord. The second system (measures 13-15) is in G minor. Measure 13 has a treble staff with eighth-note runs and a bass staff with chords. Measure 14 has a vocal line and a bass staff with a chord. Measure 15 has a vocal line and a bass staff with a chord. Chords are labeled as C Am C, G, Gb, G, and Bm.

Oh, in the sky, opening. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

Handwritten musical score for a piece in G major, 12/8 time. The score is divided into two systems, each with four staves. The first system is marked with a box containing the number 1, and the second system is marked with a box containing the number 4.

System 1:

- Staff 1 (Treble Clef):** Melody line starting with a half note G, followed by eighth notes A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. It ends with a fermata.
- Staff 2 (Bass Clef):** Accompanying line starting with a half note G, followed by eighth notes A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. It ends with a fermata.
- Staff 3 (Bass Clef):** Accompanying line starting with a half note G, followed by eighth notes A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. It ends with a fermata.
- Staff 4 (Bass Clef):** Accompanying line starting with a half note G, followed by eighth notes A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. It ends with a fermata.

System 2:

- Staff 1 (Treble Clef):** Melody line starting with a half note G, followed by eighth notes A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. It ends with a fermata.
- Staff 2 (Bass Clef):** Accompanying line starting with a half note G, followed by eighth notes A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. It ends with a fermata.
- Staff 3 (Bass Clef):** Accompanying line starting with a half note G, followed by eighth notes A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. It ends with a fermata.
- Staff 4 (Bass Clef):** Accompanying line starting with a half note G, followed by eighth notes A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. It ends with a fermata.

Handwritten notes "Oh ---" are present under the first two staves of the first system. The word "vab." is written below the first staff of the second system.

Uncle Meat - Weasels ripped my flesh (1968-1969)

Uncle Meat was the title of both an album and a movie. This movie only got completed as a video in 1986, with the music appearing on Ahead of their time. The modern harmonies of the Uncle Meat title track sound refreshing till today. Next Zappa recorded a fusion album under his own name. Hot rats features complex interwoven harmonies, obtained through overdubbing. In 1969 he was looking for new directions and disbanded the original Mothers Of Invention overnight. The band members were taken by surprise. The unreleased material Zappa had in stock appeared on Burnt weeny sandwich and Weasels ripped my flesh.

UNCLE MEAT - AHEAD OF THEIR TIME: INTEGRATION

After "Lumpy Gravy", Zappa further consolidated his intentions to combine pop music with modern music and jazz on "Uncle Meat". This double album is imbued with an abundance of ideas, to which Zappa could keep returning. "Pound for a brown" (see the Zappa's teens sections) and "King Kong" became concert favorites. "Uncle Meat" and "Dog breath" returned in a version for small orchestra that can be found on the 1993 CD "The Yellow shark". There are a some live-recorded sections on the album and a few comic pieces of conversation.

"Uncle Meat" was recorded between October 1967 and February 1968, but released a year later in April 1969. The delay was due to Zappa's intent to have it accompanied by a movie of the same name. Several scenes were filmed, but there weren't enough funds to finish it and eventually some band members wouldn't take part in it no more if they didn't get paid for it. Ultimately Zappa gave it up, only to return to the footage in the eighties. To the right part of the album's cover art with "Uncle Meat" in German letters. It doesn't carry the name of The Mothers or Zappa, but it does list the members of The Mothers at that time in the CD booklet.

UNCLE MEAT

1.1 Uncle Meat (main title theme)

The "Uncle Meat main title theme" can be divided in three sections.

1) The first section is a melody that uses the notes of D with C sharp as the melodic centre.

The melody derives its modern music character from the fact that it follows no traditional chords and its structure is determined by intervals and repeating figures, like fourths in the first bar, seconds in the second bar and a repeated figure with a fifth in the third and fourth bar. We'll see some more of interval determined structures in the next section at "Piano introduction to Little House I used to live in". The melody moves several times towards the centre note C sharp.

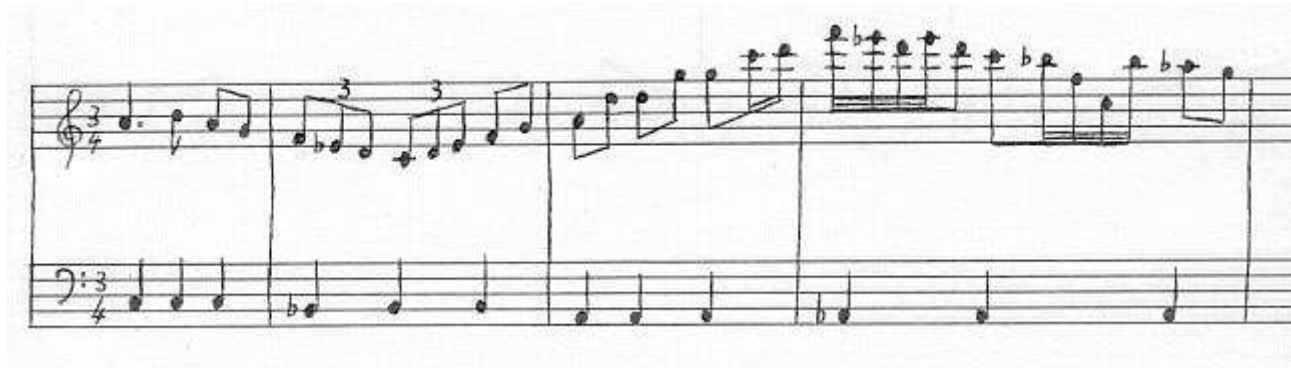
The opening of "Uncle Meat" is one of a series of examples in this study where Zappa creates harmonic fields by freely mixing as good as all notes of a scale. There's a D pedal note, determining the scale to be D, with the Dsus4 chord played over it in staff 2. The melody in staff 1 follows the VI 11th chord in a broken form. Staff 3 plays through the scale in sort of a counterpoint way. You can hear all notes of D except for C#: that one turns up as the central note of bar 2.

Uncle Meat, opening (1968 album version). Source: Songbook/Album liner notes with some additions by KS to go from the piano extract in the Songbook to the album ensemble version (update 2011). Note: on the album and in the on-line midi file the song is played a minor third higher; in order to avoid differences with earlier editions of this study all of the above and the text are following the Songbook pitches.

2) The second section follows the E flat scale, filling in the notes that were left out by the D scale of the first part (bars 7-10 of the above note example). Contrary to the first section, in this part normal 5th and 7th chords can be recognized as it comes to the lead melody. It's following a 5th chord on C and a 5th chord on B flat (only the third). Staff two contains a steady Ebsus2 chord.

3) The third section of the main title theme is multi-scale oriented. During seventeen bars several scales alternate each other after each bar with a descending and later on ascending line in the bass as

counterpoint. No note has any key function, but when the bass notes in the next example are taken as keynotes, the keys could be called C, B flat, A Minor (Aeolian) and A flat Lydian. We can also here see examples of that the fourths movement, with which the piece has begun, returns in different appearances. When you look at the complete score in the Songbook, you'll notice several other instances of such fourths movements. You'll also see sequence building in this third section.



Uncle Meat theme, section from the third block. Source: songbook/album liner notes.

Though the "Uncle Meat main title theme" is a short piece, it contains a lot of different technical means, using opposition as well as variation as structure building methods. The return of the theme during the "Uncle Meat variations" is welcome. Here it has a specific intro and outro added to the main theme. The variations are formed by playing the theme a couple of times in different settings. The instrumentation varies, the pitches lie at different positions and the melody is played in several parallels.

Continued below at track 11.

1.2 The voice of cheese

On "Uncle Meat" Zappa included three smaller tracks with monologues. Two feature Pamela Zarubica once more as the Suzie Creamcheese character. I'm following the track lists, but since this study is about Zappa's music, I'll mostly skip commenting upon a track when there's no music in it. The same goes for covers. For the conceptual idea of an album, however, these tracks are of importance.

1.3 Nine types of industrial pollution

"Nine types of industrial pollution" is the first time when Zappa took a solo by himself as a separate composition. It's a sped up track, as the ZFT release "Uncle light" shows. "Uncle light" belongs to the project/object series by the ZFT with additional recordings surrounding an album. This time it's the original vinyl mix, the tracks in an earlier following order and a couple of different edits. "Nine types of industrial pollution" lasts 9:53 minutes on this release, thus much longer than the 5:56 minutes on "Uncle Meat". It's something Zappa frequently did. This solo is in Bb Dorian, with Bb as bass pedal note.

1.4 Zolar Czakl

On the album liner notes Zappa is talking about recording layer over layer and electronically mutating the sound of acoustic instruments.

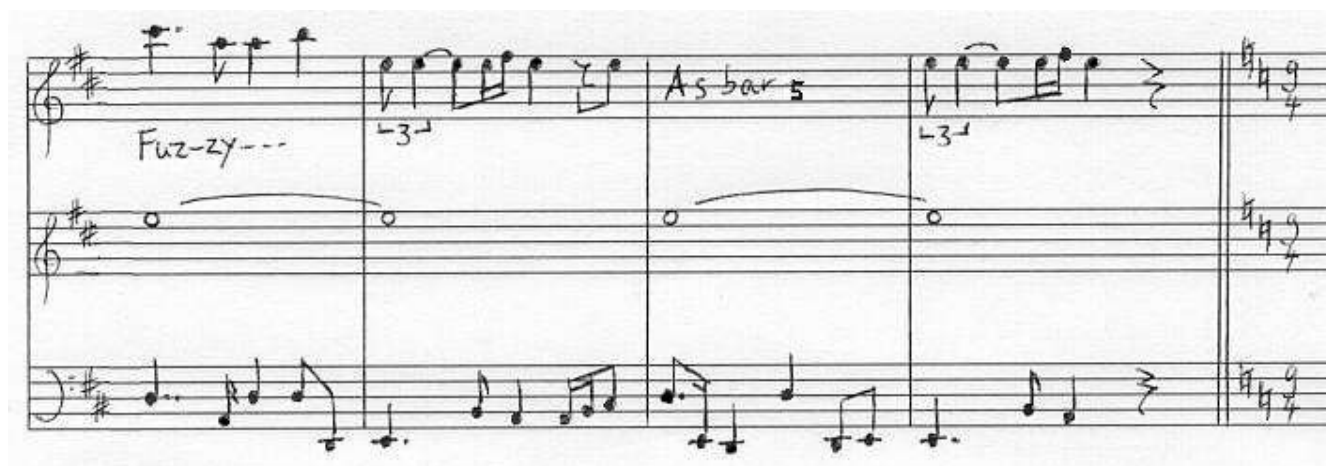
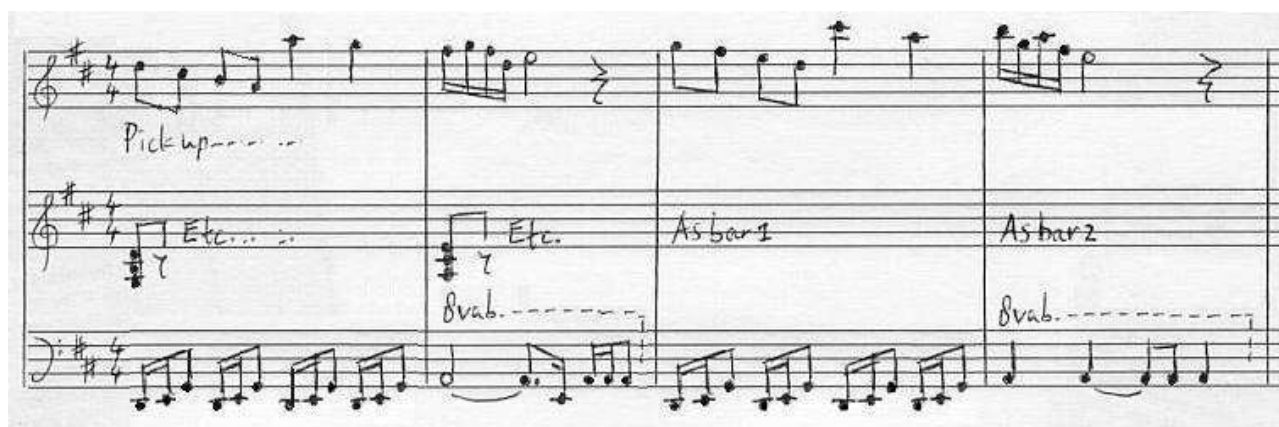
Zolar Czaki, opening. Transcription: KS (update 2007, deposited at the I-depot, The Hague).

This is what's done quite extensively in "Zolar Czaki". It's an even shorter piece than "Uncle Meat", but thus dense that it could take you hours to know what exactly is going on in it. It's atonal music with varying meters, counterpoint and harmonies.

1.5 Dog breath

Zappa has often addressed to his work as one big project, where the individual albums are related to each other by a conceptual continuity. There is a basic truth in this for three main reasons. First his attitude

towards his music never changed. He could integrate all style elements in his output, whatever sounded nice to him for whatever reason. He did this like this on "Absolutely free" in 1967 and still did this on "Civilization phaze III" in 1993. Secondly he never took a distance from earlier work later on in his career. There's a high degree of consistency in his musical output and the repertoire he played live. Thirdly he frequently returned to themes he had used before, mostly in the form of live variants. This he referred to with his expression "the crux of the biscuit is the apostrophe" on "Apostrophe (')". In this third sense "Uncle Meat" can be considered a central album, possibly the album with most crumbs landing on other albums. The next section is about the five appearances of "Dog breath/The dog breath variations", that give a good idea of how he could vary a theme at different points in his career. The capitals refer to the various themes that show up in the different pieces. The presence of B ("Dog breath") or D ("Dog breath variations") is the common element.



Dog breath (1969), section. Transcription: KS (update 2008, deposited at the I-depot, The Hague), lead melody in bars 1-8 by W. Ludwig.

1) Dog breath, 1969

In its first appearance on album as track 5 on the "Uncle Meat" CD, the main "Dog breath" theme gets incorporated in a song with three sections. The introduction, some pop music in 4/4, is followed by the main theme, also in regular 4/4. The pitches of the voices are in strange high registers, probably achieved by speeding a track up to double frequency. The theme is segued by a peculiar part with modern music. It starts with fast high clavichord notes and a piano chord, played at a low volume over a steady drum beat. Over these figures various wind instruments play short phrases, responding to each with pauses between them. The transcription below presents the last bars of the main theme and the opening of the modern section. Bars 1-4 have something of both G Lydian and A Mixolydian. As in the opening of "Dog breath" the bass makes a G-A alternation, so that's G Lydian. But with the A in a lower register and longer sustained, the A gets to sound more as the key note. The modern music section is atonal.

- A: Pop introduction.
- B: Dog breath main theme.
- C: Modern atonal section.

Continued below at track 8 with appearances 2)-5).

1.6 The legend of the golden arches

"Pound for a brown/Legend of the golden arches" goes back to Zappa's youth. Originally he wrote this piece as a movement of a string quartet. There are many versions of this title. The specific "Uncle Meat" version exists as an orchestra arrangement by Robert Peate, authorized by Munchkin Music (Michael Peyton sent me a copy). The general set-up of this piece is:

0:00 Intro, going similar to the "Foamy soaky" example from my Lumpy gravy section, bars 4-7.

0:08 Main theme (see the Lost episodes section of this study).

0:58 Second block. At this point the key becomes G# Dorian. While Robert maintains the presets of the B Mixolydian key from the beginning, during this section the score involves an A# and an E#. Characteristic is the irregular G#-D# alternation for the accompaniment, over which a number of melodies are played. The harp/piano/celeste part can get pretty dissonant with the other parts, to be played lightly in the background.

D Full Score

Ob. I
Cl. I
B. Cl.
Tbn. I
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Cel.

The legend of the golden arches, 1:13-1:29 (the meter is 4/4). Transcription/arrangement by Robert Peate.

1:33 Part of the main theme returns, being varied upon.

1:54 Third block, that you might call another form of "Uncle Meat" variations. The first motif from the main title theme re-appears frequently, being led through varying keys. The example below contains three instances:

- Bar 1: the motif in a 7/4 meter.
- Bar 2: repeats, but now other melodic lines enter the picture.
- Bar 3: while these lines continue, the motif returns once more in the shape of a variation.

These melodic lines continue without following a specific meter or scale (some notes keep being altered).

It's a rather free through-composed section. The meters in the example below are my notational choice, other notations are very well possible.

The legend of the golden arches, 1:54-2:22. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

Note: at this point the score by Robert is a re-arrangement done with an amount of liberty. The above attempts to follow the album literally.

The example above avoids the minor second in the harmonies till the end: on top of an E (major triad) chord the combination Ab(G#)-Eb-G is getting played, though with a large interval distance between these two chords.

3:15 Suzie Creamcheese: "The first thing that attracted me to the Mothers ..."

3:27 End.

1.7 Loui Loui

"Loui Loui" is a live recording from the Royal Albert hall, featuring sax improvisations and Don Preston briefly playing the pipe organ in the hall with the progression from "Loui Loui". It's a reference to Richard Berry's hitsingle, something Zappa used as a gimmick throughout his career. See also "Plastic people" from the Absolutely free section.

1.8 The dog breath variations

Continuation of above, track 5. Track 8 is the "The dog breath variations", with its theme being presented above at track 5, appearance 1). Here I'm continuing with appearances 2)-5).

2) The dog breath variations, 1969

"Dog breath" returns on "Uncle Meat" in track 9 with variations. The opening starts with the theme as presented below in a rhythmical variation. Instead of a continuing a 4/4 set up, the meters are here changing frequently. During the first half the accompaniment is predominantly dealing with harmonies, whereas in the second half a counterpoint movement is taking over the upper hand. The melody is made up of a series of phrases, with each phrase reacting to the previous one by taking over some of its characteristics. In classical music they call this type of variations character variations as opposed to variations that keep varying a whole theme. The example below just shows the two opening variations upon the whole theme and the beginning of a new phrase. This version starts with the Em7 chord and with the E as root note for the opening bars, its basis has become E Dorian.

D: Dog breath variations #1.

3) Dog breath, 1971

The 1971 version on "Just another band from L.A." begins with a repeated rock riff, before the original theme returns. This riff can already be recognized as one of the motifs in the accompaniment in both "Uncle Meat" versions (the bass line at the beginning of the above "Dog breath" version; on "Dog breath variations" it's played halfway by the acoustic guitar). Here Zappa is using the individual voices of Flo and Eddie to make some divergence between them for the "fuzzy dice ..." line, as shown in the transcription Wolfgang Ludwig made of this particular execution (see "Dog breath (1971)" from the Just another band from L.A. section). The closing with the "hear my plea" section is here far more extended, including a guitar solo as part of the outro.

E: Rock introduction.

B: Dog breath main theme.

F: Outro with guitar solo.

The image displays a handwritten musical score for the opening of 'The dog breath variations (1969)'. The score is organized into four systems, each containing three staves: a treble staff, a middle staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system shows a melodic line in the treble and a bass line in the bass. The second system introduces a middle staff with a complex rhythmic pattern. The third system continues the melodic and bass lines. The fourth system shows a final melodic phrase and a bass line with a long note.

The dog breath variations (1969), opening. Transcription: KS (update 2008, deposited at the I-depot, The Hague). The lead melody could be taken over from the Dog/Meat example, though the meters have been adapted here to be more in line with the specific Uncle Meat album version.

4) The dog breath variations, 1974

The two 1974 versions, available on "YCDTOSA II" and "The dub room special", were recorded shortly after each other and only differ in instrumentation. For transcribing I used the "Dub room special" track. The 1971 opening riff is used again, but now followed by the "Dog breath variations". This version distinguishes itself from the one on "Uncle Meat" by that the accompaniment isn't adding harmonies, but immediately starts off with a counterpoint line. It remains two part counterpoint all through. Regarding style the bass has something of an improvised "walking" bass in jazz compositions. It's prescribed here because it goes exactly the same on both 1974 executions, and also because it partly overlaps with the 1969 "Dog breath variations" bass line.

E: Rock introduction.

D: Dog breath variations #2.

The image displays a handwritten musical score for the piece "Dog breath variations" (1974). The score is organized into four systems, each consisting of two staves. The first system is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a double bar line and a repeat sign. The second system continues the bass line and introduces a treble line with a 3/4 time signature. The third system continues the two-part counterpoint. The fourth system concludes the piece. The notation includes various musical symbols such as notes, rests, and time signatures, with some handwritten annotations like "vabassa" and "3-3-3".

Dog breath variations (1974), opening. Lead melody taken over from W. Ludwig and the Dog/Meat example; specific 1974 elements transcribed by KS (update 2008, deposited at the I-depot, The Hague).



An unreleased version of the "Dog breath variations" is part of the "Dog/Meat" combination Zappa orchestrated in the seventies for the Wazoo and Orchestral favorites ensembles. Presented above is the opening of the oboe part, auctioned on internet, spring 2010. By the meter division you can see that this arrangement suggests to some extent that it's different from the other examples shown here. At some points you can say it's a notational choice. At bars 3-4 however you get 4/4 followed by 9/8 with a bow for the lead melody. This implies that some of the other parts must be doing something in 9/8 here, which is not the case on "Uncle Meat". Otherwise this division would have no purpose. The oboe part is the only element of the score I've encountered, so I can't say how this version would sound.

5) Dog breath variations, 1993

For the Ensemble Modern Zappa wrote a score that begins quite mysteriously with two odd numbered meters alternating each other (9/8 plus 11/8). These two bars are next used as a vamp for the slow introduction of the main theme. The hereupon following variation returns to the normal tempo of the original versions. The opening gets commented upon in an article by Barend Tromp in the Dutch magazine "Mens en melodie" (People and melodies), June 2000, where it is presented as an example of mixing elements from (modern) classical music (the odd rhythm), pop and jazz (the pulse of 8th notes).

G: Modern intro.

D: Dog breath variations #3.

This 1993 version begins with a vamp like figure of two bars in 9/8 plus 11/8. Its meters division is thus completely new compared to the previous versions. The basic time unit of a quarter note becomes a dotted quarter note. Apart from that the tempo is also slower, thus the whole becomes extra slow compared to previous versions. But when the melody has arrived at the 3/4 bar, 16th notes are used, causing an acceleration to the tempo of the earlier version. The notes of the vamp mainly form the chord E-B-F#-G, with occasionally an A or C# added to it. During the bars in which the vamp is used, Zappa has harmonized the lead melody as a series 5th chords. The combinations with the notes of the vamp make the harmony of the whole very free, mixing all notes of the E Dorian scale at will. To the right the Ensemble Insomnio performing the Yellow shark (Vredenburg, Utrecht, 2-9-2019). "The dog breath variations" was the concert opener as well as used for an encore.

Handwritten musical score for "Dog breath variations" (1993). The score is written on ten staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The last six staves are for a piano accompaniment (Right Hand and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "Others continue in this manner" and "Ambassa".

Dog breath variations (1993), opening. Source: bars 3-6 correspond with bars 5-8 of the original score (as published in the mentioned "Mens en melodie" article, here in reduced form), other bars added by KS.

1.9-10 Sleeping in a jar - Our bizarre relationship

"Sleeping in a jar" is the second movement of the above mentioned quartet. Both movements are included in the Zappa's teens section of this study. With "Sleeping in a jar" the album first moves over from modern music to more pop-like music. "Our bizarre relationship" is Suzie Creamcheese once more.

1.11 The Uncle Meat variations - Exercise #4 (1973)

Continuation of above, track 1.

Track 11 features the "Uncle Meat variations", being variations upon the material from track 1. The later "Exercise #4 (1992)" from the Yellow shark section of this study appears as an intro for these variations on "Uncle Meat". The section below starts with seven bars from the third section where the bass and descant are mirrored compared to the "Uncle Meat main title theme". The theme is now played in a lower register and the chords are played via the descant part. After these bars part one of the theme returns, now sung by high vocals. Especially the soprano voice by Nelcy Walker is touching. Notable is the percussion part here. After ticking the beat in straightforward 3/4, the percussion starts playing in 2/4 when the main theme enters again, causing a mild form of polyrhythms. All beats are executed on a tom with C as pitch (the key here then being C Mixolydian for part one of the theme, with the theme being transposed a minor third up). The accentuated notes from bar 8 onwards indicate the downbeat by the percussion, played by the cymbal as well, while I've notated the melody in 3/4 as above during the main title theme.

When one would like to study the variations upon "Uncle Meat" Zappa wrote, one should not only consider the "Uncle Meat variations" itself, but also other and later appearances of this title:

- Its return during the second half of "The legend of the golden arches", track 6 above.
- The experiment with playing it against "King Kong" during "Uncle rhebus". See below at the bottom of this section.
- "Exercise #4" as played on "Road tapes, venue #2". The first minute of this specific version contains melodic variations upon material from "Uncle Meat", before "Exercise #4" starts as we know it from "The yellow shark". See below.
- "Uncle Meat" would next re-appear being played live during the 1973-4 tours, present on "YCTDOSIA Vol. II" and the ZFT releases "The dub room special", "Road tapes, venue #2" and the "Roxy performances".
- "Uncle Meat (1992)" would re-appear again in 1992, being played by the Ensemble Modern. Like in 1973-4 it has its tonic for theme one repositioned from D to G, becoming G Lydian. So you can hear this theme in all three major-type of scales on Zappa's albums. See the Yellow shark section from this study for further comments upon this title.

The ZFT further released the following two titles from their archive on "Uncle light":

- "Exercise 4 variant" with at some points some more variations.
- "Uncle Meat (Live at Columbia University 1969)", played live as on "Uncle Meat" before the album was out on the market. It has a 15 seconds coda of its own.

Handwritten musical score for "The Uncle Meat variations, section". The score is divided into three systems, each starting with a boxed measure number (1, 5, 9).

System 1 (Measures 1-4):

- Staff 1 (Treble clef, 3/4 time): Measures 1-4. Measure 1 has a *mf* dynamic. Measure 4 has a key signature change to B-flat major.
- Staff 2 (Bass clef, 3/4 time): Measure 1 has a *mf* dynamic. Measure 2 is marked "As staff 3". Measure 3 has a key signature change to B-flat major and the instruction "Etc. (parallel)".
- Staff 3 (Bass clef, 3/4 time): Measures 1-4. Measure 1 has a *mf* dynamic. Measure 2 has a *mp* dynamic. Measures 3 and 4 are marked "Keeps repeating".

System 2 (Measures 5-8):

- Staff 1 (Treble clef, 3/4 time): Measures 5-8. Measure 8 has the vocalization "Yah yah --".
- Staff 2 (Bass clef, 3/4 time): Measures 5-8. Measure 8 has the instruction "Figure keeps repeating".
- Staff 3 (Bass clef, 3/4 time): Measures 5-8. Measure 8 has the instruction "Figure keeps repeating".

System 3 (Measures 9-12):

- Staff 1 (Treble clef, 3/4 time): Measures 9-12. Measure 9 has the vocalization "Ah --". Measure 12 has a triplet of eighth notes.
- Staff 2 (Bass clef, 3/4 time): Measures 9-12. Measure 12 has a triplet of eighth notes.
- Staff 3 (Bass clef, 3/4 time): Measures 9-12. Measure 12 has a triplet of eighth notes.

The Uncle Meat variations, section. Source: songbook/album liner notes, adapted by KS to the Uncle Meat variations as played on the album (update 2011).



Exercise #4 (1973), opening. Transcription: KS (update fall 2019, deposited at the I-depot, The Hague).

When studying Zappa's music for variations one has to bear in mind that variations are not only happening during an individual performance of a piece. Maybe more importantly, they are happening by comparing different versions over time. In the YCDTOSA II section of this study I've included a list of examples of version differences, coming by in this study. "Strictly genteel" can be seen as the most classical form of

variations within one piece (see the L.S.O. section for the details). In case of the above listed "Uncle Meat" appearances, the ones carrying "Uncle Meat" in their title always leave the main title theme intact. It can get transposed and instrumentated anew, different accompanying figures can get introduced, but the theme, as represented in the "Uncle Meat" CD booklet remains the same. The more drastic differences are new intros and outros, only indirectly or not at all being related to the main theme. Zappa did vary the main theme itself in versions carrying different titles. Its re-appearance during "The legend of the golden arches" can be seen as character variations: some elements from theme one return repeatedly, but not the complete theme. "Exercise #4" (1973) does know two variations upon theme one in its entirety. The correspondence of the bars from "Uncle Meat" and the example from above are shown in the table below. The first thing to notice is that "Exercise #4" knows varying meters, while "Uncle Meat" is in 3/4 all through.

Phrase	Uncle Meat	Exercise #4 (1973)
A	Bar 1	Bars 1-2 in 4/4 and 2/4
B	Bar 2	Bar 3 in 7/8
C	Bars 3-4	Bars 4-5 in 11/8 and 7/8
D	Bars 5-6	Bars 6-7 in 11/8 and 7/8
E	Bar 1, repeating	Bars 8-9 in 4/4 and 2/4
F	Bar 2, repeating	Bar 10 in 7/8

More details regarding the phrases:

- A. The bass pedal note has changed from D to A, causing a switch from D to A Mixolydian. The steady accompanying figures from "Uncle Meat" don't return. The harmonies from "Exercise #4" are much more free, beginning with A7 in bar 1. Bar 2 is inserted, compared to "Uncle Meat".
- B. This bar got extended from 3/4 to 7/8. The bass makes a melodic counter movement instead of remaining a pedal note.
- C. The meter division got changed. It has extra melodic notes, but the melody from "Uncle Meat" can still be recognized, sometimes repositioned. While the descant keeps following notes from A Mixolydian, the bass and other parts are playing with or against it, using many chromatic notes. The whole starts to sound atonal, rather than diatonic.
- D. The same idea gets applied once more. Bar 7 is evasive, not belonging to A Mixolydian anymore. It's used for modulating to C Mixolydian, not in a standard manner.
- E. While "Uncle Meat" literally repeats theme one, "Exercise #4" begins with a transposition of bars 1-2. Bars 8-9 are now in C Mixolydian.
- F. Similar to phrase B.

The second variation of theme one lasts until 0:42. Next a large sequence of variations upon phrase A only begins, lasting till 0:58. Only at that point "Exercise #4" begins, as we know it from the "Uncle Meat variations".

1.12 Electric Aunt Jemima

There's a pause between tracks 11 and 12, while all other tracks segue. To some degree the original "Uncle Meat" album could be divided into two blocks:

- Tracks 1-11, "Uncle Meat" through the "Uncle Meat variations", with an accent upon modern compositions.
- Tracks 12-22 and disc II, with an accent upon jazz, improvisations and some pop songs.

The "Uncle Meat movie excerpts" got inserted with the re-release on CD. The ZFT release "Uncle light" from 2016, largely a re-issue of "Uncle Meat", shows that Zappa once had a completely different sequence

in mind regarding the tracks. At that point the songs got hustled without any attempt to group them for their style. Perhaps the album as a whole comes out better balanced that way.

"Electric aunt Jemima" is a second more pop-like track. The lyrics however are modern poetry, reproduced in the booklet. The same goes for all the songs from "Uncle Meat", that have lyrics (most tracks are instrumentals). They refer to actual events, but the emotions they provoke are personal and their meaning is deliberately kept in the dark. Here it has Aunt Jemima, the cereal products brand, as a starting point.

1.13-14 Prelude to King Kong - God bless America

Improvising in odd meters belonged to the standard repertoire the Mothers had in the sixties. See the "America drinks", "Didja get any onya?" and "Toads of the short forest" examples/comments from this study for more upon this topic. Here the band is playing over 5/16 in the studio. The opening is composed. Two saxes are playing synchronously in staves one and two. Staff three represents the steady bass figure from this piece, played with only some minor variations upon it. This bass figure sets the key to F# Dorian.

The image displays a handwritten musical score for the piece "Prelude to King Kong". The score is written in 5/16 time and the key signature is F# (indicated by two sharps: F# and C#). The notation is organized into three systems, each with a measure number in a box at the beginning.

- System 1 (Measure 1):** Labeled with a boxed "1". It consists of three staves. The top two staves (saxophones) play a melodic line starting with a quarter note, followed by eighth notes, and a triplet of eighth notes. The third staff (bass) plays a steady, rhythmic pattern of eighth notes, marked with "Etc." to indicate it continues.
- System 2 (Measure 7):** Labeled with a boxed "7". It continues the melodic and rhythmic patterns. The saxophone parts have some variations, including a measure marked with a circled "a". The bass part continues its steady pattern, marked with "Etc.".
- System 3 (Measure 13):** Labeled with a boxed "13". It shows further development of the themes. The saxophone parts have measures marked with circled "c" and "d". The bass part continues its pattern, with a measure marked with a circled "7".

Prelude to King Kong, opening. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

This composed opening is made up of three phrases:

- Bars 1-9. After picking upon the E-C# combination a little melody follows, first chromatically in bars 5-6, next diatonically during bars 7-9. At some points the brass section is playing equal with the rhythm section (like in bars 5-6), at other points they are playing between beats (as in bars 3-4).
 - Bars 10-16. Variation upon the first phrase of the King Kong theme. See below for the notes or the "Uncle Meat" CD booklet for the lead melody of the entire theme. Harmonically it's made up of the same figures, but transposed. The bass from Eb to F# pedal and the lead melody begins on E and C# (parallel playing) instead of Bb. Rhythmically it goes pretty differently, with the figures being played in a 5/16 environment. The four motifs from this figure last 3/8 in the original score (forming a little sequence). Here they've become 9/16, where I've indicated their starting points with letters. In the original score the four notes of the motif had 2-1-1-2 as their duration relationship (as 16th notes). Here this relationship has become 3-2-1-3. It's not played nor transcribed with a high degree of precision, the motifs sort of float over the bass figure. The tempo is high and when you're allowing a bit of rubato, the pattern becomes clear. The Roxy section gives an overview of examples in this study, where Zappa is using two meters simultaneously.
 - In bar 17 the transition from phrase two to three is taking place (not included in the transcription anymore). This third phrase is being played between 0:11 and 0:19.
- From 0:19 onwards the band starts to improvise, repeatedly referring to the material from the composed section. "God bless America" features the Mothers singing this patriotic song live at the Whiskey a go-go. It was written by Irving Berlin at the start of the 20th century.

1.15 Pound for a brown

"Pound for a brown" is a second alternative recording of "Legend of the golden arches", with the tracks being sped up to high registers. As also mentioned above, its main theme is included in the Lost episodes section of this study. Zappa would keep playing "Pound for a brown" live all through his career. Though these live versions are closer to the way the themes are played during "The legend of the golden arches", all other versions carry the title "Pound for a brown" only.

1.16 Ian Underwood whips it out

"Ian Underwood whips it out" begins with Ian Underwood introducing himself, re-telling how he became a member of the band. To the right a small photo of him from the CD booklet, next to Zappa, Don Preston and Euclid James ("Motorhead") Sherwood. Zappa asked him to "whip out" his saxophone playing and a live example from Denmark is included here:

- 0:00 Introduction with Ian talking.
- 0:36 Sax solo begins with only the drums.
- 1:50 Other instruments are slowly coming up.
- 2:05 The bass part turns into a vamping figure and sets the key to Eb Dorian. The main accompanying harmonies are formed by the Ab and Ebm chords, superimposed above it in an irregular manner.

It's another example of the drummer beating the 5/16 figure as he also did during "Prelude to King Kong". When the vamp turns up, the dotted eighth note is taken as the downbeat note by the bass and two 5/16 figures are combined into one measure of 10/16. The total vamp takes up two bars, alternating Eb and Ab and playing some notes in between with varying rhythms. Melodically the bass of this vamping figure mostly follows the line Eb-Bb-Eb-Ab-Bb.

Zappa can be held responsible for creating this ambience. In the example above this element is the accompaniment, corresponding with staves two through four. Since this track knows no composed lead melody, one might ask if Ian Underwood shouldn't have been co-credited for his solo part in staff one.

- 3:05 The bass turns into a free jazz type of playing. The harmonies can be dissonant and the atmosphere is moving towards atonal.
- 3:51 Second vamping figure by the bass, re-installing the Eb Dorian tonality.
- 4:10 Atonal coda. The drums have stopped.
- 5:05 End.

Handwritten musical score for the first system, measures 1-4. The score is written on four staves. The key signature is three flats (Bb, Eb, Ab) and the time signature is 10/16. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bass line (bottom staff) features a complex, dissonant figure in the first measure, followed by a more rhythmic pattern. The upper staves contain chords and melodic fragments, with some dissonance in the first measure. The second measure shows a change in the bass line, and the third and fourth measures continue the development of the themes.

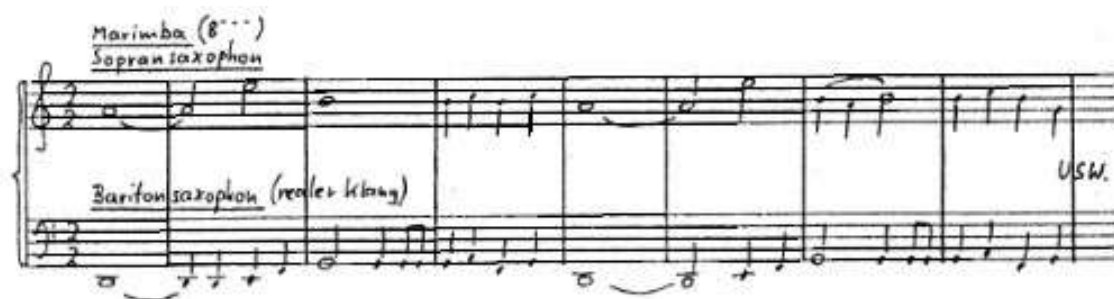
Handwritten musical score for the second system, measures 5-8. The score continues on four staves. The key signature remains three flats (Bb, Eb, Ab) and the time signature is 10/16. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bass line (bottom staff) features a complex, dissonant figure in the first measure, followed by a more rhythmic pattern. The upper staves contain chords and melodic fragments, with some dissonance in the first measure. The second measure shows a change in the bass line, and the third and fourth measures continue the development of the themes.



Ian Underwood whips it out, 2:20 till 2:39. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

1.17-18 Mr. Green Genes - We can shoot you

"Mr. Green Genes" is the vocal version of a song that would re-appear in a more elaborate version on the "Hot rats" album from 1970. The song knows three themes, following the pattern as briefly described in the Hot rats section from this study. Here these themes get sung twice with in between an instrumental rendition of these themes. On "Hot rats" this piece gets called "Son of Mr. Green Genes". The harmonic pattern of the themes is also used for accompanying the extensive soloing during this version.



The Ludwig study is dealing with these pieces on pages 74-5 and 166. The above is from page 166, where you can see the first theme with a second bass line beneath it. It's a mild form of counterpoint, with both parts being harmonically complementary. On "Hot rats", with its intensive use of overdubbing, the harmonies are far more complex than on the "Uncle Meat" version. It has been transcribed by Andy Aledort in the Hot rats guitar book, where you can find these harmonies on pages 30-31. The bass line from above is played similarly on "Hot rats", but not transcribed. As a guitar book, the bass part isn't included. During the repetitions of the first theme another figure gets added, that Andy refers to as fill. It makes the total harmony dense, with Zappa mingling all notes from a scale. "We can shoot you" is another example of a modern instrumental piece, atonal and partially improvised.

1.19 If we'd all been living in California

Specifically during the sixties and the onset of the seventies, Zappa might record and film his group on the road or at work, often without informing them. This could sometimes go at their expense and with "If we'd all been living in California" Jimmy Carl Black is the victim. He gets credited for "poverty" as well in the CD booklet. In 1965 Zappa had promised the band members to become rich and famous if they followed him. Throughout his life, Jimmy kept complaining that only the second got fulfilled.

1.20 The air

"The air" is a third relatively normal popsong from the album. "Uncle Meat" and "Cruising with Ruben and the Jets" were recorded simultaneously. "The air" goes stylistically similar to the doo-wop songs from the latter album. Like "Electric Aunt Jemima" it could have been included in that album just the same. It has the repeating triads in staff 3 and the doo-wop harmony singers in staves 2-3. Only the lyrics of both these songs are in line with the "Uncle Meat" concept, being poetic and mysterious. References to existing brands are made, like Aunt Jemima, Chevy '39 and Nash. The drawn purple car from the CD booklet seems to be inspired by these vintage car models.

The musical score for "The air" is presented in two systems. The first system, labeled with a '1' above the first staff, contains staves 1 through 5. Staff 1 is the vocal line in bass clef, with lyrics "mf Yes — they — grabbed me ...". Staff 2 is a guitar line in treble clef with a "mf" dynamic. Staff 3 is a bass line in bass clef with a "mf" dynamic. Staff 4 is a piano line in treble clef with a "mp" dynamic, featuring a repeating triad. Staff 5 is a bass line in bass clef with a "mf" dynamic. The second system, labeled with a '3' above the first staff, contains staves 6 through 10. Staff 6 is the vocal line in bass clef. Staff 7 is a guitar line in treble clef. Staff 8 is a bass line in bass clef. Staff 9 is a piano line in treble clef with a "p" dynamic, featuring a repeating triad. Staff 10 is a bass line in bass clef with a "mf" dynamic.

5

Bars 5-6 keep repeating alike, fading out till the end.

p mf

The air, end. Transcription: KS (update summer 2018, deposited at the I-depot, The Hague).

"The air" is in E with the meter being 12/8. The example above is the end with the IV and V chords alternating, ending with chanting "then I'll crash in my Nash". Without returning to the tonic, one might also interpret this as a modulation to A Lydian. In for instance bar 5 you can see that Zappa is using different subdivisions of the 12/8 meter simultaneously. Below there's more about this topic at track 22.

1.21 Project X

The first half of "Project X" is a refined example of mixing diatonic and atonal material. It begins gently in Bb with an acoustic guitar playing the Bbsus4 and Eb chords, mixed with the Bb chord beneath it in bars 2-3 (I miswrote myself in the 3rd printed version: B minor should be Bb). Bbsus4 resolving to Eb in Eb Lydian would be another interpretation of bar 1. In the Burnt weeny you can read about the difference between the "horizontal" and "vertical" approach, where I'm following the vertical approach (that is I consider the Bb to be the pedal note, rather than the Eb). Over these chords the clarinet begins a sentimental melody using notes of the same scale and applying some larger interval jumps. Bars 13-17 are the vibes and brass instruments, unleashed with rapid partly atonal partly diatonic movements. After they have spewed their energy the guitar chords return just as quietly as they begun.

At 1:47 the second half of this title starts with music not directly related to the first half. It's atonal, a mix of instruments with their regular sound and with mutated sounds, sometimes accompanied by pulsing chords.

Handwritten musical score for piano in 4/4 time. The score consists of three systems of staves.

System 1:

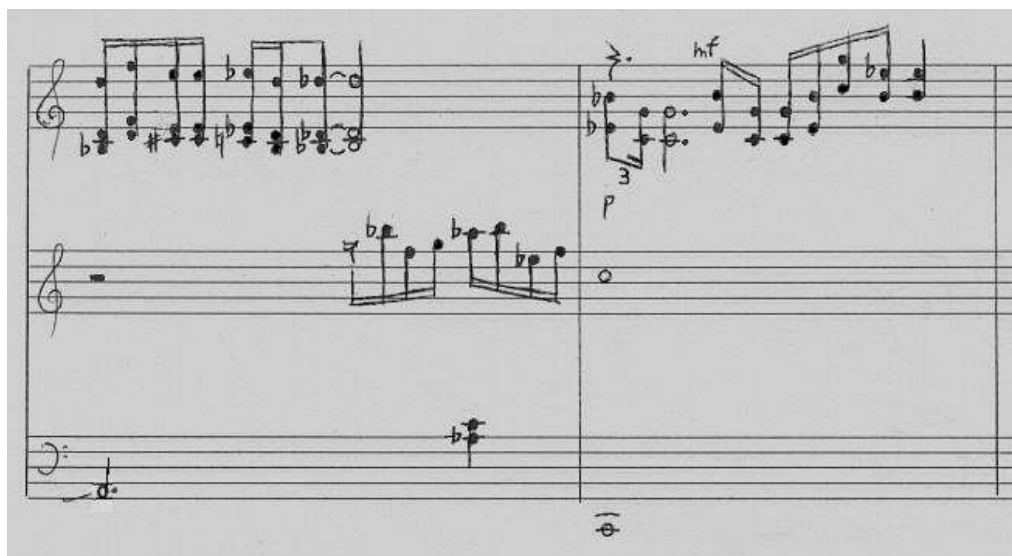
- Melody (Treble Clef):** Starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. Dynamics: *mf*.
- Accompaniment (Treble Clef):** A continuous eighth-note figure: B3, A3, G3, F3, E3, D3, C3, B2. Dynamics: *mp*, *pp*, *p*, *pp*, *mp*, *pp*, *p*, *pp*. The figure continues with *p*, *mp*, *p*, *mp*. The word "Etc." is written after the eighth measure.
- Bass (Bass Clef):** Starts with a whole rest, followed by a half note B2, a quarter note A2, and a half note G2. Dynamics: *p*. A brace indicates a chord of B2 and A2 in the second measure.

System 2:

- Melody (Treble Clef):** Continues the eighth-note figure: B3, A3, G3, F3, E3, D3, C3, B2. Dynamics: *mf*.
- Accompaniment (Treble Clef):** Continues the eighth-note figure. The word "Accompanying figure continues" is written in the first measure.
- Bass (Bass Clef):** Continues the eighth-note figure: B2, A2, G2, F2, E2, D2, C2, B1. Dynamics: *mf*.

System 3:

- Melody (Treble Clef):** Continues the eighth-note figure: B3, A3, G3, F3, E3, D3, C3, B2. Dynamics: *mf*.
- Accompaniment (Treble Clef):** Continues the eighth-note figure. The word "Accompanying figure stops" is written in the first measure.
- Bass (Bass Clef):** Continues the eighth-note figure: B2, A2, G2, F2, E2, D2, C2, B1. Dynamics: *mf*.



Project X, opening. Transcription: KS (update 2005, 3rd printed edition 2007; bass line renewed in 2012).

1.22 Cruising for burgers

The outlines of this track go as:

- 0:00 Little intro (pick-up bar).
- 0:01 Theme 1, phrase 1, "I must be free ...".
- 0:15 Theme 1, phrase 2, "Frees me".
- 0:22 Theme 2, "Gotta do a few things ..."
- 0:32 Theme 3, phrase 1, "The difference between us ...".
- 0:46 Theme 3, phrase 2, "My phony freedom cart ...".
- 0:56 This whole sequence gets repeated instrumentally, ending with phrase 2 of theme 3 being varied upon as the coda.
- 2:17 End.

Handwritten musical score for a piece titled "Cruising for burgers, opening." The score is written for four staves: Treble, Bass, and two additional staves (likely for a second instrument or voice). The key signature is one sharp (F#). The time signature is 2/4. The score is divided into measures, with bar numbers 12, 16, 24, and 32 indicated. The notation includes various musical symbols such as notes, rests, and accidentals. A handwritten note "must be" is present above the second staff. The bottom staff is labeled "Vab." and contains a series of 'x' marks, possibly indicating a specific rhythmic pattern or a placeholder for a recording.

Handwritten musical score for a piece titled "Cruising for burgers, opening." The score is written for four staves: Treble, Bass, and two additional staves. The key signature is one sharp (F#). The time signature is 2/4. The score is divided into measures, with bar numbers 24, 32, and 36 indicated. The notation includes various musical symbols such as notes, rests, and accidentals. A handwritten note "A little slower" is present above the second staff. The bottom staff is labeled "Vab." and contains a series of 'x' marks. The score is marked with "As bar 3" and "Got to do a---".

Cruising for burgers, opening. Transcription: KS (update 2017, deposited at the I-depot, The Hague).

Handwritten musical score for a piece titled "Cruising for burgers, opening." The score is written for four staves: Treble, Bass, and two additional staves. The key signature is one sharp (F#). The time signature is 2/4. The score is divided into measures, with bar numbers 6, 12, 16, 24, and 32 indicated. The notation includes various musical symbols such as notes, rests, and accidentals. A handwritten note "A little slower" is present above the second staff. The bottom staff is labeled "Vab." and contains a series of 'x' marks. The score is marked with "As bar 3" and "Got to do a---".

Handwritten musical score for "Cruising for burgers" section, measures 1-4. The score is in 6/8 time and features four staves. The first staff has a key signature of one sharp (F#) and a common time signature of 6/8. The second staff has a key signature of one flat (Bb) and a common time signature of 6/8. The third staff has a key signature of one flat (Bb) and a common time signature of 6/8. The fourth staff has a key signature of one flat (Bb) and a common time signature of 6/8. The score includes various rhythmic notations, including eighth and sixteenth notes, and rests. The first staff has a handwritten "4" in a box above the first measure. The second staff has handwritten "Others as bar 2" and "Others as bar 3" below the first two measures. The third staff has handwritten "Others as bar 2" and "Others as bar 3" below the first two measures. The fourth staff has a handwritten "8vab." below the first measure.

10 A Little slower

Handwritten musical score for "Cruising for burgers" section, measures 5-8. The score is in 6/8 time and features four staves. The first staff has a key signature of one sharp (F#) and a common time signature of 6/8. The second staff has a key signature of one sharp (F#) and a common time signature of 6/8. The third staff has a key signature of one sharp (F#) and a common time signature of 6/8. The fourth staff has a key signature of one sharp (F#) and a common time signature of 6/8. The score includes various rhythmic notations, including eighth and sixteenth notes, and rests. The first staff has a handwritten "3" above the first measure. The second staff has a handwritten "6" above the first measure. The third staff has a handwritten "3" above the first measure. The fourth staff has a handwritten "3" above the first measure.

Cruising for burgers, section. Transcription: KS (update 2017, deposited at the I-depot, The Hague).

"Cruising for burgers" is a good example of how Zappa could vary subdivisions within a meter. The two examples above contain all of theme 1 with a series of rhythmic variations within a bar, which absolutely lasts 3/4 in total. The first is from the opening, the second from the instrumental reprise. The subdivisions being used are:

- Ex. 1, bars 2 and 4: 12/16 as four times three 16th notes.
- Ex. 2, bars 2 and 4: 6/8 as six times two 16th notes.
- Ex. 1, bars 3 and 5 - Ex. 2, bars 3 and 5: 24/32 with eight times a fast uneven grouping as ONE-TWO-three for the snare drum/bass drum. It's interesting to hear that the cymbal/hi-hat is ticking in 6/8, so this is

a form of polyrhythms. It's visualized by an extra line in bar 3 of both examples.

- Ex. 1, bars 6-7 - Ex. 2, bars 6-7: 3/4.

Different notations are possible, but the idea is clear and most directly audible by the drum part, that I've partly included. The melody is largely made up of sustained notes, so it's the changing rhythm, that attracts most attention. The harmonies are formed by semi-improvised lines by a couple of instruments.

Bar 1 in 2/4 serves as a pick-up bar, with one beat split up into two and the next into three as triplets. Bars 1-7 include diatonic material, mixed with chromatic notes. They aren't neatly following keys, but only implying D and F Mixolydian for bars 2-5. Bars 6-7 don't contain sufficient notes to say anything about a scale. Theme 2, on the other hand, is stable in B Dorian, though you have to wait till bar eleven of the second example to hear a G-sharp. During the instrumental version of the second theme, you can again see that Zappa is applying different subdivisions. This time it's in 4/8 (or 4/4 depending on the notation). The bass line is played straightforwardly in 4/8, while the Bm-chord is consistently pulsing off-beat.

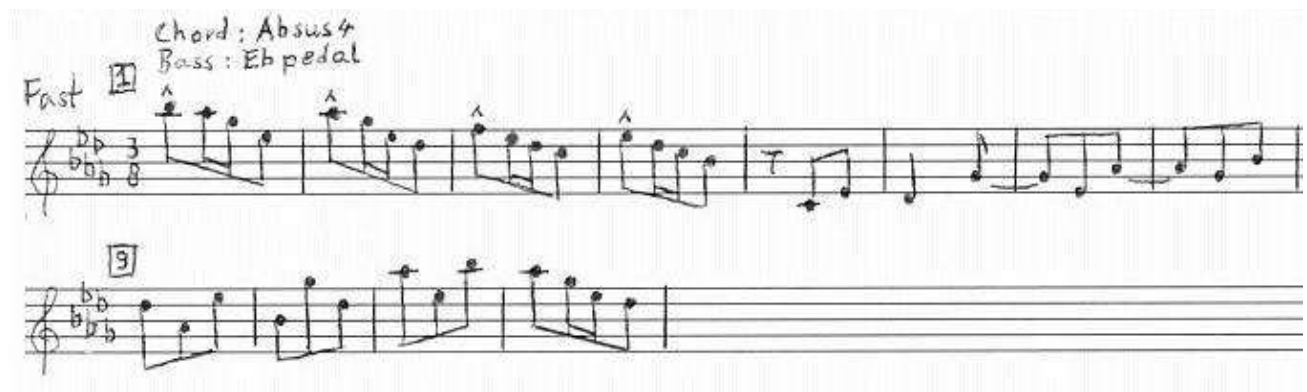
In 1976 "Cruising for burgers" would return on the "Zappa in New York" album in an entirely instrumental version. It includes many alternative passages and a solo in D Mixolydian.

2.1-3 Uncle Meat film excerpts - Tengo na minchia tanta

"Uncle Meat", the movie, was completed in a couple of phases. When it got finally completed in 1988 as a video, it included concert recordings from 1968 and material shot on various locations from around 1971 and 1982. For instance Zappa's house or a local grocery store. The CD booklet tells you about a plot, accompanied by cartoon-like drawings of a series of scenes. Because of the absence of a serious budget, eventually nothing got filmed in this manner. "Tengo na minchia tanta" is a rock song from the early eighties takes, featuring Massimo Bassoli. It's a bit of an anomaly, being included on this CD as the only piece from the 1982 takes. For that reason its themes are included in the You are what you is section of this study as an example of rock 'n roll. The music from the 1968 concert would appear on a separate CD, called "Ahead of their time". See below for a description and some examples. For the "Uncle Meat" CD, Zappa included some forty minutes with dialogues. So far the ZFT hasn't come up with a re-issue as a DVD, but copies of the video can be obtained.

2.4-9 King Kong (1969)

The "Uncle Meat" album ends with 16-minute jazz piece called "King Kong". It has a short composed opening theme and next allows the members of the band to improvise (the subdivision of the title into a series of tracks refers to who are playing/soloing in a particular section). Such improvised sections were an important part of Zappa's live performances, which we can hear on the bootlegs from this period and the later official live recordings. "King Kong" was included in most of the tours and we can listen to other improvisations on "Ahead of their time", "What you can't do on stage anymore, vol. 3" and "Make a jazz noise here". The next comment on "King Kong" stems from Wolfgang Ludwig's study, pages 134-5, published in 1992. The "King Kong" theme consists of sets of sequences and variations on motifs in E flat Dorian (the bass is giving a pedal point on E flat). The melody uses this scale either in a pentatonic order or in the normal following order. The following example is the opening sequence of the melody.



King Kong, opening bars. Source: album liner notes.

King Kong, opening bars, with the Pentatonic-Dorian alternation as explained by Wolfgang Ludwig (1992).

The literal quote goes as: "The melodic sequence [in bars 1-4] is based upon a repetition of motifs, that shows itself first as a section from a downwardly played pentatonic scale (bars 1-2 without an F), next as a part of the Eb Dorian scale (see the C in bars 3-4). The Eb tonality manifests itself by an ongoing bass riff of two bars [Ponty plays the music of Zappa version; on Uncle Meat it's a plain Eb pedal]. Also in bars 6-12 the pentatonic colouring of the melody becomes clear; because only in the first and second grade fifth-related notes are used, Ab, Db, Eb (1st grade) and Gb, Bb (2nd grade). The F and C notes first return again in the next bars. Also the members of the sequence (bars 1-4) are following the ladder of a downward pentatonic scale (first notes: Bb, Ab, Gb, Eb)."

The example above has the King Kong opening as it is indicated in the "Uncle Meat" CD booklet, namely with an Eb pedal and the Absus4 chord. Something that can be confusing, is that the album version goes different. When you're raised with classical music, you're taught that the score is sacred. What the score says is what the composer wants, not to be deviated from. In the case of Zappa this is different. Because of the list below, I've become convinced that his scores are neither blueprints nor ideal versions of how he wanted many of his compositions to sound. They form a set of versions by themselves, equal in value to the different versions on albums. Zappa could write out sheet music as he does in the "Uncle Meat" booklet, namely the lead melody with pedal notes and the chords indicated by their symbols. But he could also write out every detail, not only in the case of orchestra- and chamber music, but also for his rock band. So it can be estranging to see such detailed sheet music to notice that the first recording of it goes different. Or even that parts aren't included.

In the case of "King Kong", the "Uncle Meat" booklet score can be seen as a blueprint. But even so, the indicated Absus4 chord is not actually used on the "Uncle Meat" album sections that follow below. The

first example contains the opening bars, that basically use Absus2, or a plain fifth, instead of Absus4 (in bar 2 the total sounding chord gets extended to an Ab 13th chord). The melody is played over this Absus2 chord in the bass, with the pulsing Eb note in it standing central. So the opening has something of both Ab Mixolydian and Eb Dorian. The theme itself is notated in a fast 3/8 meter by Zappa. For the accompaniment you can see that these 3/8 motifs are grouped into larger meters. During the opening 4 times 3/8 becomes 12/8. Most instruments play it as if it was similar to 4/4, thus to be subdivided into 8 instead of 12, but the drummer is ticking 12/8. In the case of Zappa what the drummer does is decisive for the meter (something you can note by comparing album versions with the score). When the theme gets repeated it has become 6/8, followed by 12/16. The pedal note is here plain Eb, where it stays during all of the soloing. Zappa notated the final C of the melody as to be sustained over a number of bars, so obviously he wanted the accompaniment to fill this in. In the second example below you have a sustained Ebsus4 chord and a progression in staff 3: IV-III-IV-III-IV-III. The bass line descends from Eb to Bb. Some players repeat the C note, while staff 1 represents an improvised closing melody. The third example is a little outtake from the solo sections. It has Bunk Gardner playing sax, electronically transformed, while Zappa plays a chord progression. The transformation makes the sound of the sax unrecognizable, and it gets recorded in the form of parallel octaves. The chord progression by the guitar is, if I'm not missing some notes, I 7th - II 7th - I 11th - II 7th - I 11th in Eb Dorian. Above to the right Bunk with Frank in the studio, looking at scores (section of a photo from the Michael Ochs archive as reproduced in the Meat Light booklet). The theme returns once more in a twisted form during the outro. The pedal note has shifted from Eb to Db, played by two gongs. It gets played as if half of it is in Db major, the other half being atonal. It's deliberately done in this manner. The notes can still be recognized as stemming from the all-diatonic "King Kong" main melody, though full of dissonants and altered notes (fourth example). The mutation of the sound of standard instruments comes out most strongly in staff 1, with one instrument getting abnormally high.

Other versions of "King Kong", included in this study:

- The "Lumpy gravy" version from 1968 with the melody in 3/8 being played over 4/4.
- The "Prelude to King Kong" has been dealt with above.
- King Kong as played during "Uncle rhebus" gets dealt with at the bottom of this section.
- The "Hammersmith Odeon" version from 1978 with the end of the melody and the opening of the guitar solo.
- The "YCDTOSA vol. III" version with a monumental collage of sections from the 1971 and 1982 tours.
- A fragment from the 1988 execution is included in the Make a jazz noise here section, as also "Diplodocus" can be seen as an outtake from a "King Kong" execution. These sections aren't directly connected to the "King Kong" theme anymore, only the key can be the same.

The image shows a handwritten musical score for the opening bars of 'King Kong'. The score is organized into three main sections labeled [a], [b], and [1].

- Section [a]:** Contains six staves. The first two staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 12/8 time signature. The third staff is in bass clef with the same key signature and time signature. The fourth staff is in bass clef with a 12/8 time signature and a key signature of three flats. The fifth staff is in bass clef with a 12/8 time signature and a key signature of three flats. The sixth staff is in bass clef with a 12/8 time signature and a key signature of three flats. Dynamics include *mf* and *p*.
- Section [b]:** Contains six staves. The first two staves are in treble clef with a key signature of three flats and a 12/8 time signature. The third staff is in bass clef with a key signature of three flats and a 12/8 time signature. The fourth staff is in bass clef with a 12/8 time signature and a key signature of three flats. The fifth staff is in bass clef with a 12/8 time signature and a key signature of three flats. The sixth staff is in bass clef with a 12/8 time signature and a key signature of three flats. Dynamics include *mf*, *pp*, and *p*. The word 'Repeats' is written in the fifth staff.
- Section [1]:** Contains six staves. The first two staves are in treble clef with a key signature of three flats and a 12/8 time signature. The third staff is in bass clef with a key signature of three flats and a 12/8 time signature. The fourth staff is in bass clef with a 12/8 time signature and a key signature of three flats. The fifth staff is in bass clef with a 12/8 time signature and a key signature of three flats. The sixth staff is in bass clef with a 12/8 time signature and a key signature of three flats. Dynamics include *mf* and *mp*. The word 'Etc.' is written in the first staff.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is consistently three flats throughout the piece.

King Kong, album version, opening bars. Transcription/source: KS/album liner notes (update 2013, deposited at the I-depot, The Hague).

Handwritten musical score for "King Kong" album version, showing the end of the first statement of the theme. The score is written on ten staves, organized into two systems of five staves each. The key signature is B-flat major (two flats) and the time signature is 3/8. The first system (staves 1-5) contains measures 1-16, with first, second, and third endings marked. The second system (staves 6-10) contains measures 17-24. Dynamics include *mf*, *p*, *mp*, and *pp*. Performance instructions include "Repeats", "Bar 3 staff 3 keeps repeating", and "As bar 3, staff 5". The score includes various musical notations such as treble and bass clefs, notes, rests, slurs, and triplets.

King Kong, album version, end of the first statement of the theme. Transcription/source: KS/album liner notes (update 2013, deposited at the I-depot, The Hague).

Handwritten musical score for the 'King Kong' solo section. The score is written on seven staves. The first two staves are for 'Mutated sax' (labeled 'Sax' and 'Mutated sax' respectively), the third is for 'Guitar', and the remaining four are for 'Drum' (labeled 'Drum' and 'Drum' respectively). The key signature is B-flat major (two flats) and the time signature is 12/8. The first staff has a tempo marking of 12/8 and a note 'Etc. (parallel)'. The second staff has a tempo marking of 12/8 and a note 'Etc. (parallel)'. The third staff has a tempo marking of 12/8 and a note 'Keeps repeating'. The fourth staff has a tempo marking of 12/8 and a note 'Etc.'. The fifth staff has a tempo marking of 12/8 and a note 'Etc.'. The sixth staff has a tempo marking of 12/8 and a note 'Etc.'. The seventh staff has a tempo marking of 12/8 and a note 'Etc.'. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations like '3', '5', and '4, 3, 2'.

King Kong, solo section. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

Handwritten musical score for the "King Kong" section from the outro. The score is divided into two systems. The first system includes staves for "Wind instr" (labeled "(Mutated)") and "Gongs". The "Wind instr" section has three staves with various musical notations including notes, rests, and dynamic markings like "mp" and "mf". The "Gongs" section has two staves with rhythmic patterns and dynamic markings. The second system continues the musical notation with five staves, including a "Ma" section. The score is written in a key signature of three flats and a 3/8 time signature.

King Kong, section from the outro. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

Both "Uncle Meat" and "King Kong" are examples with Zappa composing lengthy melodies where the harmonization of it is of secondary importance. These melodies do get harmonized in scores and on

albums, but it can be different each time. This is an aspect that makes a number of Zappa pieces sound different from most classical music and popular music. Normally melody and chords form a unity in Western music. If you would take a Chopin or Debussy piece, distract the lead melody from it and harmonize it differently anew, it wouldn't sound as Chopin or Debussy any more. But Zappa's music is very flexible as it comes to this. He could put pedal notes and chords beneath his melodies almost at will. Next is a list of the examples in this study of how the score and an album version can differ (next to the numerous differences between album versions among themselves):

- "Arabesque/Toad of the short forest". The harmonies of specifically theme 2 are on paper different from the CD.
- "Brown shoes don't make it". The score in the Songbook from 1973 is closer to the 1981 version on "Tinsel town rebellion" than to the one on "Absolutely free".
- "Uncle Meat". The score from both the Songbook and the album liner notes don't include the counterpoint figure from above. It's more than harmonic fill-in. If you play it with and without it, the difference is decisive for making the opening of the "Uncle Meat" album version sound as it is.
- "Kung Fu". The piano part is not included on "The lost episodes"
- "Nun suit". Album and score go different in many aspects.
- "The girl's dream". The album version and the score differ substantially.
- "Little green scratchy sweaters & courduroy ponce". The rhythm of bar 4 goes different on the album.
- "200 Motels - the suites" is at various points a revised version of the original score. See the 200 Motels section for the details.
- "Big swift". The piano part is not included on "Waka Jawaka".
- "For Calvin". The album and the score start with different harmonizations.
- "Think it over". The keyboard part is not included on "Joe's damage".
- "The new brown clouds (1972)". Some differences are pointed at in the Wazoo section of this study.
- "Variant I". The guitar part is not included on "Wazoo".
- "Farther O'blivion". The piano part is not included on "Imaginary diseases".
- "Rollo interior". The indicated 2-chords are not played on "Apostrophe (')".
- "Little dots". The trumpet part from the CD inner sleeve is not played like that on this CD.
- "Dupree's paradise" (1974). The piano part is not included on "YCDTOSA Vol. II".
- "This town is a sealed tuna sandwich". As indicated in the Orchestral favorites section below the example, the album and score version differ in many details.
- "Greggery Peccary". The keyboard and trombone parts aren't present on the album in full.
- "Music for low budget orchestra". Different versions of the same set of bars exist.
- "RDNZL". The chords from the opening got reduced on album. The structure of this song changed drastically over time.
- "The black page drum solo". The percussion part by Ruth Underwood got overdubbed and isn't part of the score.
- "The black page". The indicated 2-chords are mostly not played on CD versions.
- "Dancin' fool". The score and album version differ.
- "Mo 'n Herb's vacation". A few parts got skipped.
- "Sad Jane". Some differences get mentioned in the LSO section.
- "The perfect stranger". As indicated in the corresponding section, there are possibly two versions of the score.
- "Naval aviation in art". Some details on album are different (see the notes below the score).
- "Alien orifice". The harmonies of the score and album version go differently.
- "Get whitey". The "Yellow shark" album version is somewhat reduced.

UNCLE MEAT, THE MOVIE - AHEAD OF THEIR TIME

Epilogue - Agency man

On the album sleeve Zappa informed us about the "Uncle Meat" movie, that we probably would never get to see, stashed away in his basement. The unfinished movie kept lingering around in his mind however. When videos presented themselves as a new sellable medium in the eighties, an opportunity to return to the project was offered. In 1982 some additional taping was done and in 1988 it finally became publicly available. Zappa wasn't satisfied with only the video and wanted to incorporate the movie in the CD as well. "Uncle Meat" thus became a double CD including 40 minutes of dialogues and a new song, "Tengo na minchia tanta", recorded during the 1982 session. The concert parts, included in the movie, were among others the little play from the gig at the Royal Albert Hall from 1968. About 70 minutes of this concert, including the play, were released in 1993 as "Ahead of their time".

The image shows a handwritten musical score for the piece "Epilogue - Agency man". The score is written on four systems of staves, each with a treble and bass clef. The first system is marked "Moderately fast" and "mf". The second system has a "b8:" marking and a "mp" marking. The third system is marked "Faster" and "mf". The fourth system has no markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Epilogue, opening. Transcription: KS (3rd printed edition, 2007).

Handwritten musical score for "Agency man, section". The score is written on three systems of three staves each (bass, treble, and bass). The time signature is 3/4. The lyrics are written in the spaces between the staves.

System 1:

- Staff 1 (Bass): *Sells--*
- Staff 2 (Treble): *Ova--*
- Staff 3 (Bass): *Asbari Asbari*

System 2:

- Staff 1 (Bass): *Etc.*
- Staff 2 (Treble): *Ova--*
- Staff 3 (Bass): *Ova--*

System 3:

- Staff 1 (Bass): *What! This?*
- Staff 2 (Treble): *What!*
- Staff 3 (Bass): *Ova--*

System 4:

- Staff 1 (Bass): *Let's try Ca-li-for-nia. But first--*
- Staff 2 (Treble): *Let's try Ca-li-for-nia. But first--*
- Staff 3 (Bass): *Etc.*

Agency man, section. Transcription: KS (3rd printed edition, 2007).

For the occasion members of the BBC Symphony Orchestra were hired to play several modern chamber music pieces. Various material from these tracks would later re-appear in the scores for "200 Motels" (the album) or "200 Motels - the suites", though in much different forms. The first half minute from "Epilogue" is presented above. It has a tempo change for the second theme, at the part where the meters keep changing. In bars 1-6 4/4 and 6/4 are used as meters, while the scales keep changing. In bars 6-10 all meters are different and odd-numbered. The scale here however is constantly Ab. In his discussion with me B. Clement calls it Db Lydian. There is a Db pedal in bar 4, but it doesn't get maintained, nor does it return. "Horizontally" one might say bar 5 is step II from Db Lydian and bars 6-10 are step V. But vertically bars 6-10 are stable upon Ab. See the next section for the terms horizontal and vertical. "Agency man", about how to promote a president to the voters, precedes it. It's a piece you might call a pastiche, opening with Don Preston improvising a cadenza on a concert piano over the central theme. He keeps playing piano when the first theme starts, using several style elements from classical piano concerts like arpeggio's, tremolos and ornaments. This first theme in C is in a straightforward waltz rhythm, the second is a simple march, giving the instructions for the president's campaign speechwise singing.

The rejected Mexican pope leaves the stage

Handwritten musical score for "The rejected Mexican pope leaves the stage". The score is divided into two main sections: **Piano/Celeste** and **Brass**.

Piano/Celeste: The first section, marked with a box containing the number 22, consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in 3/8 time and features a series of eighth notes and quarter notes, with some accidentals (sharps and flats) indicating a key signature of A-flat.

Brass: The second section, labeled "with strings", consists of three staves. The top staff is in treble clef and the bottom two staves are in bass clef. The music is written in 3/8 time and features a series of eighth notes and quarter notes, with some accidentals (sharps and flats) indicating a key signature of A-flat. The brass section includes a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures containing rests.

The score is written in a handwritten style, with a clear and legible notation. The key signature is A-flat, and the time signature is 3/8. The score is divided into two main sections: Piano/Celeste and Brass.

Handwritten musical score for Piano, Strings, and Brass. The score is written on three systems of staves.

Piano: The piano part is written on two staves. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The first system shows a melodic phrase starting on a half note, followed by a quarter note, and then a half note. The second system shows a continuation of the melodic line with a half note, a quarter note, and a half note. The third system shows a continuation of the melodic line with a half note, a quarter note, and a half note.

Strings: The strings are written on a single staff. They provide a harmonic accompaniment with a half note, a quarter note, and a half note. The first system shows a half note, a quarter note, and a half note. The second system shows a half note, a quarter note, and a half note. The third system shows a half note, a quarter note, and a half note.

Brass: The brass is written on two staves. They provide a harmonic accompaniment with a half note, a quarter note, and a half note. The first system shows a half note, a quarter note, and a half note. The second system shows a half note, a quarter note, and a half note. The third system shows a half note, a quarter note, and a half note.

Drums: The drums are written on a single staff at the bottom. They provide a rhythmic accompaniment with a half note, a quarter note, and a half note. The first system shows a half note, a quarter note, and a half note. The second system shows a half note, a quarter note, and a half note. The third system shows a half note, a quarter note, and a half note.

Handwritten musical score for Flutes, Woodwinds, and Brass. The score is written on three systems of staves. A box containing the number 29 is located above the first staff.

Flutes: The flutes are written on a single staff. They provide a melodic line with a half note, a quarter note, and a half note. The first system shows a half note, a quarter note, and a half note. The second system shows a half note, a quarter note, and a half note. The third system shows a half note, a quarter note, and a half note.

Woodwinds: The woodwinds are written on two staves. They provide a harmonic accompaniment with a half note, a quarter note, and a half note. The first system shows a half note, a quarter note, and a half note. The second system shows a half note, a quarter note, and a half note. The third system shows a half note, a quarter note, and a half note.

Brass: The brass is written on a single staff. They provide a harmonic accompaniment with a half note, a quarter note, and a half note. The first system shows a half note, a quarter note, and a half note. The second system shows a half note, a quarter note, and a half note. The third system shows a half note, a quarter note, and a half note.

Drums: The drums are written on a single staff at the bottom. They provide a rhythmic accompaniment with a half note, a quarter note, and a half note. The first system shows a half note, a quarter note, and a half note. The second system shows a half note, a quarter note, and a half note. The third system shows a half note, a quarter note, and a half note.

Two three four five, One two three four, One two three four five, etc.

Handwritten musical score for a full orchestra, featuring Flute, Strings, Woodwinds, Brass, and Percussion. The score is written in 5/8 time and consists of five measures.

Flute: The flute part begins with a melodic line in the first measure, followed by a rest in the second measure. It resumes in the third measure with a descending line, then a short phrase in the fourth measure, and ends with a final note in the fifth measure.

Strings: The strings play a rhythmic pattern of eighth notes in the first measure, followed by a rest in the second measure. They resume in the third measure with a descending line, then a short phrase in the fourth measure, and end with a final note in the fifth measure.

Woodwinds: The woodwinds section consists of two staves. The first staff (likely Clarinet) plays a melodic line in the first measure, followed by a rest in the second measure. It resumes in the third measure with a descending line, then a short phrase in the fourth measure, and ends with a final note in the fifth measure. The second staff (likely Bassoon) plays a rhythmic pattern of eighth notes in the first measure, followed by a rest in the second measure. It resumes in the third measure with a descending line, then a short phrase in the fourth measure, and ends with a final note in the fifth measure.

Brass: The brass section consists of two staves. The first staff (likely Trumpet) plays a melodic line in the first measure, followed by a rest in the second measure. It resumes in the third measure with a descending line, then a short phrase in the fourth measure, and ends with a final note in the fifth measure. The second staff (likely Trombone) plays a rhythmic pattern of eighth notes in the first measure, followed by a rest in the second measure. It resumes in the third measure with a descending line, then a short phrase in the fourth measure, and ends with a final note in the fifth measure.

Percussion: The percussion part is written on a single staff at the bottom. It features a rhythmic pattern of eighth notes in the first measure, followed by a rest in the second measure. It resumes in the third measure with a descending line, then a short phrase in the fourth measure, and ends with a final note in the fifth measure. The notation includes a "One two." marking in the fourth measure.

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The image shows a handwritten musical score for a chamber ensemble, page 37. The score is divided into three main sections: Piano, Woodwinds, and Brass. The Piano section consists of two staves. The Woodwinds section consists of two staves. The Brass section consists of four staves. The music is written in 7/8 time and features complex rhythmic patterns and melodic lines. The score is handwritten in ink on a single page.

The rejected Mexican pope leaves the stage, section. Source/transcription:

- Piano/celeste part: original score, see below.
- Everything else transcribed by KS.

Update Spring 2016, deposited at the I-depot, The Hague.

Next is a section from "The rejected Mexican pope leaves the stage". I could use page 1 of the piano/celeste part of the original score in Zappa's handwriting, that I recently came across on the net as to be auctioned. Above it's complemented for the chamber ensemble, playing it on this occasion.



0:00 Zappa speaks through his megaphone: "The rejected Mexican pope leaves the stage". The players on stage boo the Mexican pope.

0:03 Bars 1-6. These bars correspond with the opening of "Dance of the just plain folks" from the later "200 Motels" scores (see the Fillmore East, 1970 section of this study). Apparently Zappa changed the meter notation for bars 1-2. In the piano part it's 3/8. In "Dance of the just plain folks" this got divided as 4/8 plus 2/8 (actually 4/4 plus 2/4, with another time unit), after which also this version continues in 3/8.

0:12 Bars 7-10, being a repetition of bars 1-4.

0:19 Bars 11-21. Variations upon the material from bars 1-10.

0:36 Bars 22-23. At this point the on-line midi file and the complemented score from the example from above start. This whole section is specific for "The rejected Mexican pope leaves the stage" and got skipped for "200 Motels". The differences are that many that Zappa chose to have the tracks on "Ahead of their time" carry their own titles. It indeed functions very well as a play, independently of its later context in "200 Motels", especially when you're watching the "Uncle Meat" movie as well. These two bars are a different arrangement of bars 3-4. The piano has been replaced by a celeste, playing the same notes. The harmony part is filled in quite differently. Especially on ticks 5-6 of bar 2 it's getting pretty dissonant (I'm not positive about each note in the transcription, but the dissonance is clear).

0:38 Bars 24-25. Rhythmic variations around these two dissonant chords. The brass section is playing harmony notes.

0:42 Bar 26. Now the piano returns with a string of ten eighth notes, divided over two parts. So far the

piano and celeste were playing their two parts in parallel octaves, but now the intervals between the parts start varying:

- The notes of the first four ticks are all played as augmented fifths.
- The fifth tick is played as a fifth.
- The sixth tick is played as a major third.
- The seventh tick is played as a tritone.
- The eighth tick is played as a major third.
- The ninth tick is played as a fifth.
- The eighth tick is played as a major third.

Both piano parts are moving up and down in the same directions in an irregular way. So this is about shifting harmonies.

0:45 Bars 27-28. A broad sustained chord, fading out. The drums/percussion part is articulately playing in 5/8.

0:50 Bars 29-36. This is a larger section with 5/8 and 4/8 bars alternating. The players are counting the beats aloud. Possibly Zappa had some choreography in mind for these bars when he wrote them, but this is not happening during the "Uncle Meat" movie. Bars 29-32 form a sequence: the short melody/motif of bar 29 gets varied upon three times. During bars 33-35 brass instruments are playing their own melody lines. In bar 36 the little melody of bar 29 gets varied upon one more time.

1:06 Bar 37. The meter changes to 7/8 and the brass players are taking over with thirds and fourths in the descant and various harmony notes.

1:10 Bar 38-39. The meter changes again. These two bars form a resting period with playing around the progression E - Esus4 with D as a pedal note beneath it. It's one of many examples showing that Zappa loved the sound of extended chords. While the example so far has been atonal, you are here having a brief diatonic intermission in D (major or Mixolydian).

1:16 At this point the example from above stops, so only the outlines of the remainder are briefly sketched. The ensemble continues with modern atonal music.

1:21 Now sections from "200 Motels" can be recognized again. As already said in a much different form.

2:02 Saxophone improvisation by Motorhead Sherwood.

2:21 The ensemble interferes.

2:52 Zappa speaks through his megaphone: "Undaunted the band plays on".

2:54 End.

Other tracks from Ahead of their time

- "Holiday in Berlin": see the Movie scores section for the "Burnt weeny sandwich" studio version.
- King Kong (live): see above and below for the themes of this song.
- "Help, I'm a rock": see the Freak out! section for the 1966 studio version.
- "Transylvania boogie": see the Chunga's revenge section (including this specific live version).
- Pound for a brown - Sleeping in a jar: here these two pieces are played after each other as "The string quartet". They are also played on "Uncle Meat" (above), where the link to Zappa's teens is included for examples.
- The studio version of "Let's make the water turn black" first appeared on "We're only in it for the money". Another live version is included in the Best band you never heard in your life section.
- The orange country lumber truck: see the Weasels ripped my flesh section for a small outtake from the guitar solo.
- "Oh no": see the Lumpy gravy section for the 1967 studio version.

To the right an outtake from the elaborate Cal Schenkel drawing for the CD, referring to the law suit between Zappa and former members of the Mothers of Invention. The argument concerned their royalties when Zappa started releasing material from his tape archive.

THE ARK, 1969 (FINER MOMENTS)

Uncle Rhebus

In 1969 the band had been playing "King Kong" and "Uncle Meat" for over a year and for the The Ark concert of July 1969 Zappa decided the band should play it in a really weird manner. "Uncle Meat" was released in April 1969, so the audience may have understood what was going on. The band namely played these tunes simultaneously without attempts to adjust the themes to each other. So you get the effect Charles Ives always gets quoted for: the effect of listening to two bands approaching each other and playing different tunes. The track the ZFT released as "Uncle Rhebus" on their 2012 "Finer moments" CD partly overlaps with the "Uncle Meat/King Kong medley" from the "The ark" bootleg from the "Beat the boots" series. Both contain this medley and the set-up goes as:

The Ark: Uncle Meat/King Kong

- 0:00 Introduction by Zappa: "King Kong? Well I tell you what... I think what we are gonna do is play Uncle Meat and then, uh, sort of sneak into King Kong from that. It would be your teenage medley of two".
- 0:25 Uncle Meat main title.
- 3:31 Uncle Meat outro, specific for this CD.
- 3:48 Drum solo.
- 6:06 King Kong main theme.
- 7:15 Solo over the Eb pedal from King Kong.
- 8:21 Theme #2 from King Kong => 0:00 on Finer Moments.

Finer Moments: Uncle Rhebus

- 0:00 Theme #2 from King Kong. For the 1968-9 tours the Mothers of Invention played a second theme on their King Kong performances. It can also be heard on Ahead of their time. This second theme is not related to the main theme from King Kong. It's both rhythmically and harmonically pretty complex. It starts in C Dorian for bars 1-4, continuing in C minor for bars 5-6. At the end of bar 6 it looks like Zappa might want to evade to Eb. Bars 1-4 are in regular 12/16. The theme first gets played unisono, next with the players following their own lines. Thus in bars 3-4 it becomes a chord progression. For bars 5-8 the meters and rhythm get more complicated. These bars contain strings of 16th and 32nd notes. I've included the drum beats in bars 7-8, so that the notation becomes better comprehensible. In bars 7-8 you get dissonant harmonies as C-Db-Eb-G in bar 7 and Db-Eb-F-G in bar 8. In these bars the scale has become Db Lydian.

- 1:16 Solo in Eb Dorian over bass vamp #1 (this vamp gets represented in the examples below).
- 4:02 King Kong/Uncle Meat medley. While the bass vamp #1 continues, Uncle Meat enters the picture. It comes in as if it were still in D as above on the Uncle Meat CD. But without the D bass pedal you can't actually call it D anymore. The Eb Dorian vamp belongs to the key King Kong is in. Uncle Meat changes scales a couple of time. Zappa could have transposed the opening of Uncle Meat to Db, so that it would be in line with Eb Dorian for its use of notes, but that would only work for the opening bars. While the Uncle Meat part follows the melodic notes of the original with an amount of freedom, the rhythm is here much irregular. It's an improvised jazz manner of playing this theme. By ignoring much of the rhythm of the bass vamp and using a different key, Uncle Meat sounds as a stranger here. Because of the distance of around two octaves between bass and descant, the dissonants don't sound that sharp for as long the King Kong lead melody hasn't entered the picture.

The second example below contains the second block from Uncle Meat. Here Uncle Meat and King Kong switch roles. The bass vamp, using only Eb-Bb-Ab, is now in line with the Eb major scale of this Uncle Meat section. So when the King Kong melody returns in bar 3, the effect here is that King Kong sounds as

the stranger. Uncle Meat and King Kong now have a common tonic, so here you can say that Zappa mingles Eb major and Eb Dorian. Be aware of the notation in the two examples below. Uncle Meat and King Kong use their own different keys.

The image displays a handwritten musical score for a section titled 'Uncle Rhabus'. It consists of four systems of staves, each with a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is consistently two flats (Bb and Eb), and the time signature is 15/32. The first system is marked with a circled '1'. The second system is marked with a circled '3' and includes the handwritten note 'A bit slower' above the staff. The third system is marked with a circled '6'. The fourth system is marked with a circled '10'. The score is written in a clear, legible hand, with some corrections and annotations visible.

Uncle Rhabus, section. Transcription: KS (update 2013, deposited at the I-depot, The Hague).
 Note: the meters in this section can best be followed by watching the version from the BBC performance (see the image from this show, on-line version), looking at Jimmy Carl Black and Motorhead Sherwood.

Handwritten musical score for a piece titled "Uncle Meat, some rubato". The score is written on three systems, each with three staves. The first system is labeled "King Kong" and the second and third systems are labeled "Uncle Meat". The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#) and the time signature is 6/8. The score includes several measures of music, with some measures marked "Repeats" and "As bar 4". The tempo is marked "some rubato".

System 1 (King Kong):

- Staff 1 (Treble clef): Uncle Meat, some rubato
- Staff 2 (Bass clef): King Kong
- Staff 3 (Bass clef): Repeats

System 2 (Uncle Meat):

- Staff 1 (Treble clef): Uncle Meat
- Staff 2 (Bass clef): King Kong
- Staff 3 (Bass clef): As bar 4

System 3 (Uncle Meat):

- Staff 1 (Treble clef): Uncle Meat
- Staff 2 (Bass clef): King Kong
- Staff 3 (Bass clef): Repeats

System 4 (Uncle Meat):

- Staff 1 (Treble clef): Uncle Meat
- Staff 2 (Bass clef): King Kong
- Staff 3 (Bass clef): Repeats

(Bass continues)

Uncle Rhebus, medley section. Transcription: KS (update 2013, deposited at the I-depot, The Hague).
Note: be aware that the staves are notated in different keys.

Handwritten musical score for the medley section of 'Uncle Meat' and 'King Kong'. The score is written on two systems of staves. The first system (labeled 1) shows 'Uncle Meat' on the top two staves and 'King Kong' on the bottom two staves. The second system (labeled 5) shows 'Uncle Meat' on the top two staves and 'King Kong' on the bottom two staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is Eb Dorian. The score ends with 'Etc.' and a handwritten note '(Bass continues like bar 4)'.

Uncle Rhebus, medley section. Transcr. KS (update 2013, deposited at the I-depot, The Hague).
 Note: be aware that the staves are notated in different keys.

- 5:36 Outro of the medley.
- 6:39 Interlude with bass vamp #2 with a I-III-IV progression in Eb Dorian played over it.
- 7:09 Slower progression with I-IV-III-I. The soloing in Eb Dorian restarts.
- 7:34 The accompaniment turns into a I-IV alternation in Eb Dorian.
- 11:17 Riff like the one included in Didya get any onya (the first one from the Weasels section in this study). Playing this riff after a signal from Zappa was one of the routines the Mothers did. It could turn up at any moment.
- 12:01 A solo by Zappa, released as "Baked-bean boogie" on YCDTOSA vol. V (see the Weasels ripped my flesh section).
- 15:29 Music to be included in the later 200 Motels scores. This section also got released as an individual track on YCDTOSA vol. V, this one with the title "Piano/drum duet".
- 17:45 End.

HOT RATS: OVERDUBS

Jazz played a bigger role in Zappa's next release "Hot rats" (recorded in 1969 and released in 1970). It's an album sometimes referred to as jazzrock, not so much because it combines rock 'n roll with jazz, but because it uses electric as well as acoustic instruments. It's a carefully balanced album with six almost entirely instrumental pieces:

- "Peaches en regalia" and "Son of Mr. Green genes". Two relatively relaxed pieces.
- "Willie the pimp" and "The Gumbo variations". Tracks based upon a riff followed by extensive soloing.
- "Little umbrellas" and "It must be a camel". Complicated music with various interwoven melodic lines. Especially "It must be a camel" is harmonically versatile.

The album shows the synergy of the cooperation between Zappa and Ian Underwood. Ian Underwood made his first appearance on "We're only in it for the money" and pleased Zappa by being able to play all kinds of complicated music, taking away some limitations Zappa had had to deal with earlier. Underwood got stimulated to reach the level he's demonstrating in his saxophone soloing in "The Gumbo variations". The majority of the parts of "Little umbrellas" and "It must be a camel" are played by Underwood, where Zappa is applying a lot of overdubbing.

HOT RATS

1. Peaches en regalia

"Hot rats" has two songs that have a scent of the classical sonata form for a single movement, namely "Peaches en regalia" and "Little umbrellas" (tracks 1 and 4). They both have repeated themes at the opening, which return at the end. In between is a block that has a more free variation set up, with new themes related in character to the opening themes (more on this subject in the "Orchestral favorites" section). The main scale of "Peaches en regalia" is B Dorian, but it's one of many examples with a multitude of modal scales passing by. For themes I and II Zappa is using 4/4 with standard rhythms. He continues in 4/4 for the third theme, but here the rhythm gets more complicated: an irregular form of a string of 16th notes with pauses in between them, followed by a syncopic bar. The set-up of the complete song can be followed in the Hot rats guitar book (see below for samples), using the block indications from their score:

Themes

0:00 Block A (bars 1-2 in the example below). Theme I in B Dorian.

0:21 Block B (bars 5-8 in the example below). Theme II in B minor. See also the Tinsel Town rebellion section for more details about this section, where it re-appears as "Peaches III".

0:41 Block C (bar 13 etc.). Third theme. This theme begins with a two-bar motif in B Dorian. Hereafter this motif gets transposed twice, as D Dorian and F Dorian. Next you've got another motif in Db Mixolydian, followed by yet another motif in B Mixolydian.

Middle block

1:05 Blocks D-E. The song continues in an improvised manner. A melody is played over a I-II alternation in E, followed by a I-VII alternation in A Lydian.

1:34 Block F. A melody over a chord progression, using two different scales per bar and ending in G Mixolydian.

1:46 Block G. Chord progression in F, being I-V-IV.

2:05 Block H. Variation upon the material from block F, beginning with the first bar transposed down a minor third.

Return of the themes

2:16 Block I goes like block A.

2:35 Block J goes like block B.

3:37 End.



Peaches en regalia, opening. Transcr. Wolfgang Ludwig/Andy Aledort (bass added by KS).

Note: I miswrote myself in the pdf and printed versions for the chords in bar 6: Cm-5 and Cm should be F#m-5 and F#m.

"Peaches en regalia" has become a Zappa classic in another sense as well. It's generally appreciated and Zappa recorded it three times. In 1971 Flo and Eddie did some of the parts vocally for the live version on "Fillmore East". Ten years later another live version appeared on "Tinsel town rebellion", called "Peaches III". To quote Zappa from the album liner notes: "It is called Peaches III because this is the third time I have released Peaches (En Regalia) on record ... first on the Hot Rats album, then on Live At The Fillmore ... but this version is so bizarre, I figure you wouldn't mind hearing it again". The bizarreness doesn't so much relate to the composed part as on "Hot rats", but more to the epilogue with the "Let's hear it for another great Italian" section followed by the concert ending lines. See the Tinsel town rebellion section for an outtake from this version. "Peaches III" has some extra counterpoint figures at the return of theme B, that also appear as pizzicato notes in the Ensemble Modern version on their "Greggery Peccary and other persuasions" CD from 2003 (see the left menu for more about this CD). Image above to the right: Zappa during the recording of Hot rats (sample from the album cover).

2. Willie the Pimp (1970)

"Willie the pimp" exists in three versions in Zappa's catalogue. On "Hot rats" it's the only track with lyrics, having Captain Beefheart singing them.

Hot rats

- 0:00 Main theme, introduced instrumentally. Next Beefheart starts with the lyrics ("I'm a little pimp with my hair gassed back ...").
- 1:07 Shorter sung side theme ("Hot meat, hot rats, hot cash, hot ritz ..."). The bass starts varying the main theme, gradually moving towards a free improvisation, though maintaining an A pedal type of accompaniment (the song is in A Dorian throughout). Zappa starts soloing.
- 2:13 The piece continues instrumentally.
- 8:48 The main theme returns.
- 9:16 End.

Fillmore East, June 1971

- 0:00 2nd appearance of the "Latex solar beef" theme. As I understand it there are other releases with this section being part of "Latex solar beef" itself. My CD has Rykodisc RCD 10512 as release number.

- 1:01 Main theme from "Willie the Pimp" (1971), played instrumentally as in the example included in this study. While the "Hot rats" rendition is melodic, this version contains a chord progression as well. Because the side theme from above is textual rather than melodic, it doesn't return in this version without lyrics.

- 1:31 The main theme is used as the starting point for a guitar solo, called part one of it. Part two was the opening track of side two of the original album edition, but got skipped on the CD re-release.

- 4:03 End.

YCDTOSA vol. IV

- 0:00 Main theme.

- 0:21 Additional theme ("she can't be (beat) ...").

- 0:31 The main theme and additional theme get repeated.

- 0:51 Main theme some more, followed by the side theme from above, this time with a fixed accompaniment figure.

- 1:05 Guitar solo over an inversion of this figure.

- 1:57 The solo ends with the opening melody from "Montana", into which song this track segues.

- 2:05 End.

Willie the Pimp solo, section. Transcr. KS/Andy Aledort.

When you compare the solo example from above - or pages 15-29 from the Hot rats guitar book - with the Frank Zappa guitar book from 1982, you can see that the solo from "Willie the pimp" is untypical of Zappa. This goes for more solos from the sixties. There are relatively few of them on album and Zappa hadn't yet developed his personal style as explicitly as at the end of the seventies. In this case he's about always following the downbeat and playing on beat too. The 16th note is the central time unit and there are few accelerations and irregular rhythmic groupings (apart from triplets). There are many bars with him using chords (as in the example from above), something he would call a "rhythm guitar solo". See the "Chunga's revenge" solo from 1975 from the Joe's series section from this study for a clear example of such a rhythm guitar solo. Technically and, as it comes to variation, the existence of these solos is of interest. I'm also addressing to the difference between earlier and later solos in the Fillmore East 1970 section of this study as it comes to the interaction between players. In this case the contribution of Max Bennett on bass is of importance. At some points it sounds as if Zappa and Bennett are playing a duet. On the other hand the keyboard part stays in the background, being a sustained pianissimo Am chord most of the time.

3. Son of Mr. Green Genes

"Son of Mr. Green Genes" first appeared on "Uncle Meat" as just "Mr. Green Genes", at that point a song with lyrics. On "Hot rats" it's all instrumental. The theme and the soloing follow a chord progression all through:

- I-IV alternation in D Dorian.
 - I-VI alternation in C, followed by IV-V-VI.
 - Ending in Bb Mixolydian or Bb Dorian (both D natural and Db are getting used).
- Ultimately, at the end of this piece, it's closing in D Mixolydian.



Guitar transcriptions from most parts from "Hot rats" have been published as the Hot rats guitar book, Hal Leonard publ. comp., Milwaukee, 2001. The transcriptions are by Andy Aledort. Above are the opening bars of the soloing over the I-IV alternation in D Dorian.

In his response to me you can read that Brett Clement doesn't agree with my inclusion of Mixolydian:

- "Not Bb; Zappa does many different things over the Bb chord; overall, it is consistent with blues minor pentatonic playing."

- "The D major chord at the ending is just a "Picardy third" in D minor."

Following the transcription by Andy Aledort you're having the following over the Bb chord/Bb pedal:

- Page 31: Bb-C-D-Eb-F-Ab
- Page 32: Bb-D-E-F-G-A
- Page 34: Bb-D-F-G-A
- Page 35: Bb-Db-Eb-F-A/Ab
- Page 36: Bb-Db-Eb-F-Ab
- Page 37: Bb-C-D-E/Eb-F-G
- Page 38: Bb-C-D-Eb-F-G-Ab
- Page 39: Bb-C-D-Eb-F-G-Ab
- Page 40: Bb-Db-F-A/Ab
- Page 41: Bb-Db-E/Eb-F-Ab
- Page 42: Bb-Db-Eb-F-Ab

Bb Mixolydian = Bb-C-D-Eb-F-G-Ab.

Bb Dorian = Bb-C-Db-Eb-F-G-Ab.

Bb minor Pentatonic = Bb-Db-Eb-F-Ab.

None of these three scales overall fits, but standard Mixolydian is happening on pages 38 and 39.

Specifically on page 38 you can see a playing up and down the Mixolydian scale. The frequent switch to Db adds a Dorian element to it. Pentatonic happens too on pages 36 and 42. The Picardy third stands for letting a composition in minor/Dorian end with a major triad upon the tonic instead of a minor triad. In this case the effect is less, because the second half of the scheme involves major. But related to the Dorian part you could call it that way. When you do, it doesn't mean it becomes wrong to say the last bar is in D Mixolydian. It's not just the D chord, but playing through the complete Mixolydian scale.

⊕ Coda

Free time

D5

Gtrs. 2, 3 & 9 tacet

poco rit.

Gtr. 1 divisi

Gtr. 2

Gtr. 3 divisi

Gtr. 7

The coda from *Son of Mr. Green Genes* (*Hot rats guitar book*, page 42). The bass pedal note in the final bar is D.

4. Little umbrellas

In the case of "Little umbrellas", the sonata-like construction goes as:

- 0:00 Theme A, played twice.
- 1:05 Theme B.
- 1:12 Middle block.
- 2:17 Theme B returns.
- 2:31 Theme A returns.

Ludwig's study has the main melody of "Little umbrellas", whereas about 2/3rd of "Hot rats" got transcribed in 2001 by Andy Aledort (the "It must be a camel" section from below was published just before this release). Andy also includes the main melody of "Little umbrellas", but skipped the middle block. Apart from Zappa's own solos he doesn't include the overdubbed and improvised parts, other than by chord indications. For a cover band that could be enough. This section is about overdubbing and the on-line midi files are intended to approach the exact album versions, so more details are included.

This first example below contains the repetition of theme A plus the larger part of theme B. The first two bars are accompanied by a Dsus2 and Fm7 chord progression. Both Wolfgang Ludwig and Andy Aledort are notating "Little umbrellas" in D minor. If you want to relate this song to any key, then D minor or Dorian is indeed the only option. The D-F movement dominates. You've got a lot of altered notes that way though. In the 4th pdf edition of this study I'm suggesting that the scale over the Dsus2 chord could be interpreted as D major, but after relisting I would like to withdraw that. The D chord I first notated should be Dsus2 and the bass line plays a C right from the beginning. So, without an F#, there's insufficient ground for doing so, and the C# in the melody should be interpreted as a chromatic passing note. Bars 5-6 have varying pedal notes and incomplete scales, so the scales can't be identified positively (it's also hard to hear each individual note here). The piano plays the extended chords in improvised arpeggio forms (staves 2-3). Bar 7-8 don't follow a specific key. Bars 9-10 are stable again, here in A minor. The main theme is played three times, each time sounding different. The basic notes of the melody are identical each time, but the overdubs create a different harmonic climate in every repetition of the theme. In bar 11 of theme B the overdubbed line is playing a counterpoint line. It's getting chromatic here with only fragments of scales being used.

Handwritten musical score for a piano piece, featuring multiple staves and dynamic markings.

Staff 1 (Treble Clef): Measures 1-3. Measure 1 has a **mf** marking. Measure 2 has a **6** above the staff. Measure 3 has a **37** above the staff. The key signature has one sharp (F#).

Staff 2 (Treble Clef): Measures 1-3. Measure 1 has a **mp** marking. Measure 2 is labeled **As bar 1**. Measure 3 has a **3** above the staff.

Staff 3 (Treble Clef): Measures 1-3. Measure 1 has a **mp** marking. Measure 2 has a **3** above the staff. Measure 3 has a **3** above the staff.

Staff 4 (Bass Clef): Measures 1-3. Measure 1 has a **mf** marking. Measure 2 has a **37** above the staff. Measure 3 has a **3** above the staff.

Staff 5 (Bass Clef): Measures 1-3. Measure 1 has a **mf** marking. Measure 2 has a **37** above the staff. Measure 3 has a **3** above the staff.

Staff 6 (Treble Clef): Measures 1-3. Measure 1 is labeled **As bar 1**. Measure 2 has a **3** above the staff. Measure 3 has a **37** above the staff.

Staff 7 (Bass Clef): Measures 1-3. Measure 1 has a **mp** marking. Measure 2 has a **3** above the staff. Measure 3 has a **3** above the staff.

Staff 8 (Bass Clef): Measures 1-3. Measure 1 has a **pp** marking. Measure 2 has a **3** above the staff. Measure 3 has a **3** above the staff.

Staff 9 (Bass Clef): Measures 1-3. Measure 1 has a **mp** marking. Measure 2 has a **3** above the staff. Measure 3 has a **3** above the staff.

Staff 10 (Bass Clef): Measures 1-3. Measure 1 has a **mp** marking. Measure 2 has a **3** above the staff. Measure 3 has a **3** above the staff.

Little umbrellas, section. Transcription: KS (main melody and chords by Wolfgang Ludwig and Andy Aledort). Update 2010, deposited at the I-depot, The Hague.

The middle block of "Little umbrellas" is a strong example of overdubbing, because Ian Underwood is playing three keyboard parts with individual lines. The bass is setting a pedal note per bar. The result is dense harmonies and counterpoint, difficult to transcribe. Next is the section from this middle block between 1:20 and 1:35.

Handwritten musical score for 'Little umbrellas, fragment'. The score is written on ten staves, organized into two systems of five staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Handwritten labels '8va' and '8va bassa' are present above and below the staves, indicating octave transpositions. The score is a transcription of a musical fragment.

Little umbrellas, fragment. Transcription: KS (update 2010, 3rd printed edition 2007).

This middle block is built over an eight bar progression with a chord per bar, repeated twice, as indicated in Andy's songbook. Included above are the first four of these bars with the progression E-F#-G-A. Over these chords two or three melodies are played, moving freely through the scales, that change per bar (E, F#, G and A Mixolydian). In the example above however bar 4 appears as A minor/Phrygian (the C/C# is absent, the F is natural while the B turns up as natural and flat). Thus the whole becomes to sound as a series of harmonic fields, blending all notes of a scale in each bar.

5. The Gumbo variations

The image shows a handwritten musical score for 'The Gumbo variations'. It consists of two systems of staves. The first system has three staves. The top staff is in 4/4 time and contains a sequence of chords and melodic fragments, with dynamics 'pp' and 'mp' marked. The middle staff has a melodic line with 'mf' and the instruction 'Keeps Repeating'. The bottom staff continues the chordal sequence, ending with 'Etc.'. The second system also has three staves. The top staff has a melodic line with 'mp' and 'mf' dynamics. The middle staff is labeled 'LEAD' and contains a fast, repetitive melodic line with 'mf' and the instruction '(Bass keeps repeating)'. The bottom staff contains a bass line with 'As bar 9' and a melodic line with 'As bar 9' and a '6' marking. The score is written in a clear, legible hand with various musical notations including notes, rests, and dynamic markings.

The Gumbo variations, 0:13-0:46. Transcription by Andy Aledort, with some details added to it by KS.

The "Gumbo variations" is the largest piece on the album, 16 minutes in total, including extensive soloing. Its central theme is a two-bar riff, that gets varied upon a couple of times (see bars 9-10 of the first example for its introduction).

Motifs taken from this theme turn up during the sax solo as well as forming a returning element in the guitar accompaniment. It gets preceded by one of the many bass riffs that you can find in this song. During bars 9-14 this bass riff keeps playing against the central theme. The opening contains the principal chord progression that accompanies the lead melody and the soloing: G7-C-G, a standard progression with the dominant 7th chord resolving. As you can read in the "Real FZ book", Zappa didn't particularly like the idea of resolving chords, but he didn't oppose it altogether neither. You can see the same progression at the beginning of "I was a teenage maltshop" and as part of the "Cheap thrills"/"No, no, no" accompanying chords. For examples of the use of the dominant 7th both resolving and non-resolving, see the Frank Zappa songbook vol. I, pages 22-23 and 70. At the other side of the spectrum you have for instance the chord alternation from "Black napkins", C#m7-Dmaj7. Here the two 7th chords not only don't resolve, but change scales as well.

Interesting to see is the simultaneous use of two scales. The "Gumbo variations" start in G Mixolydian. This basis continues when the central theme enters the picture, but both this theme and most of the soloing are using a Bb instead of a B. So Zappa is here blending G Mixolydian and G Dorian.

This second example is a section from this song with the band modulating. It's the part with Don "Sugarcane" Harris playing an electric violin solo. In bar 4 the guitar plays a progression using Bb, setting the key more clearly to G Dorian. Max Bennett on bass comes up with another syncopical riff. He immediately modulates to D minor from bar 5 onwards by changing the pedal note. In bar 12 we're back at G Dorian with simply G as a bass pedal note.

11 Violin

mf

p (vague)

As bar 1

mf

14

mf

p

mf

p

7

mf

p

10

mf

p

mf

As bar 9

8vab.

Previous page: The Gumbo variations, 9:40-10:05. Transcription: KS (chords mostly as indicated by Andy Aledort). 4th Printed edition, 2012.

6. It must be a camel

The overdubbing reaches a climax by creating a modern orchestral atmosphere in the intriguing part between 1:45 and 2:25 on "It must be a camel". I've transcribed 11 bars below. Because of its harmonic density the transcription can only be an approximation of what's going on. These bars are also an example of Zappa's search for rhythmic diversity. Within a 3/4 framework several varieties are being used. Several bars have syncopic figures, some bars have a subdivision into two, while bar 8 is straight.

The image displays a handwritten musical score for the section "It must be a camel". The score is written on ten staves, organized into two systems of five staves each. The notation is complex, featuring a variety of rhythmic patterns, including triplets and syncopation, and a dense harmonic structure with many accidentals. The first system includes a drumset pattern in the second staff, marked "basic" and "etc.". The second system includes a piano (p.) marking in the first staff. The notation is dense and intricate, reflecting the complexity of the original recording.

It must be a camel, section. Transcription: KS (2nd printed edition, 2001; some details renewed in 2014).

Bar 1: Most sections begin with a little arpeggio chord. This section starts in A (major or Lydian) and almost immediately falls into a 13th chord by extending the A chord with a B and an F#.

Bar 2: In the second bar the key changes to G# Dorian. The changing of scales and the use of enlarged chords continue except for bars 9 and 10, which are normal and form a short break. In both bar 1 and 2 the parts are playing via counterpoint and harmonic complementary lines.

Bar 3: G Phrygian. The descant moves on with parallel fourths on beats 2-3.

Bar 4: F Aeolian. On the left and right channel you can hear two different strings of fast notes played simultaneously.

Bar 5: G Aeolian or Dorian. The last string from bar 4 leads to another extended chord. Some more parallel fourths lead downwards to bar 6.

Bar 6: Two extended chords alternate in a syncopic manner. For the remainder of this example there are no clear pedal notes anymore.

Bar 7: The opening chord returns a 16th note behind the meter line. Two other chords lead to bar 8, again in a syncopic manner.

Bar 8: The descant sustains a chord, while the bass plays six triads as a series of plain eight notes.

Bar 9-10: The 3/4 meter gets subdivided into two. Here the descant is briefly using single notes instead of chords.

Bar 11: Yet again an extended chord, here with a tremolo on top of it.

A musical score for guitar, labeled 'A' in a box. It is in 3/4 time, marked 'Slow' with a tempo of 69. The score shows a series of chords: Fmaj9, Csus2, Bbsus2, A9sus4, Gsus4, D7sus4, D9 (no3rd), Csus2, B7sus4, Asus2, and Ebsus2. The notation includes a guitar part with a tremolo effect on the final chord. The dynamic marking 'mf' is present.

Opening chords from "It must be a camel", showing the use of sus2, sus4 and 9th chords (Hot rats guitar book). These in traditional harmony uncommon chords set the atmosphere of the song. It opens gently with the keyboard and bass playing.

HOT RATS SESSIONS

In December 2019 the ZFT released a multi-CD box, called "The Hot rats sessions". This box will be dealt with in the next update. The part below of this page is about available material from the "Hot rats" sessions before this last ZFT release. It probably will have to be entirely re-written because of the mass of new information coming from this new "The Hot rats sessions" box. To the right: Frank and Gail, around 1969.

In the LP era the length of an album and its format could sometimes be a problem. A contractual side was expected to last between 15 and 20 minutes, some minutes over 20 being possible. Since the latter diminished the sound quality, Zappa avoided that. Then the next size step from a single album was a double album. An EP or a blank side as a way in between never got popular. You can see that for strongly conceptual albums as "Joe's garage" and "Thing-Fish" choices had to be made. In the case of "Joe's garage" the story ends with "Watermelon in eastern hay", leaving still half of a side remaining. It was

solved by including the "Little green rosetta" jam. For "Thing-Fish" the quantity of the play got between a double and a triple album. It could fit on a double album, but then you would for instance be forced to cut "The torchum never stops" into two. In this case Zappa made no concessions and chose for six short sides, shorter than normal. With the entrance of the CD this problem belonged to the past.

In the case of "Hot rats" the recording sessions resulted in a lot more than what's on the original album. In this case we got to hear the overflow unaltered later on. Normally Zappa would record the unreleased material anew, so that it would fit better on later albums. The additional material from the 1969 "Hot rats" sessions is:

- Chunga's revenge: Twenty small cigars.
- The lost episodes: Lil' Clanton shuffle.
- Hot rats CD: extension of the Gumbo variations sax solo.

As I understand it Dweezil included an unused solo section from "Peaches en regalia" on one of his albums. Zappa continued to record with the musicians from "Hot rats" in March 1970. Among these recordings are:

- The lost episodes: Sharleena.
- Quaudiophiliac: Chunga's basement.

Twenty small cigars

"Twenty small cigars" from "Chunga's revenge" comes into this album directly from the 1969 "Hot rats" sessions. Other than "Sharleena" it wasn't re-recorded with the new band formed in the summer of 1970.

It opens with a piano introduction. Just as the "It must be a camel" example from above it contains enlarged chords (bars 1, 3, 5-7), alternating with normal 5th chords (bars 2 and 4). It's in E Dorian most of the time. The chord in bar 1, staff 1, is V 11th if you take the B as root. Again rhythmic complexities enter the picture, as the syncopic triplets movement in bars 5 and 6, gliding over a 3/4 basis. In bar 9 the main melody starts with one of the few instances of Zappa playing keyboard and guitar. It's a peaceful entirely instrumental song.

Handwritten musical score for "Twenty small cigars, opening". The score is written on four systems of staves. The first system is marked "Piano" and "gently", with dynamics "mp" and "mf". The second system is marked "Ensemble 4)". The third system is marked "Piano" and "mp". The fourth system is marked "Solo 2)". The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (3/4), and dynamic markings. There are also handwritten annotations like "As bar 2", "As bar 1", and "8va." indicating octave transpositions.

Twenty small cigars, opening. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

- 1) The harpsichord plays parallel, an octave higher.
- 2) The solo is played by the guitar, pitch notation as it sounds.

BURNT WEENY SANDWICH: ATONALITY AND THE USE OF SCALES

After five years of relentless touring Zappa in 1969 disbanded the Mothers of Invention in their first line up. The band members were taken by surprise and accusations on both sides followed. According to Zappa their technical abilities weren't adequate for performing (some of) his compositions and the band members accused Zappa of using their ideas without giving them credit. Some of them hold grudges until today. From the unreleased studio and live recordings two albums were compiled, "Burnt weeny sandwich" and "Weasels ripped my flesh", just as "Uncle Meat" and "Hot Rats" mainly instrumental albums. Both were released in 1970. For a completely live album from the sixties we have to wait until 1993, when "Ahead of their time" was released. To the right an outtake from the CD cover art, featuring a machinery collage by Cal Schenkel.

Though the concept of tonality is the main factor in harmonic analysis, its meaning is usually taken for granted. It depends much on the context of a text what the author means by it. Tonality is not such a clear concept as sometimes suggested, because it's a combination of features, that for this site I would describe as (in following order of importance):

- The music uses (mainly diatonic) scales.
- The scales are applied in a stable unfragmented way.
- The chords are 5th and 7th chords, occasional 9th chords, moving in a fluid way from chord to chord by having notes in common.
- The opening scale is also the ending scale.
- Harmonic cadences confirm the keynote.

You may as well use a different definition. But by describing tonality this way, it becomes better explainable that there's a large grey area between completely tonal and completely atonal. There's a big difference between Wagner's rapid shifting through keys and chromaticism, Debussy's extended chords (all combinations of scale notes, but avoiding the minor second) and his whole tone scale compositions and the calculated 100% atonality of Schoenberg. In for instance "Brown shoes don't make it" and the "Uncle Meat main title", Zappa's inclination to make fast and sometimes abrupt key changes has been commented upon.

Atonality is an integrate part of Zappa's music. He could use it at will in his rock compositions as well as in his chamber music and orchestral works, sometimes combining tonality and atonality in the same piece of music. He also applied atonality in jazz compositions and synclavier works. See the table below for an overview of pieces with atonal sections in this study, being almost eighty. The subject will come by in various other sections in this study like:

- Lumpy gravy: "I don't know if I can go through this again".
- Just another band from L.A.: "Penis dimension", "Billy the mountain".
- The LSO - The perfect stranger.
- Drowning witch - Them or us.
- Jazz from hell: "Damp ankles".
- The yellow shark.

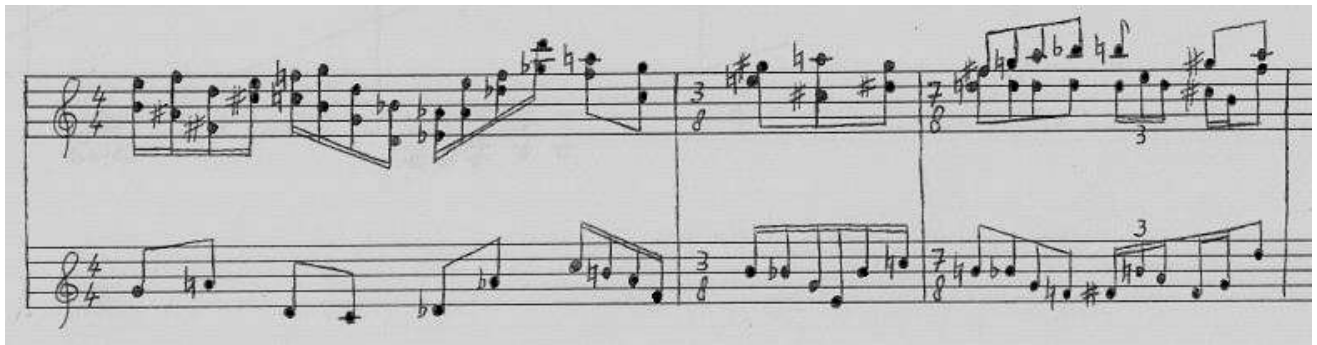
As it comes to "Burnt weeny sandwich", the two phases of "Igor's boogie" are clear examples of atonal music, while the piano introduction to "Little house I used to live in" is largely atonal. Examples of all three titles are included below. Also presented is "Kung Fu" from the "Lost episodes" as an example of atonal music dating from the sixties. The other tracks from "Burnt weeny sandwich" are diatonic and I'm ending this section with an overview of all the scales you can encounter in the examples from this study.

1. WPLJ

"Burnt weeny sandwich" begins and ends with a cover. The blues song "WPLJ", written by The Four Deuces, is the album opener. These songs have nothing in common with the main part of the album, where Zappa is continuing with the direction he took on "Uncle Meat".

2. Igor's boogie, phase one

The score of "Igor's boogie, phase one" is present in the Frank Zappa Songbook, vol. I., pages 36-37. It's largely atonal with varying meters. It's called a tight little march in the Songbook, though only 4 of its 13 bars are in 4/4. Most of the time the three parts its staves are made up of, are following the same rhythm, which aspect one might call tight. Bars can contain counterpoint movements, as in the example below with bars 2-4.



Bars 2-4 from Igor's boogie, phase I. Source: Songbook.

Other bars can be more homophonous with parallel movements. Bar 11 only contains a D, played via triplets and as a parallel octave. Bars 10-12 are the only ones that contain diatonic material. If you call the D the tonic, it would be D Dorian. Bar 12 begins with a series of 7th chords without the 3rd. The last combination upon the 2nd beat (G-A-B) might be called an incomplete 9th chord. The arpeggio opening chord of beat 3 is an enlarged chord, that might be called Dm11 (following the D Dorian scale). Next you've got Cmaj7 (no 5th), Em and Csus2. Not included below is bar 13 with the final chord, A-C#-E-B, a 9th chord (no 7th). It evades from D Dorian, though without sufficient notes to attribute it to another diatonic scale.



Igor's boogie, phase one, bars 11-12 (source: Songbook vol. I). The meter is 3/4.

3. Overture to a Holiday in Berlin

The main themes from "Overture to a Holiday in Berlin/Holiday in Berlin (full blown)" get dealt with in the Movie scores section of this study. These themes go back to the time Zappa wrote the music for "The world's greatest sinner", recorded in 1961. It's also getting attention in Brett Clement's 2009 study:

(a) Theme A (part 1) (*Burnt Weeny Sandwich* 0:45–0:56)

A musical score for a short piece in D major, 3/4 time. The score consists of three staves. The first staff is the treble clef, the second is the treble clef with a capo (indicated by a red line), and the third is the bass clef. The first staff contains a melody of eighth and quarter notes. The second staff contains a series of chords, some with a red line above them. The third staff contains a bass line with eighth and quarter notes. The score is labeled 'D major: I ii V7 Iadd6' at the bottom.

(b) Theme A (part 2) (1:10–1:20)

A musical score for three staves in 3/4 time. The first staff contains a melody starting on D4, moving to E4, F#4, G4, A4, B4, C5, and ending on D5. The second staff contains a harmonic accompaniment with chords: Dm7, E7(b9 #5), and F#m9. The third staff contains a bass line starting on D3, moving to E3, F#3, G3, A3, B3, C4, and ending on D4. The key signature is one sharp (F#), and the time signature is 3/4.

Holiday in Berlin, theme A, as presented in the study by B. Clement (example 4.9).

This example is taken from the "full blown" version (track 6), but is present during the "Overture" too. Next are two citations from this study:

- Page 123: "The appropriateness of the Lydian scale in static textures—as opposed to the traditional horizontal/functional employment of the major scale—is demonstrated in the main theme of "Holiday in Berlin" (ECE 1961/1970a). Examples 4.9 a–c show excerpts from three adjacent thematic modules of the theme, labeled Theme A (part 1), Theme A (part 2), and Theme B. As can be seen, all three modules are nominally "in D" (i.e., having a tonic of D). However, both parts of Theme A are clearly "horizontal" in harmonic treatment; they feature chord shifts every one or two measures and utilize exclusively II–V–I chord progressions. Accordingly, their pitch collection is almost entirely based on the major scale (D major). Conversely, in Theme B (Example 4.9 c), which follows immediately from Theme A, functional harmonic progression is replaced by a single D pedal that persists for the theme's entire 23 measures. Accordingly, given the static aspects of this harmonic environment, the Lydian scale usurps the previously

established major scale in the melody."

- Page 131: "While our Mode III [KS: Mixolydian] is essentially the same mode as Russell's Mode II (both being located on the pitch two perfect fifths away from the Lydian tonic), the dominant-seventh sonority is prohibited in this theory. Stated plainly, dominant-seventh chords do not occur within the Lydian system—or, for that matter, Zappa's diatonic music, wherein the presence of the dominant-seventh chord should be taken as a sure indication of the employment of the "horizontal" major-scale tonal system (see, for example, the discussion of Example 4.9). Within the Lydian system, this lack can be partly attributed to the tendencies of resolution expected of the dominant-seventh. By avoiding this chord above the Mixolydian pedal, the controlling pedal's status as local tonic is maintained. For musical environments in which the Lydian mode functions similarly to a "key" (to be discussed later), this potential dominant-seventh chord would have resolution tendencies towards the fifth scale degree of the mode, thereby challenging the supremacy of the Lydian tonic."

The reason I'm reproducing this, is its relevance for the discussion that is taking place in Brett's Response to me. The analysis on page 123 is correct and the indicated chords can indeed faintly be heard in the background between 0:45-0:56. My own transcription is from the repetition played right after this, going slightly different. The prohibition of the dominant 7th (Mm7) is amply getting discussed in the mentioned Response and doesn't have to be repeated here. What I do like to point at is that in the above citation Brett seems to object to the presence of the Mm7 chord in his Lydian system in general, while in his Response he is stating that he only objects to its presence in Mixolydian. The Mm7 chord occurs fairly often in Zappa's music, so the adjustment is indeed understandable. But without adapting or withdrawing his initial statements, this is getting inconsistent. If he objects to its presence in Mixolydian only, then wouldn't the above example with Mm7 in Ionian suddenly become ok in his Lydian system?

4. Theme from Burnt weeny sandwich

The "Theme from Burnt weeny sandwich" is a pedal note/vamp solo in D Mixolydian with, when the piece is progressing, an abundance of percussion.

The image shows a musical score for a guitar solo. The score is written in D Mixolydian mode, which is D major with a lowered 7th (C#). The key signature has two sharps (F# and C#). The time signature is 4/4. The score is divided into three measures. The first measure starts with a guitar pickup (1) and a D4 note. The second measure starts with a D5 note (5) and continues with a series of eighth and sixteenth notes. The third measure continues the melodic line. The bass line is a simple D4 pedal point. The guitar part is a complex melodic line with many accidentals and ties.

Theme from Burnt weeny sandwich, section. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

This title slowly fades in from a larger track this solo apparently was part of. The bass follows a pattern of four bars, that you might call a vamp, though the D pedal stands central:

- 1st bar: D pedal, on the fourth beat chromatically moving towards A via Db and C.
- 2nd bar: A pedal.
- 3rd bar: D pedal.
- 4th bar: E followed by C.

So a I-V-I-II-VII progression in D Mixolydian with keyboard(s) and a second guitar moving freely along the main D chord of the accompaniment. The example above begins with one bar with E followed by C, followed by two times the complete vamp. It has V and VII returning to I, pretty much going as a classical cadence.

About this progression Brett writes the following (page 106 of his 2009 study):

As was true for L/M, the chords of the D/M progression may switch places, with the Mixolydian chord occurring first. For the guitar-solo "Theme from Burnt Weeny Sandwich," (ECE 1967/1970b), for example, the vamp shifts between D-major and A-minor chords. Because the Mixolydian pedal appears first in the progression, and in a strong hypermetrical position, it is easier to hear this solo as being in D Mixolydian than in A Dorian.¹⁰⁵

¹⁰⁵ Bootleg outtakes reveal that "Theme from Burnt Weeny Sandwich" was originally recorded as the tail end to the song "Lonely Little Girl" from the album *We're Only in It for the Money* (1968). Significantly, "Lonely Little Girl" also uses the D/M progression in its "reversed" form.

Every author has a right to define his own terms. Brett calls the I-II alternation in Lydian a Lydian-Mixolydian (L/M) progression and the I-IV alternation in Dorian a Dorian-Mixolydian (D/M) progression. Both are recurring progressions in Zappa's output. Since Lydian II is identical to Mixolydian I, and similarly Dorian IV being identical to Mixolydian I, one might call it that way. In case of the "Theme from Burnt weeny sandwich" it's a I-V alternation in D Mixolydian, which you indeed can identify as the reversal of I-IV in A Dorian. I don't have the bootleg mentioned in the note, but it's true that "Lonely little girl" uses the reversed D/M progression for theme one of this song (see my *We're only in it for the money* section for a description). A disadvantage of Brett's terms is that it is causing some confusion:

- In his Response to me you can see that Brett doesn't include the Mixolydian M from the L/M and D/M instances in his list of songs using the Mixolydian scale. Apparently he doesn't see the M part of these two progressions as true examples of Mixolydian (neither do I).
- There are two more chords being used during "Theme from Burnt weeny sandwich", the II and VII chords from the D Mixolydian scale (it looks like Brett has been jumping to a conclusion by calling it just D/M in reversal). But how should these two be identified in Brett's terms? As V and III from A Dorian?
- There are more sorts of chord alternations happening in Zappa's music, and in pop music in general. Suppose other people would start calling them scale alternations too, wouldn't the identifying of chords and scales become a bit chaotic? Like calling a I-V alternation in major a major-Mixolydian alternation.

Personally I think it's easier to stick to the standard terms and conventions, then you don't get these problems.

5. Igor's boogie, phase two

The opening of "Igor's boogie, phase two" below is transcribed by me and only an approximation. It has an ongoing lead melody in the first staff, around which the other parts are playing in a so-called hocketing style. The other bars contain little pieces of melodic material, interrupted by pauses all the time.



Opening of Igor's boogie, phase II. Transcription: KS, by approximation. The meters here are my notational choice and not meant as compelling.
Update 2006, 3rd printed edition 2007.

It's difficult to hear what exactly is going on with irregular notes coming up from various angles. I also can't derive the meters with any certainty. Above I've followed the lead melody for setting up a division to make it better readable. Like "phase one", "phase two" is outspoken atonal and even more applying counterpoint lines.

6. Holiday in Berlin, full blown

"Holiday in Berlin, full blown" is the sequel of track 3. In it the themes from track 3 return, with their description, as well as a note example, being included in the Movie scores section of this study. Additional to the "full blown" version are an intro and a guitar solo. This guitar solo is the first one on record being played over the I-II chord progression in Lydian, D Lydian on this occasion, with two bars with the D chord alternating with two bars with the E chord. Probably because of its premiere, it gets exposed quite extensively by playing this progression in a couple of settings. During bars 1-8 the lower keyboard part

goes up only, while the bass and higher keyboard part play up and down. During bars 9-16 both keyboard parts go upwards. During bars 17-24 everybody plays up and down, which remains so for most bars when the solo is progressing. Zappa enters in bar 16, playing gently. This one got recorded during the years 1968-69. See the Quaudiophiliac section from this study for a "solo from Holiday in Berlin" of this type, being played live in 1970.

The image displays three systems of musical notation, each consisting of three staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system is labeled '1 8' in the top left corner. The second system is labeled '5 8' in the top left corner. The third system is labeled '9 8' in the top left corner. In each system, the top staff (treble clef) and the middle staff (bass clef) contain sustained chords, each held for the duration of the system (8 bars). The bottom staff (bass clef) contains a melodic line that moves up and down in eighth and quarter notes. The notation is clean and professional, typical of a published musical score.

The image displays a musical score for a guitar section, consisting of three systems of staves. Each system includes a guitar staff (treble clef) and three bass staves (bass clef). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is marked with measure numbers 13, 17, and 21. The guitar part features various techniques: measure 13 has an 8va (octave up) instruction and a triplet of eighth notes; measure 17 has an 8va instruction and a triplet of eighth notes; measure 21 has an 8va instruction, a triplet of eighth notes, and a quintuplet of eighth notes. The bass staves provide a harmonic foundation with sustained chords and moving lines. The notation includes slurs, ties, and various note values (quarter, eighth, and sixteenth notes).

Holiday in Berlin, full blown, section. Transcription: KS (update Fall 2019, deposited at the I-depot, The Hague), where elements could be taken over from the study by B. Clement (see below at the next Aybe Sea example).

This I-II alternation in Lydian became his favorite one as it comes to soloing over chord alternations. It returned during "Billy the mountain" (keyboard solo), "Son of Orange County", "Inca roads", "RDNZL" and "Pick me, I'm clean". Various individual solos are using this figure as well. See the Shut up 'n play yer guitar section for a table with all of them being listed. When you include ZFT releases, it gets challenged by the Black napkins chord alternation (see the FZ:OZ and Zoot allures sections of this study). Because this latter song has a written theme, its many performances always carry the title "Black napkins" (except

for "Pink napkins", when this theme got skipped). A number of individual solos, using the I-II alternation in Lydian, stem from live executions of "Inca roads", but they never relate to the thematic material from this song. They are independent instrumental interludes.

7. Aybe sea

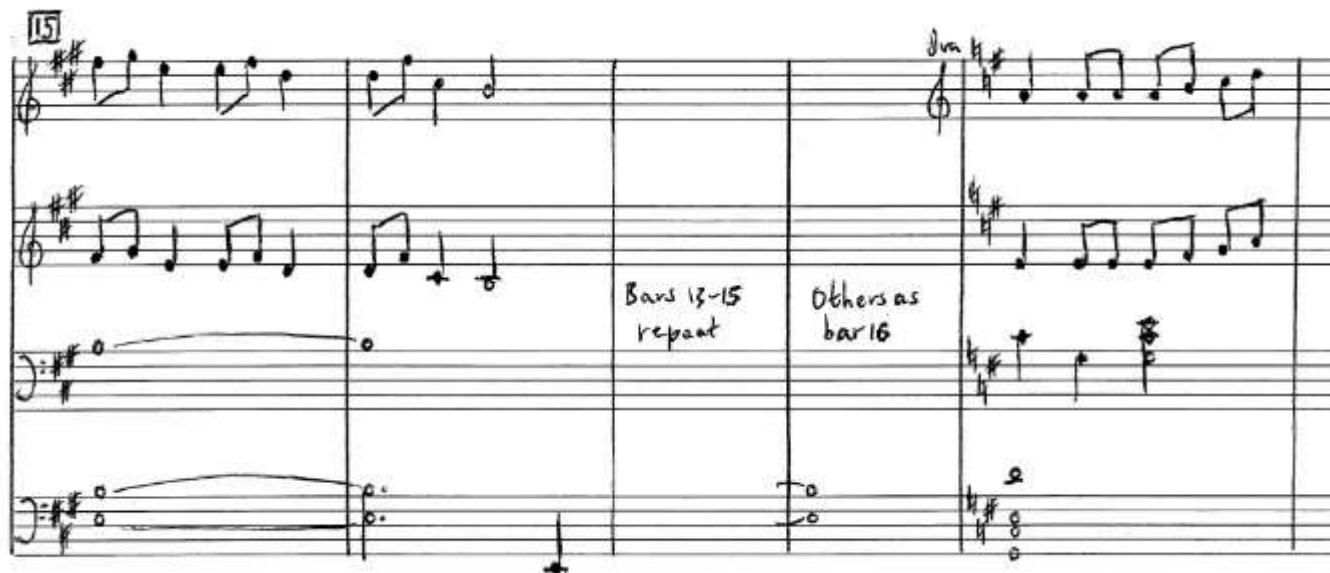
"Aybe sea" is an instrumental for piano, guitar and keyboard. Zappa wrote little music for piano solo. "I was a teenage malt shop" and "The little house I used to live in" are the only examples on CD from his early career. In case of "Aybe sea", the guitar and keyboard are mostly doubling the piano part. It could also be played on piano alone. The later works "Ruth is sleeping" and "Piano" are synclavier music executed (partially) as piano pieces.

As said above "Holiday in Berlin, full blown" ends with a guitar solo with a I-II chord/pedal note alternation in D Lydian. As also noted by Brett Clement, these two chords are used as well for the opening of "Aybe sea", which makes the transition go very smoothly. The rhythm of "Aybe sea" is standard 4/4. Harmonically a number of keys are being touched upon. Regarding structure, it's half a variation piece with recurring themes and half through-composed.

The image shows a handwritten musical score for the piece "Aybe sea". The score is written on five staves, likely representing guitar, piano, and keyboard parts. The key signature is D major (two sharps) and the time signature is 4/4. The first staff (guitar) begins with a circled '1' above the first measure. The second staff (piano) has a handwritten note "Others as bar 1" under the second measure. The third staff (keyboard) has a handwritten note "Bars 1-2 repeat" under the fourth measure. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also some handwritten annotations like "8/16" at the bottom left and "3" above the third measure of the first staff.

Handwritten musical score for a system of five staves. The system is marked with a square box containing the number 7. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. The first two staves are treble clef, and the last three are bass clef. The score is divided into measures by vertical bar lines. The first measure contains the handwritten text "Others as bar 3". The second measure contains the handwritten text "Others as bar 4". The system concludes with a double bar line and a key signature change to two flats (Bb and Eb). The word "Grab." is written below the first staff.

Handwritten musical score for a system of five staves. The system is marked with a square box containing the number 11. The key signature is two flats (Bb and Eb). The notation includes various musical symbols such as notes, rests, and accidentals. The first two staves are treble clef, and the last three are bass clef. The score is divided into measures by vertical bar lines. The system concludes with a double bar line and a key signature change to two sharps (F# and C#). The word "Grab." is written below the first staff.



Opening of Aybe sea. Transcription: KS (update 2017), with some material by B. Clement (see below).
Update spring 2017, deposited at the I-depot, The Hague.

0:00 Theme 1, bars 1-8. The chords used are E, mingled with Esus2, and D. It's difficult to hear the exact positioning of the notes from these chords. These bars can be interpreted as I-VII in E Mixolydian. As noted by Brett, the melody of bar 1 is a variation upon the opening line of the guitar solo from "Holiday in Berlin, full blown". The solo was probably played after "Aybe sea" had been written, so it looks like Zappa took this score to set off his solo.

0:11 Theme 2, bars 9-12. The occurring chords are now C and Eb. Combined with the melody, the keys can be attributed to C and Eb Lydian. The melody of bars 9-10 is a variation upon the one from theme 1. Bars 11-12 are a transposition of bars 9-10, going a minor third upwards.

0:16 Variation upon theme 1 with only the E chord beneath it (bars 13-20).

0:28 Variation upon theme 2 with the C-chord beneath it, add 2 in this case. The upper descant is playing parallel an octave plus a fourth higher. The transcription above ends with the first bar of this variation.

0:39 Theme 3 in A Mixolydian, mingled with altered notes and A Dorian. This mingling of closely related scales is common practice in Zappa's music. The melody follows A-C#-E-D-Bb-G-C natural-G-F#-D-A (0:39-0:41). The accompanying line is first playing just the tonic A, next E-F#-G-A, followed by C-B-A-G-A (0:39-0:45).

0:50 Theme 1.

1:01 Theme 2.

1:07 Through-composed finale. While the accompaniment is abundantly playing chromatic notes, the lead melody is to a degree diatonic. It starts in E, moving towards C# minor (1:30), next A Lydian (1:47) and back to C# minor (2:09), slowly fading out. It's the same set of notes, but with different pedal notes.

2:46 End.

(a) "Holiday in Berlin" (*Burnt Weeny Sandwich* 2:57 ff.)

The musical score for "Holiday in Berlin" is in 3/4 time. The guitar solo (labeled "Solo") begins with a whole rest, followed by a quarter rest, then a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4. This is followed by a triplet of eighth notes: A4, B4, and C5. The solo continues with a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4, ending with a whole rest and the text "(etc.)". The piano accompaniment (labeled "Accomp.") consists of two staves. The right hand plays a series of chords: D4-F#4, E4-G4, F#4-A4, and G4-B4, each held for a full measure. The left hand plays a series of notes: D3, E3, F#3, and G3, each held for a full measure. Below the piano part, the text "Lydian system: D" and "L/M progression" is written.

(b) "Aybe Sea," main theme

The musical score for "Aybe Sea" is in 4/4 time. The melody (labeled "Melody") begins with a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4. This is followed by a quarter note A4, an eighth note B4, a quarter note C5, and a quarter note D5. The melody continues with a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The piano accompaniment (labeled "Piano") consists of two staves. The right hand plays a series of chords: D4-F#4, E4-G4, F#4-A4, and G4-B4, each held for a full measure. The left hand plays a series of notes: D3, E3, F#3, and G3, each held for a full measure. Below the piano part, the text "Lydian system: D" and "L/M progression (in reverse order)" is written.

Opening bars of the guitar solo from *Holiday in Berlin*, full blown, and *Aybe sea*. Transcription: B. Clement.

See the left menu for the meaning of a "Lydian system" and the L/M progression.

8. The little house I used to live in (1970)

Piano introduction

The "Piano introduction to *Little House I used to live in*" seems to have been written for Ian Underwood to demonstrate what he is capable of. Specifically its opening is rhythmically complicated. The meters used are the odd numbered 5/8 meter, next to a more regular 3/4. More significantly the subdivisions of the meters keep changing, so that any idea of a rhythmical constancy gets avoided. Only bars 6-7 are using the same rhythm. Ian is playing it in a refined manner, making everything sound natural.

The album liner notes are ambiguous about whether Ian Underwood is its performer or also its composer. The "*The Frank Zappa Songbook vol. I*" takes away this doubt: composition and score are by Frank Zappa (see also the credit information on the end page). The score of the complete piano introduction is printed on pages 107-110, being referred to as "revised". Indeed some bars go different from the album, but the

majority is identical. A live version with a rock-band performance can be found on "Hammersmith Odeon" by the ZFT.

The piece knows a couple of patterns, that make a complex atonal composition like this one, quite coherent. Below I'm pointing at some elements. In total it can be divided into three blocks (following the Songbook):

- Opening block: bars 1-17, of which bars 1-13 are shown below.

By
FRANK ZAPPA

The musical notation consists of three staves. The first staff is labeled 'Rubato' and 'Guitar tacet'. It shows a piano introduction with dynamic markings *mf*, *p*, and *mf*. There is a triplet of eighth notes in the right hand. The second staff is labeled 'loco' and 'sost.'. It shows a piano introduction with dynamic markings *p*, *f*, and *mf*. There is a triplet of eighth notes in the right hand. The third staff is labeled 'sost.'. It shows a piano introduction with dynamic markings *p*, *f*, and *mf*. There is a triplet of eighth notes in the right hand.

- During bars 1-2 both the descant and bass staff are using parallel augmented 5th chords. With different ones sounding together, the total harmonies become broad chromatic chords. The movements of the two staves are opposite. The descant goes chromatically downwards. The bass follows a little sequence, going up with a second, next down with a minor third. Its upper notes move on as C-D-B-C#-A#-B#. By notating a B# instead of a C, you can see that Zappa wanted this pattern to be directly recognizable. This pattern returns as a larger sequence during bars 15-16 (not included above, but you can check the Songbook for this).

- Bars 3-4: the sextuplet contains a series of augmented 5ths without the 3rd. The other descant and bass chords keep being augmented 5ths.

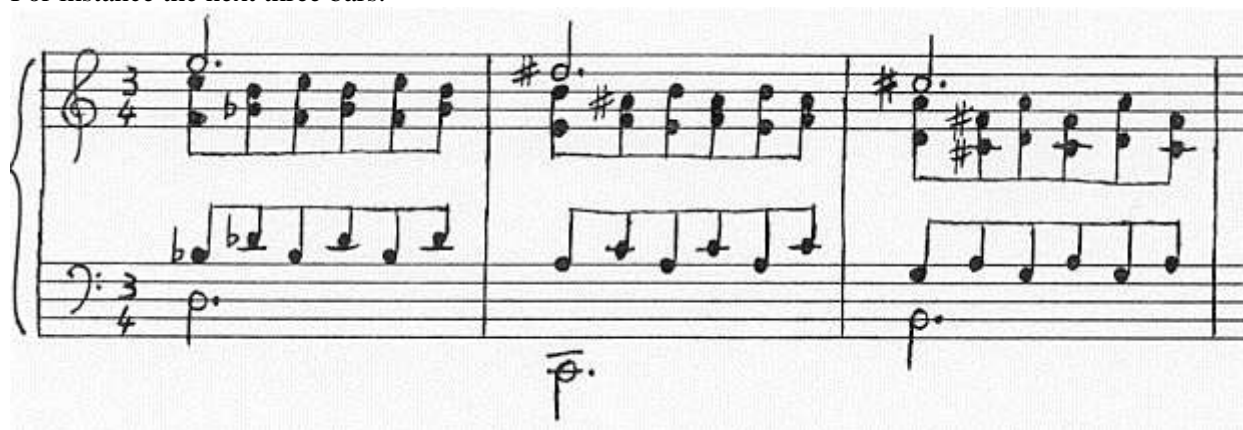
- Bars 5-9: the meter becomes 3/4. While most of the piano introduction is outspoken atonal, during these bars some diatonic material can be heard. It's a good example of tonal vagueness. The melody by itself

is hardly tonal, but a relationship with keys is established by the chords that are played along this melody. When you're taking the root of the chords as "tonic", the keys would be C in bar 6, C# Dorian in bar 7-8, followed by sort of a mixture chord. This last arpeggio chord starts chromatically but then proceeds with notes of C.

- Bars 10-13: the meter returns to 5/8. These bars are the most irregular ones from this piece, rhythmically and harmonically. The bass staff is progressing melodically. Patterns can be discerned in the descant chords. The first three are made up of three notes, where the next one alters one note from the previous one. These are pretty dissonant chords. The next two are relatively consonant, a stacked fifth plus a B below it, followed by Bm-add4.

- *Middle block: bars 18-37.*

The middle block of the "Piano introduction..." continues basically atonally, with chord progressions that on the whole can be seen as a huge sequence. This entire section is characterized by several kinds of chord progressions that are interval determined (compare the melodic line of the first section of "Uncle meat"). For instance the next three bars:



Piano introduction to Little house I used to live in, bars 22-24. Source: Songbook, page 109.

Here the common element for the alternating eighth notes in each of these three bars is a fifth plus fifth chord alternating with a fourth plus fourth chord or with a third plus fourth chord. There are several more comparable bars in this piece with intervals alternating. Just as in "five-five-FIVE" and the first section of "Uncle meat", traditional harmony is ignored. See also the "It must be a camel" example (Hot Rats section) and the "Put a motor in yourself" sections (Synclavier section) for non-traditional chords. One might associate some passages from this middle block with diatonic scales, with bars 26-29 using notes from A minor, bars 30-31 following A Dorian and bars 32-33 using D Mixolydian.

- *Finale: bars 38-53.*

Bars 38-41 are specific for the revised version, whereas the CD version has more bars at the end of the middle block. It's always interesting to hear some sheet music, that hasn't been performed on any album. Bar 38, the first one from the next example below, is in 5/8 with one last figure with a chord alternation but in a pretty different manner. Again patterns can be discerned. Bars 40-41 are similar as it comes to both the rhythm and melodic directions, while the melody itself and the harmonies are completely different.



From bar 42 onwards this piece ends with a variation upon the opening from above. Compared with Ian's performance the three midi files (on-line version) are mechanical. Not included on the album is bar 53, where Zappa is making its human piano performance physical: he's prescribing you to move your buttocks, causing the stool to creak, followed by a cough on beat 3. He did things like this more often, probably for fun. From the premiere of "200 Motels, the suites" from 2000 I recall the brass section following a stage direction to twirl at one point. I don't remember when.

For further reading about this piece you can look into chapters 44-45 and 51 of a dissertation by Ulrik Volgsten, called "Music, mind and the serious Zappa: the passions of a virtual listener". In this study Zappa's serious music is described as tending either to pastiche works or to guitar derivatives, with some works in the middle. The word "pastiche" is here used in the sense of a simple "sounding like" quality, thus an aspect of the music rather than a hard categorization. The piano introduction then belongs to the pastiche works in the sense that it bears reminiscences of various modern music pieces as described in chapter 51.

Main themes

Three examples in this section represent the atonal works on "Burnt weeny sandwich". The remainder of this album contains music that uses diatonic scales. Next is the opening from the main theme from "The little house I used to live in", that on its turn can be subdivided again into six themes.

- 0:00 Piano introduction as described above.

- 1:43 The main theme starts off with theme 1 in D Mixolydian with the chord progression I-VII. The central theme last four bars and is played in two variants, that only differ from each other by one note: the first variant ends on C, the second on D. It's played four times in different setting. The whole - melody, bass and harmony chords - becomes a blending of I and VII. Bars 13-16 for instance are the VII 9th chord sustained for four bars.

- 2:14 Whereas bars 1-23 are in standard 4/4, bars 24-31 of the transcription are rhythmically complicated. The main meter is 11/8, over which a second theme in 12/8 starts to glide (Ludwig study, page 122). The chord here is I 9th in F# minor (F#sus2 in staff 1 plus mostly Amaj7 in staff 2). The bass makes a chromatic countermovement: F#-G natural.

Handwritten musical score for "Little house I used to live in, main theme" in A Mixolydian. The score is divided into three systems.

System 1 (Bars 1-8): Treble staff: Bars 1-4 show a melody starting on a whole note, followed by a repeat sign. Bars 5-8 show the melody continuing. Bass staff: Bars 1-4 show a simple bass line, followed by a repeat sign. Bars 5-8 show the bass line continuing. Drum staff: Bars 1-4 show a drum solo, followed by a repeat sign. Bars 5-8 show the drum solo continuing.

System 2 (Bars 9-16): Treble staff: Bars 9-12 show the melody continuing, followed by a repeat sign. Bars 13-16 show the melody continuing. Bass staff: Bars 9-12 show the bass line continuing, followed by a repeat sign. Bars 13-16 show the bass line continuing. Drum staff: Bars 9-12 show a drum solo, followed by a repeat sign. Bars 13-16 show the drum solo continuing.

System 3 (Bars 17-24): Treble staff: Bars 17-20 show the melody continuing, followed by a repeat sign. Bars 21-24 show the melody continuing. Bass staff: Bars 17-20 show the bass line continuing, followed by a repeat sign. Bars 21-24 show the bass line continuing. Drum staff: Bars 17-20 show a drum solo, followed by a repeat sign. Bars 21-24 show the drum solo continuing.

Little house I used to live in, main theme. Transcription: Wolfgang Ludwig (1992; acc. and part of the bass added by KS).

- 2:51 Theme 3 in A Mixolydian.
- 3:03 Theme 4 in E Mixolydian/Dorian. The harmony follows the Mixolydian major third, the melody the Dorian minor third.
- 3:28 Theme 3, much faster. See the Fillmore East section for a transcription of themes 3-4 by W. Ludwig.

- 3:32 Theme 2 now returns in E Mixolydian, over a bass pedal note E instead of F#.
- 3:53 Theme 3.
- 3:58 Theme 5 in A Mixolydian.
- 4:13 Theme 6 in E Mixolydian/Dorian, ending with a guitar improvisation. At 5:03 this little solo ends with the D chord. It lets the tonic switch to D for the soloing. On top of that the soloing modulates to D Dorian with a minor third.

This main theme also exists as an individual piece, called "The return of the hunch-back duke", with a live recording on "YCDTOSA Vol. V". Of interest is also the live version of the "Little house I used to live in (1971)" as released on the Fillmore East album, where this main theme has a newly composed intro. See the corresponding section for examples.

Solos

- 5:12 Violin solo by Don "Sugarcane" Harris in D Dorian.
- 9:10 Don Preston, who so far has been accompanying Sugarcane, is taking over with a piano solo.
- 10:38 Some more soloing by Sugarcane with the band playing vamps and chord progressions.
- 13:35 Composed section with variations upon material from the main theme.
- 14:54 Organ solo by Zappa himself. It has a basis in E Mixolydian. It fluctuates quite a bit, touching upon B and A Dorian, and D Lydian.
- 17:12 It now turns out that this last soloing was recorded live with Zappa addressing himself to the audience. Other parts stem from a studio recording at the time "Hot rats" got recorded, released as "Another waltz" on the 2019 ZFT issue "The Hot rats sessions". Zappa begins this jam with counting fast as "one-two-three, one-two-three", which explains the term waltz. For the larger part this turns into three ticks from beats of what sounds as a 12/8 meter.
- 18:41 End.

9. Valarie

A doo-wop cover of a song by Jackie & The starlites from the fifties. It's written by C. Lewis and B. Robinson and originally spelled as "Valerie". Another recording of this song can be found on the ZFT release "Greasy love songs", where it's better located in a context where it belongs.

Kung Fu

According to the notes in the "Lost episodes" booklet by Rip Rense "Kung Fu" stems from the late sixties. He describes it as a "stalwart little polymetric piece composed in the late '60s, with acrobatic percussion passages handled with aplomb by the redoubtable MOI percussionist of the early-and-mid-'70s, Ruth Underwood". Another larger atonal composition from this time was "Some ballet music", that regrettably is available only on the "The Ark" bootleg from the "Beat the boots" series.

In the case of "Kung Fu" the title can be taken literally. In martial arts the element of surprise is crucial. During the opening bars 1-5 of this piece each bar has its own characteristics, not referring to a previous bar. Within a bar there are various forms of relationships between the parts. In bar 1 there's a hammering on the F note, in bar 2 the bass movement from Db to C dominates etc. From bar 6 onwards the whole becomes more melodic for a longer period. "Kung Fu" was on the setlist for the Wazoo band, but not performed until late 1972, when the Roxy band got formed. It is this version that's present on "The lost episodes" and another one can be found on the "Piquantique" bootleg, with a live version from 1973. Peculiar is a keyboard part for "Kung Fu", that I found on the net. It's in Zappa's own handwriting. The strange thing about it is that it isn't actually included in the album versions. If you would play it separately, then you get the second example from above. This keyboard part is even more erratic than the

album version. Just by itself there are few structure building elements in it. Only in bars 7-10 a pattern can be recognized. In the transcription of the album version bars 3-4 in 5/8 of the keyboard part are combined to one 5/4 bar, because that's the way the drummer is beating on the "Lost episodes".

The image shows a handwritten musical score for two instruments: Vibes and Cowbells. The score is written on six staves, with the first two staves for Vibes and the remaining four for Cowbells. The time signature is 5/4. The key signature is one flat (B-flat). The Vibes part starts with a treble clef and a key signature of one flat. The Cowbells part starts with a bass clef and a key signature of one flat. The score is divided into two measures. The first measure contains a series of eighth notes for Vibes and a series of eighth notes for Cowbells. The second measure contains a series of eighth notes for Vibes and a series of eighth notes for Cowbells. The score is written in a handwritten style with some corrections and annotations.

3

Handwritten musical score for system 3, measures 1-3. The system consists of five staves. Measure 1: Staff 1 has a whole note G4. Staff 2 has a triplet of eighth notes (F4, E4, D4). Staff 3 has a quarter note G4, a quarter rest, and a quarter note F#4. Staff 4 has a whole note G4. Staff 5 has a quarter note G4. Measure 2: Staff 1 has a whole rest. Staff 2 has a whole rest. Staff 3 has a quarter note G4, a quarter note F#4, and a quarter note E4. Staff 4 has a whole rest. Staff 5 has a quarter note G4. Measure 3: Staff 1 has a whole rest. Staff 2 has a whole rest. Staff 3 has a quarter note G4, a quarter note F#4, and a quarter note E4. Staff 4 has a whole rest. Staff 5 has a quarter note G4. The system ends with a double bar line.

6

Handwritten musical score for system 6, measures 1-2. The system consists of five staves. Measure 1: Staff 1 has a quarter note G4, a quarter note F#4, and a quarter note E4. Staff 2 has a whole rest. Staff 3 has a quarter note G4, a quarter note F#4, and a quarter note E4. Staff 4 has a whole rest. Staff 5 has a quarter note G4. Measure 2: Staff 1 has a quarter note G4, a quarter note F#4, and a quarter note E4. Staff 2 has a whole rest. Staff 3 has a quarter note G4, a quarter note F#4, and a quarter note E4. Staff 4 has a whole rest. Staff 5 has a quarter note G4. The system ends with a double bar line.

Kung fu, opening. Transcription: KS (update 2009, deposited at the I-depot, The Hague).



Keyboard part for Kung fu, opening bars (not included in The lost episodes). Source: original score.

TABLE WITH SCALES AND ATONAL WORKS

"The little house I used to live in" is one of the many examples that demonstrate that Zappa treats Dorian, Lydian and Mixolydian as equally important as major and minor. Maybe even more important given the fact that he seldom plays a solo in major or minor. The following is an overview of the number of times types of scales are used in all examples in this study:

- Major/Ionian	114
- Dorian	161
- Phrygian	15
- Lydian	74
- Mixolydian	153
- Minor/Aeolian	66
- Locrian	4
- Varying rapidly/floating	89
- Pentatonic	5
- Gypsy scale	2
- Indian scale	1
- Whole-tone scale	3
- Octatonic	2
- Self-created scales	3
- Atonal/chromatic	110

1	USE OF KEYS IN THE TRANSCRIBED BARS									
2	IN THIS STUDY									
3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
4	Lost in a whirlpool		E							
5	Pound for a brown/legend of the golden arches	B				B				
6	Sleeping in a jar					F				
7	Guitar waltz									X
8	Mice								Drums only	
9	The Blackouts								Spoken text	
10	The world's greatest sinner, single					A				
11	The world's greatest sinner movie sample #1	D			D					X
12	The world's greatest sinner movie sample #2						X			
13	The world's greatest sinner movie sample #3						X			
14	Holiday in Berlin	D			D					
15	Run home, slome theme #1								Pentatonic	
16	Run home, slome theme #2								Self-created scale	
17	Run home, slome cue #3					D				X
18	The little march						X			
19	Run home, slow movie sample #1		E							
20	Run home, slow movie sample #2						X			
21	Run home, slow movie sample #3									X
22	Run home, slow movie sample #4						X			
23	Take your clothes off while you dance		C							
24	Any way the wind blows	G								
25	Why don't you do me right (Pal records)						G			
26	Why don't you do me right (Joe's Xmessage)		F							
27	Why don't you do me right (1967)						G			
28	Walkin' out					D/A/E				
29	Waltz (Pal records)		D			D				
30	Speed-freak boogie		E							
31	Metal man has lost his wings		E			E				
32	Tiger roach		E							
33	Opus 5									X

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
34	Breaktime		C							
35	Memories of El Monte	G								
36	Love of my life	E								
37	Grunion run		C							
38	Jessie Lee					G				
39	I was a teenage matshop	C	D							
40	I'm loosing status at the high school					Eb	F			
41	Status back baby	C								
42	Arabesque/Toad of the short forest	A	C/D/E			X		X		
43	Duodenum		E	E						
44	Bossa Nova			G						
45	Mondo Hollywood		E							
46	Motherly love		A			A				
47	Hungry freaks, daddy					A/E	E		Pentatonic	
48	I ain't got no heart		G							
49	Who are the brain police	X								
50	I'm not satisfied	D	A			E				
51	You're probably wondering why I'm here	G				E				
52	Trouble every day		E							
53	Help I'm a rock			A						
54	It can't happen here									X
55	The return of the son of the monster magnet						X			
56	The downtown talent scout		A							
57	Plastic people					G/D				
58	The duke of prunes			E	F		E			
59	Amnesia vivace								Major type	X
60	Brown shoes don't make it (1967-81)		A/C#/F#		D	Ab	A	X		X
61	Invocation & ritual dance of the young pumpkin		C#/E							
62	America drinks						X			
63	America drinks and goes home						X			

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
64	Who needs the peace corps?	D	F#		C	C	F#			
65	Mother people	D	A/E							
66	Absolutely free	Ab	E			F				
67	What's the ugliest part of your body?	G								
68	Bow tie daddy	C						X		
69	Concentration moon	Bb	C					X		
70	Flower punk	X			X	B				
71	The chrome plated megaphone of destiny									X
72	No matter what you do					Bb				
73	Oh no		E							
74	I don't know if I can go through this again							X		X
75	Almost Chinese		C#							
76	It's from Kansas				F			X		
77	King Kong (Lumpy gravy)					A				
78	Foamy soak							X		
79	Unit 3a							X		
80	Unit 9/ A vicious circle									X
81	Kangaroos									X
82	How did that get in here?									X
83	Cheap thrills					A				
84	How could I be such a fool	C/Bb	E					X		
85	Jelly roll gum drop					A				
86	You didn't try to call me (1966-76)	G				A/C#E				
87	"No, no, no"					Bb				
88	Stuff up the cracks	C								
89	Oh, in the sky	G								
90	If I could only be your love again	G								
91	Uncle meat (1969)	D/Eb						X		
92	Uncle meat variations					C		X		
93	Zolar Czaki									X

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
94	Dog breath				G	A				X
95	Dog breath variations (1969/93)		E							
96	Dog breath variations (1974)								Floating	
97	Exercise #4 (1973)					A/C				
98	Prelude to King Kong		F#							
99	The legend of the golden arches		G#						Irregular	
100	Ian Underwood whips it out		Eb							
101	The air	E			A					
102	Project X	Bb					X			
103	Cruising for burgers		B			D/F				
104	King Kong	Db	Eb			Ab			Pentatonic	X
105	Epilogue	Ab					X			
106	The rejected Mexican pope									X
107	Uncle rebus	Eb	Eb/C		Db		C			
108	Agency man	C								
109	It must be a camel						X			
110	Peaches en regalia		B							
111	Willie the pimp (1970)		A							
112	The Gumbo variations		G			G	D			
113	Little umbrellas		D			E/F#/G	A			
114	Twenty small cigars		E							
115	Igor's boogie 1									X
116	Igor's boogie 2									X
117	Theme from Burnt weeny sandwich					D				
118	Aybe sea				C/Eb	E				
119	Little house piano intro									X
120	Little house main theme					D	F#			
121	Kung fu									X
122	What will this evening bring me this morning	E								
123	Sofa interlude (1971-75)					G				

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
124	Didja get any onya			F#	C					
125	Gas mask									X
126	Get a little		E			E				
127	Eric Dolphy's memorial barbecue									X
128	Dwarf Nebula	A								
129	My guitar wants to kill your mama		G			G	B			X
130	The Orange County lumber truck		X			A				
131	Weasels ripped my flesh								Cluster	
132	Baked-bean boogie		Eb							
133	No waiting for the peanuts to dissolve								Pentatonic	
134	Chocolate Halvah		E							
135	Underground freak-out music								Pentatonic	
136	The Nancy and Mary music		Eb							
137	Tell me you love me		F#							
138	Sharleena					G	G			
139	Chunga's revenge		D							
140	Rudy wants to buy yez a drink	C			F	G				
141	Transylvania boogie (Chunga's revenge)		E			A			Gypsy scale	
142	(and Transylvania boogie (Ahead of ...))									
143	Twinkle tits		E			E				
144	Chunga's basement		D							
145	Dance of the just plain folks							X		
146	Holiday in Berlin solo				D					
147	Call any vegetable solo		E							
148	Brain police (1970)		C							
149	Brain police (1971)		C							
150	The subcutaneous peril		D							
151	You never know who your friends are							X		
152	Little house intro (1971)		A				A			
153	Latex solar beef		B							

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
154	(Willie the pimp (1971))									
155	Bwana dick		E		C		F#	X		
156	Do you like my new car?	F#				F#				
157	The groupie routine	F#	F#			F#				
158	Tears began to fall		D/B							
159	Scumbag		D							
160	Brixton still life					D				
161	Once upon a time	C								
162	Sofa (1971)	C				G				
163	Divan									X
164	Call any vegetable (1971)		F#/A			A	E			
165	She painted up her face		B			E				
166	Penis dimension									X
167	Billy the mountain	D				G/D				X
168	Number 7									X
169	Piccolo part									X
170	Nun suit									X
171	The girls's dream									X
172	Little green scratchy sweaters									X
173	Mistery roach		E			E				
174	Tuna sandwich bolero					X				
175	Lonesome cowboy Burt					C				
176	Dental hygiene dilemma									X
177	Magdalena					D/A				
178	Overture	C			C					
179	Would you like a snack?	C			Eb/Ab/D		C#			
180	What's the name of your group?							X		
181	Can I help you with this dummy							X		X
182	Touring can drive you crazy									X
183	Centerville									X

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
184	Janet's big dance number									X
185	Half a dozen provocative squats	G			F					
186	Lucy's seduction of a bored violinist								Self-created scale	
187	I'm stealing the room									X
188	Does this kind of life look interesting to you?									X
189	The pleated gazelle									X
190	Dew on the newts we got								Floating	
191	Magic fingers		A							
192	Big Swifty		E	F#/E		E				
193	It just might be a one shot deal	G				E				X
194	For Calvin							X		
195	Your mouth		C							
196	Cletus awreetus-awrightus	A/Db/E	G/B							
197	Eat that question		E							
198	The grand wazoo		D				A	X		
199	Another whole melodic section							X		
200	Think it over		D				D			
201	Waka/Jawaka	F/D/E			A/F	A/G			Locrian	
202	Blessed relief	F/E	A/G/F#		Bb					
203	Greggery Peccary mvt. I interlude	D								
204	Greggery Peccary mvt. III solo						E			
205	Variant I processional march									X
206	Imaginary diseases		B			A				
207	Rollo		E		Bb	Ab		X	Octatonic	X
208	Been to Kansas in A minor		A							
209	D.C. Boogie					D				
210	Farther O'blivion	E	F/F#			E/C				
211	Little dots									X
212	Camarillo brillo	E								
213	I'm the slime		F#/E/D							

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
214	Dirty love					D				
215	Fifty-fifty	Db	D/Eb/C	C	Db/E	C/Db/Ab/Cb				
216	Dinah-Moe Humm	E								
217	Montana					A/B			Floating	
218	Don't eat that yellow snow					D				
219	Don't eat that yellow snow, Australia				D	D				X
220	Nanook rubs it			D#						
221	St. Alfonso/Father O'blivion					E		X		
222	Excentrifugal forz					A				
223	Apostrophe	C	E/B			D	B			
224	Uncle Remus							X		
225	Echidna's arf	E	B		E	A	B/C#		Whole-tone scale	
226	Don't you ever wash that thing	C								X
227	Cheepnis		E			D				
228	Orange County				E					
229	Dickie's such an asshole		B/F#				F#			
230	Pojama prelude		D			C/D/G				
231	All skate	A	A			C/A				
232	Village of the sun (1973-74)	D	F/G		F	G		X		
233	Inca roads (1973)	C								
234	Sheik Yerbouti tango						F		Whole-tone scale	
235	Be-bop tango							X		
236	Approximate									X
237	Pygmy twlylte				Bb		B			
238	The idiot bastard son							X		
239	Room service		B			E	E			
240	Dummy up						B			
241	Dupree's paradise (1973)	B	B/A		E			X		X
242	Florentine Pogen						E			
243	Inca roads (1975)	C			C			X		

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
244	Can't afford no shoes		E		X	B/E				
245	Po-jama people		D			D				
246	Evelyn							X		
247	San Ber'dino		A			E	F#			
248	Andy		C#		A/D					
249	Debra Kadabra		A/D/E							
250	Carolina hard-core ecstasy (1975-84)	C	A		C					
251	200 years old		G							
252	Cucamonga		Eb		G	A				
253	Muffin man		F#					X		
254	Original duke of prunes								(see The duke ...)	
255	The duke of prunes regains his chops		E							
256	Duke of prunes (1975)	E		G#			G#/F			
257	This town is a sealed tuna sandwich (prologue)									X
258	Bogus pomp, tuna sandwich theme	E								
259	Bogus pomp, piano variation									X
260	Bogus pomp, part of the coda	D								
261	Music for a low budget orchestra			D		Bb/C	B/C#			X
262	Greggery Peccary							X		X
263	The new brown clouds (1972-5)	G	A		F					
264	Lemme take you to the beach	X				E/A				
265	RDNZL	C/D/A	A		A/C			X		
266	Phyniox	Ab		C	Ab	Ab				
267	Reeny ra					G			Locrian	
268	Any downers?						F#			
269	Kaiser rolls					D				
270	Keep it greasy (1976)		D							
271	Keep it greasy (1979)		G							
272	Black napkins				D		C#			
273	Chunga's revenge, rhythm guitar solo		D					X		

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
274	City of tiny lights		G							
275	Wind up working in a gas station	C/B	D			D				
276	The torture never stops		G							
277	Friendly little finger							X		
278	Zoot allures	E						X		
279	Disco boy					B				
280	Filthy habits			F/C			F/C			
281	Regyptian strut		B/G#					X		
282	Flambay							X		
283	Time is money	Bb	C	A	Gb/Bb	Bb	A/E/C		Locrian, whole-tone	X
284	Sleep dirt							X		
285	The ocean is the ultimate solution					C				
286	The black page #1				X					
287	Manx needs women									X
288	Titties and beer		F#			B				
289	I promise not to come in your mouth						C			
290	Big leg Emma	E	E		E					
291	The purple lagoon/Approximate									X
292	The be-bop tango (1976, Purple lagoon)									X
293	Duck duck goose					E				
294	Down in the dew							X		
295	A little green rosetta	A								
296	Ship ahoy		D			D				
297	Jones crusher					E				
298	Punky's whips							X		
299	Conehead instrumental					Bb				
300	Conehead (1978)		F/E							
301	Basement music #2					D				
302	Bowling on Charen					B				
303	The black page #2				G					

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
304	I have been in you					A				
305	Flakes	D/E				E				
306	I'm so cute		E				E			
307	Baby snakes	E			C					
308	Dancin' fool		C#			A/Bb				
309	Wild love	B			A					
310	Mo' mama					E				
311	Yo' mama				C	E	A			
312	Dong work for Yuda	D								
313	Watermelon in Easter hay (H.O.)	E								
314	King Kong (H.O.)		Eb		D					
315	Heidelberg					E				
316	Paroxysmal splendor	C	A			A				
317	Ancient armaments		A							
318	Stinkfoot (1974-8)		C			C				
319	Occam's razor				C					
320	On the bus		A							
321	Central scrutinizer		D			D				
322	Joe's garage	E								
323	Catholic girls				A	F#				
324	Fembot in a wet T-shirt	E								
325	Why does it hurt when I pee?					D	A			
326	Lucille						A			
327	Sy Borg						E			
328	Outside now				Bb					
329	Packard goose						C#			
330	Watermelon in Easter hay	E								
331	Tush-tush-tush						F#			
332	A token of my extreme					D	F#/A			
333	No more Mr. nice girl	E			A					

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
334	Fine girl				C					
335	Panty rap				D		C#			
336	Easy meat		F#		E	F#				
337	Dance contest		E							
338	The blue light					A				
339	Pick me, I'm clean				C	D				
340	Peaches III						B		Locrian	X
341	Five-five-FIVE							X		
342	Shut up 'n play yer guitar				C					
343	While you were out		D							
344	Treacherous Cretins	A					D			
345	Soup 'n old clothes		D							
346	Gee, I like your pants				C					
347	Canarsie									X
348	The deathless horsie (YCDTOSA)					B	C#			
349	(and The deathless horsie (SUNPYG))									
350	Pink napkins		C#		D					
351	Return of the son of Shut up 'n play yer guitar				C					
352	Why Johnny can't read					E				
353	Canard du jour						G			
354	Harder than your husband	C								
355	Doreen	E/F								
356	Tengo na minchia tanta						G			
357	You are what you is					Bb				
358	Society pages					Bb				
359	Beauty knows no pain		G							
360	Stevie's spanking					A				
361	Heavenly bank account	G			G					
362	Jumbo go away		Bb/G			Eb				X
363	The meek shall inherit nothing	Gb	Db			Gb				

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
364	If only she woulda		B							
365	Mo'n herb's vacation									X
366	Bogus pomp									X
367	Sad jane						X			
368	Bob in Dacron									X
369	Pedro's dowry									X
370	Envelopes (1983)									X
371	Outside now, again								Floating	
372	The girl in the magnesium dress									X
373	Dupree's paradise (1984)				E					X
374	The perfect stranger									X
375	Valley girl	C/F		E						
376	I come from nowhere					F#	B			
377	Drowning witch		E/F#/B				A/F#			X
378	Envelopes (1982)									X
379	Teen-age prostitute						X			
380	Ya Hozna	Bb				C				
381	Sinister footwear II						B	X		X
382	Theme from Sinister footwear III				F					
383	Marque-Son's chicken						X		Octatonic	
384	Them or us				Bb					
385	Frogs with dirty little lips	A					A			
386	Sinister footwear I									X
387	Naval aviation in art?/Jeff and Don									X
388	Cocaine decisions	C			D				Gypsy scale	
389	Stick together					A				
390	The jazz discharge party hats									X
391	The radio is broken						X			
392	Tink walks amok					E				
393	Moggio						E	X		

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
394	We're not alone	C/E					F#			
395	The torture never stops (1980)	A	A							X
396	Prologue					A				
397	The mammy nuns					F#				
398	Wistful wit a fistful						X			
399	The 'torchum' never stops		G							
400	Harry and Rhonda					Ab				
401	Harry-as-a-boy								Floating	
402	Miss Pinky		A			A				
403	The crab-grass baby					C				
404	Brown Moses	F#/Db								
405	No not now/Won ton on								Floating	
406	Baby take your teeth out				D					
407	Let's move to Cleveland	C	E							
408	Hot plate heaven at the Green hotel		E							
409	For Giuseppe Franco						X			
410	He's so gay	Bb				Bb				
411	Bobby Brown	C								
412	One man - one vote					B				
413	Aerobics in bondage						X			
414	I don't even care					E				
415	What's new in Baltimore	E	E				X			
416	Alien orifice		G/C		Eb/C	A	E/G		Bb minor variant	
417	Porn wars						F#			X
418	H.R. 2911									X
419	Night school	C#			C/Ab					
420	The Beltway bandits						X			X
421	While you were art II		D						Floating	
422	G-spot tornado		B				X			
423	Damp ankles									X

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others
424	Massagio Galore						B		
425	The black page (1987)								Chromatic
426	Sexual harassment in the workplace						C#		
427	Republicans							X	
428	In-a-gadda-Stravinsky	D	D		D	D			
429	Do not pass go		B						
430	Once again, without the net				D	D			
431	That's not really reggae		A						
432	Jim and Tammy's upper room		G						
433	Were we ever really save in San Antonio?		B						
434	That's not really a shuffle		Eb						Chromatic
435	Hotel Atlanta incidentals		Eb						
436	Sunrise redeemer					E			
437	Orrin hatch on skis		D			D			
438	For Duane		A						
439	GOA					D			
440	Swans? What swans?				Bb				
441	Too ugly for show business					D			
442	System of edges				C				
443	Things that look like meat		G						
444	Canadian customs							X	
445	Babette	C							
446	Ride my face to Chicago					D	B		
447	The black page (1984)				G				
448	Shall we take ourselves seriously							X	
449	Thirteen				C				
450	Honey, don't you want a man like me? (1976)		A						
451	Honey, don't you want a man like me? (1980)						E		
452	Honey, don't you want a man like me? (1984-88)				C				
453	King Kong (1971/82)	Bb	Eb			A			

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
454	Rhymin' man	A								
455	Promiscuous					D				
456	Welcome to the U.S.	Eb								X
457	Any kind of pain	F/G			F	C/Bb				
458	What kind of girl?		A			A				
459	Jesus thinks you're a jerk	C					A			
460	Heavy duty Judy (1988)					E		X		
461	The black page (new age version)	F			G/Bb					
462	When yuppies go to hell							X		X
463	The torture never stops, part II		A							
464	Zomby woof		A						Floating	
465	King Kong (1988)		D							X
466	Let's make the water turn black (1968-88)	C						X		
467	Good lobna		F#							
468	Butter or cannons									X
469	Ask dr. Stupid		F#			F#				X
470	Trance-fusion		D							
471	Diplodocus		Eb							
472	Soul polka		C#							
473	Light is all that matters									X
474	Bavarian sunset	E								
475	Outrage at Valdez						F			
476	The Valdez score								Self-created scale	
477	Electronic music by FZ									X
478	Improvisation in A					A				
479	Budapest solo					D				
480	Strat Vindaloo								Indian scale	
481	Strictly genteel	D			D			X		
482	9/8 Objects			C						
483	What will Rumi do?					E				

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
484	T'Mershi Duween (1991)		D			E	B			
485	This is a test							X		
486	Uncle meat (1992)	Eb			G					
487	Exercise #4 (1992)					G		X		X
488	Ruth is sleeping									X
489	III Revised									X
490	Times beach II									X
491	Times beach III									X
492	Times beach IV									X
493	Pentagon afternoon									X
494	None of the above									X
495	Food gathering in post-industrial America									X
496	Get Whitey							X		X
497	Put a motor in yourself		E					X		
498	Reagan at Bitburg							X		
499	Xmas values									X
500	Buffalo voice									X
501	N-lite					A		X		
502	I was in a drum		F							
503	A pig with wings									X
504	Hot & putrid									X
505	The unanswered cluster									X
506	Gross man									X
507	Why not							X		
508	Beat the reaper									X
509	Samba funk									X
510	Overture to Uncle Sam							X		X
511	Amnerika (vocal version)	F								
512	Dance me this	F				F				
513	Pachuco gavotte									X

3	Title	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Varying rapidly	Others	Atonal
514	Wolf Harbor									X
515	Rykoniki									X
516	Piano							X		X
517	Calculus								Floating	

It doesn't lead to big conclusions from my perspective. There's a tendency to prefer Dorian over minor, both for Zappa's music in general and for the guitar solos. These are the two regular modal scales with a minor third. The uncommon Phrygian scale gets used every now and then, but not frequently. As it comes to the major type of scales the following order is Mixolydian - major - Lydian. For the solos Mixolydian and Lydian approach each other, while major moves to the background. The table contains the keys per song in the following order as they appear in in this study. It only deals with the keys in the transcribed bars. In a few instances Zappa is indecisive about a note being natural/sharp/flat or about the pedal note, so for a couple of cases one might choose for a different scale. It wouldn't affect the general idea. In many cases the scales are changing thus rapidly, that I didn't assign the corresponding bars to individual keys. It can be opened as a normal html webpage or as an Excel sheet.

Key changes and a preference for Lydian?

The keynote in Zappa's music is often determined by bass pedal notes, to a lesser extent via harmonic cadences. In the study by Brett Clement, already mentioned above, the first is called the vertical approach and the second the horizontal. The difference comes out the clearest by comparing the first theme from "Uncle Meat" with for instance "You're probably wondering why I'm here". During the first theme you've got a melody being played over just one pedal note - chord combination. The melody from the latter is accompanied by a chord progression with the bass being part of these chords. This difference is directly related to when you're talking about a modulation: does a change of the pedal note/accompanying chord

cause a modulation or is it a different step within the same scale. It's not possible to exactly draw a line and it also depends upon the context. In this study I'm roughly doing the following:

- When a change of the pedal note goes along with altering notes for at least a bar, I'm calling it a modulation rather than an incidental change.
- When notes get altered systematically for over two bars, with the pedal note remaining the same, I'm also calling it a modulation.
- When the pedal note changes with no notes being altered, I'm inclined to call it a different step within the same scale up to, say, three bars. But when this gets maintained for a longer period, I'm calling it a modulation as well.

G. Russell wrote a Lydian chromatic concept in the fifties, using only the vertical approach (it was written for jazz players, who improvise over pedal notes and chords). Brett has associated Zappa with this theory. In his Response to me (see the left menu), Brett is arguing about the value of Russell's vertical approach, but that approach as such is not really the relevant part. I also look at much of Zappa's music in a vertical way and so do Steve Vai and Zappa himself. One doesn't need a Russell theory for doing so, but it does get relevant when it has consequences. This is the case for Russell and Clement. Russell has an outspoken preference for Lydian for playing major harmonies and Dorian for minor harmonies. Brett has repeatedly stated that Lydian is Zappa's most frequently used scale in his diatonic instrumental music, the field of Brett's own Lydian theory. It's also his main reason for linking Zappa to Russell. This is done in his study from 2009, his article in Music Theory Spectrum and his Response to me. In his Response this gets specified with a list of all instrumental songs. Everything can be found via the links to pdf files in the left menu of this site, so there's no need to repeat this here. Many examples from the mentioned titles are also present in my main study. In case there are differences, I've refrained from discussing them. Brett has also repeatedly stated that examples in Ionian and Aeolian are rare in Zappa's instrumental music. In his article you can find him talking about a general avoidance of major and minor, thus going beyond instrumental music. This is happening in his reference to Mark Spicer, the editor from Music Theory Spectrum, who approved his article. This was evidently done to please Spicer, because this reference hardly bears any significance upon the discussed material. Another thing Brett came up with, is a set of preferred and prohibited chords, briefly mentioned in the Zoot allures section. This is the more interesting part where the Lydian theory by Brett actually gets consequences. Otherwise one might think it's just two people bickering about Zappa's preferred scale.

Brett's 2009 theory directs itself to diatonic instrumental music. In his article Brett newly introduces the term modal style. Vaguely defined at first as most instrumental music and some songs, this term does get clarified as situations where Zappa is applying his Lydian theory halfway this article. So it in effect says that his theory applies to what it's applicable to, which is always the case, thus offering no new perspectives. Brett does have a right to say that he finds that some songs (with lyrics) follow his theory, but he can't use them as evidence in favour of his theory. When you would like to extend your theory to a wider area, songs with lyrics in this case, then this whole field becomes admissible. Only picking out the songs that suit your theory is as a method not allowed. Vice versa you can't start dismissing instrumental examples that don't suit you when you write a theory about instrumental music. Then any instrumental example is admissible. Their nature is irrelevant.

THE PENTATONIC SCALE

Brett lists a lot more pentatonic examples than me. For determining scales, I think one should better follow one general method, which is listening to all parts. When melodic sections are pentatonic, but the bass part, chords and other melodic sections complete it to a full diatonic scale (mostly Dorian in case of Brett's examples), I call these examples Dorian or Mixolydian. I agree that there are many pentatonic passages in Zappa's music, but he seldom wrote pentatonic music for all parts over a longer period. It's not wrong to say that examples from Zappa's music can be pentatonic, but this doesn't mean that the pieces they stem from aren't Dorian or Mixolydian anymore.

Below I'm presenting some examples, that Brett calls minor pentatonic and minor pentatonic only. In his

argument with me he's trying to convince you that you should see them as a category by themselves, separate from Dorian. He's suggesting that one has to choose for minor pentatonic OR Dorian, while it's much more realistic to say BOTH are happening. The most neutral way to put it is calling these instances Dorian with pentatonic passages, a subcategory of Dorian. Or pentatonic examples in a Dorian environment if you like. In the examples I've encircled notes in red, that extend the minor pentatonic scale to Dorian, and in green the chromatic notes.

The image shows a handwritten musical score for guitar and piano. The guitar part is written on a single staff in the top system, and the piano part is written on three staves in the bottom system. The time signature is 12/8. The guitar part has a red box around a group of notes in the first measure and another red box around a group of notes in the third measure. The piano part has a red box around a group of notes in the second measure. The score is in 12/8 time and features various musical notations including notes, rests, and dynamic markings like 'mf' and 'p'.

Soup 'n old clothes, opening bars. See the Shut up 'n play yer guitar section or the FZ Guitar book for more.

Handwritten musical score for "The torture never stops (Zoot allures), coda." The score is written in 4/4 time with a key signature of one flat (B-flat). It features six staves:

- Flute (Flu):** The first staff, with a red square highlighting a quarter note in the second measure.
- Keyboards:** A bracket groups the second and third staves. The second staff has a red square highlighting a quarter note in the second measure. The third staff has a red square highlighting a quarter note in the second measure.
- Guitar:** The fourth staff, with a red square highlighting a quarter note in the fifth measure.
- Double Bass (Db.):** The fifth staff, with a red square highlighting a quarter note in the fifth measure.
- Double Bass (Db.):** The sixth staff, with a red square highlighting a quarter note in the fifth measure.

Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo). The score concludes with a coda symbol.

The torture never stops (Zoot allures), coda.

Handwritten musical score for "The torture never stops part two (1988), opening." The score is written on five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** Features a treble staff with a 4-measure phrase marked with a box containing the number 17. The bass staff has a 4-measure phrase marked with a box containing the number 18. A handwritten note "Plus vague harmonic fill in" is written above the bass staff. The word "As bar 1" is written to the right of the system.
- System 2:** Features a treble staff with a 4-measure phrase marked with a box containing the number 19. The bass staff has a 4-measure phrase marked with a box containing the number 20. A handwritten note "Guitar" is written above the treble staff. The word "Etc." is written at the end of the system.
- System 3:** Features a treble staff with a 4-measure phrase marked with a box containing the number 21. The bass staff has a 4-measure phrase marked with a box containing the number 22. A handwritten note "Loco" is written above the treble staff. The word "Etc." is written at the end of the system.
- System 4:** Features a treble staff with a 4-measure phrase marked with a box containing the number 23. The bass staff has a 4-measure phrase marked with a box containing the number 24. A handwritten note "8va" is written above the treble staff.
- System 5:** Features a treble staff with a 4-measure phrase marked with a box containing the number 25. The bass staff has a 4-measure phrase marked with a box containing the number 26. A handwritten note "8va" is written above the treble staff.

The score includes various musical notations such as notes, rests, and accidentals. Red boxes highlight specific notes or measures, and green boxes highlight specific notes or measures. The word "Etc." appears at the end of the second and third systems.

The torture never stops part two (1988), opening.

Handwritten musical score for guitar and piano, featuring dynamic markings and performance instructions.

Guitar

First system: Treble and bass staves. Treble staff has a forte (*f*) chord, followed by a melodic line with a mezzo-forte (*mf*) dynamic. A red box highlights a specific chord. The bass staff has a piano (*p*) chord with a sharp sign (#) in a green box.

5

Second system: Treble and bass staves. Treble staff has a mezzo-forte (*mf*) dynamic and a *sva* (sustained) marking. A red box highlights a specific chord. The bass staff has a mezzo-forte (*mf*) dynamic and a *sva* (sustained) marking. A red box highlights a specific chord. The text "Etc. (A pedal)" is written below the bass staff.

svab.

Third system: Treble and bass staves. Treble staff has a mezzo-forte (*mf*) dynamic and a *sva* (sustained) marking. A red box highlights a specific chord. The bass staff has a mezzo-forte (*mf*) dynamic and a *sva* (sustained) marking. A red box highlights a specific chord. The text "(A pedal continues)" is written below the bass staff.

The torture never stops (1980), section.

1 Guitar Fast

8va b.

Call any vegetable (1971 solo), opening bars.

9

8va b.

Call any vegetable (1971 solo), section.

1

8va

Repeats

Bars from Speed-freak boogie. See the Pal records and Original sound section for more.

Wind up working in a gas station, interlude.

Handwritten musical score for a piece titled "Regyptian strut, 1:42 till 2:10." The score is written for a string quartet (Vla, Vln, Vcl, Cb) in 4/4 time, with a key signature of two sharps (F# and C#).

The score is divided into three systems, each marked with a box containing a number (1, 4, 7).

System 1: The first staff (Vla) starts with a box containing the number 1. The second staff (Vln) has the word "Repeats" written above it. The third staff (Vcl) has the word "As staff 2" written above it. The fourth staff (Cb) has the word "Keeps repeating" written above it.

System 4: The first staff (Vla) has a box containing the number 4. The second staff (Vln) has the word "Keep repeating" written above it. The third staff (Vcl) has a box containing the number 4. The fourth staff (Cb) has the word "Keeps repeating" written above it.

System 7: The first staff (Vla) has a box containing the number 7. The second staff (Vln) has a box containing the number 3. The third staff (Vcl) has a box containing the number 4. The fourth staff (Cb) has a box containing the number 4. The word "(Others keep repeating)" is written below the fourth staff.

Regyptian strut, 1:42 till 2:10.

- a) Soup 'n old clothes.

D minor pentatonic = D-F-G-A-C.

D Dorian = D-E-F-G-A-B-C.

- b) The torture never stops.

G minor pentatonic = G-Bb-C-D-F.

G Dorian = G-A-Bb-C-D-E-F.

Brett's theory is about instrumental music. A case could be made for calling the opening and coda from the "Zoot allures" version hexatonic, when you look at them separately. I haven't transcribed the solo in it, but I did transcribe parts of the solo from the 1980 and 1988 editions, when the song is played in A Dorian.

Then you do encounter all notes from the Dorian scale.

A minor pentatonic = A-C-D-E-G.

A Dorian = A-B-C-D-E-F#-G.

- c) Call any vegetable solo.

A Mixolydian = A-B-C#-D-E-F#-G.

A minor pentatonic = A-C-D-E-G.

A Dorian = A-B-C-D-E-F#-G.

Brett calls the song E Dorian and the solo A minor pentatonic. This goes for the "Just another band from L.A." version. During the first eight bars of this solo it's Mixolydian rather than Dorian, with the A7 chord standing central. During the standard soloing, following upon this, the lead melody is pretty much using minor pentatonic only. The accompaniment, however, completes the Dorian scale.

- d) Speed-freak boogie.

E minor pentatonic = E-G-A-B-D.

E Dorian = E-F#-G-A-B-C#-D.

- e) Wind up working in a gas station, interlude.

D minor pentatonic = D-F-G-A-C.

D Dorian = D-E-F-G-A-B-C.

D Mixolydian = D-E-F#-G-A-B-C.

Here the notes that would extend the minor pentatonic scale to Dorian are relatively few. More disturbing for calling it minor pentatonic, is the presence of the F natural (encircled in purple) and F# (encircled in blue) in equal amounts next to each other. Some scales differ by only one note, like D Dorian and D Mixolydian by the F natural and F#. So that's why I call this a mingling of Dorian and Mixolydian, a common practice in Zappa's music.

- f) Regypatian strut, 1:42 till 2:10.

B minor pentatonic = B-D-E-F#-A.

B Dorian = B-C#-D-E-F#-G#-A.

G# minor pentatonic = G#-B-C#-D#-F#.

G# Dorian = G#-A#-B-C#-D#-E#-F#.

Bars 1-4 are the B Dorian part. Bars 1-3 are minor pentatonic. One has to wait till bar 4 till the other two Dorian notes turn up. Bars 5-11 are the G# Dorian part. The A# is part of the vamp and harmonies. It's hexatonic rather than pentatonic. It might be attributed to both Aeolian and Dorian and the E natural in bar 10 suggests Aeolian. When you continue listening to the remainder, this E/E# is present as E#, so it's actually Dorian.

I could go on like this, getting repetitive. In my own study I'm calling sections from the following titles specifically pentatonic:

- Run home slow: main theme.

Over a figure upon B, a melody is played, that is purely pentatonic. Upon B as tonic it would be B minor-2 pentatonic in Brett's terms (see below). The accompanying figure also includes a D, establishing a minor or Dorian environment (the G/G#, that makes the difference, is absent).

- Hungry freaks, daddy: section.

The C pedal part follows the major pentatonic scale.

- King Kong: theme.

In my Weasels ripped my flesh section, I'm reproducing the analysis of Wolfgang Ludwig of the main theme, explaining it as a Dorian-pentatonic alternation.

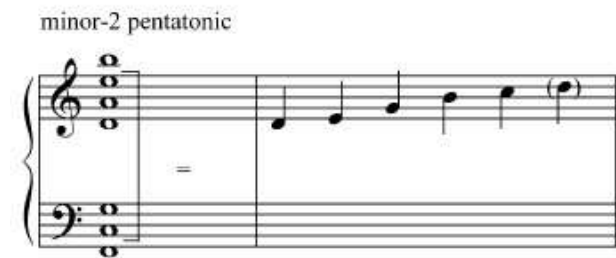
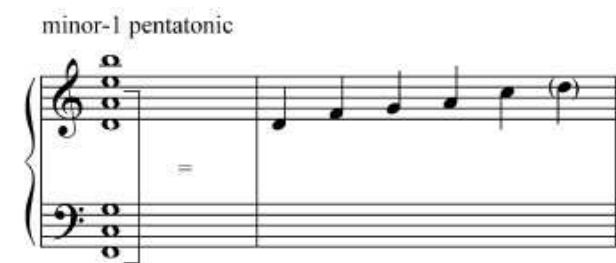
- No waiting for the peanuts to dissolve.

Here I've transcribed a pretty large block of 8 bars being almost entirely pentatonic. The piece as a whole does include the other notes from the Dorian scale.

- Underground freak-out music.

This solo begins as entirely pentatonic. One has to wait till the second half to hear the other notes from the Dorian scale.

In case of Zappa, the Dorian environment of minor pentatonic is clear. One might discuss about when one should call something just pentatonic or just Dorian. But when you're describing the above as Dorian with pentatonic passages or pentatonic passages in a Dorian environment, there isn't any reason for a discussion anymore. As said, it's both instead of one or the other.



Pentatonic scales according to Brett Clement. A Study of the Instrumental Music of Frank Zappa, page 319.

Minor-1 pentatonic, whose pitch content derives from the first five-note segment of a Lydian system, is identical to the traditional “minor” pentatonic scale. As indicated on Example 4.32, the tonic of this scale is the Dorian pedal. Therefore, the minor-1 pentatonic should be viewed as a scalar segment of the Dorian mode rather than the Aeolian mode. Zappa’s music confirms this contention conclusively, as minor-1 pentatonic is often expanded to include the remaining pitches of the Dorian mode. This tendency is most prevalent in his extended Dorian-mode guitar improvisations, wherein the pitch collection of the minor-1 pentatonic scale often constitutes the majority of the solo, while occasional pitch expansions are made by including one or both of the remaining Dorian pitches (scale-degrees 2 and 6).

Description of minor pentatonic by Brett. Idem, page 145.

c. Segment 3: Major.

Compared to the two minor-pentatonic forms, the major pentatonic is less commonly encountered in Zappa’s instrumental music. The major pentatonic is generated from the third five-note segment of the Lydian system (see Example 4.32). As shown, the tonic of the major pentatonic is determined to be the Mixolydian pedal, and conclusively *not* the Ionian (as is traditionally taught) or the Lydian pedal. Therefore, if one were to encounter a passage fully

comprised of the major pentatonic collection, one would expect the pedal/tonic to be Mixolydian.

Another possible manifestation of the major pentatonic scale—one encountered much more often in Zappa’s music—is as the pitch collection of the melodic zone in Lydian contexts. This description fits the employment of the major pentatonic in the main theme of the ECE version of “Dupree’s Paradise” (1973/1988c) (see Example 4.38). The pedal utilized here is the Lydian pedal B, while the accompaniment formations above this pedal suggest an outgrowth of T7-cycles from the pedal, specifically the repeated Bs of the bass and the F#-major chord of the piano (i.e., E-B-F#-C#). The melody completes the E-Lydian scale, being comprised of the major pentatonic segment of the Lydian system, pitches #3–#7 of the Lydian fifth-stack. Here, the pentatonic scale is in the form of the “black notes” on the keyboard. The construction of the melody, with its emphasis of the perfect fourth C#-F#, lends itself to a major pentatonic interpretation with a Mixolydian tonic (F#). Without the pedal on E, in fact, most listeners would likely hear F# as the tonic of this theme.

Description of major pentatonic by Brett. Idem, page 148-9.

In his 2009 study, Brett is talking about this in a way, more similar to what I'm saying.

- The minor pentatonic scale by itself can be seen as part of the minor, Dorian and Phrygian scales. Like me, Brett points at minor pentatonic being present in a Dorian environment, indicating that over longer periods the full Dorian scale can be heard.
- The pentatonic set, that he calls minor-2 pentatonic, also gets explained in a Dorian context.
- The major pentatonic scale gets interpreted in a Mixolydian environment.

At that point the discussion with me about the central role of Lydian didn't yet exist as sharp as in his Response to me. In note 54 from his 2014 article, he mentions:

54 In fact, Zappa’s pentatonic melodies almost always eventually expand to a full diatonic scale. In other situations, the chordal and/or pedal zones supply the missing diatonic pitches.

Which is almost identical to what I'm saying. Only in his Response to me he's getting more ardent about minor pentatonic being a class, separate from Dorian. And major pentatonic not belonging to Mixolydian. For more on this topic:

The Wazoo chapter: the pentatonic/Dorian scale in blues pieces.
The Lydian theory chapter: his discussion with me.

The seventh diatonic note.

This paragraph mentions three findings, that I came along while identifying a large number of keys.

a) It can happen that one of the seven notes, that form a diatonic scale, gets to some degree avoided. Once has to listen to or transcribe a larger number of bars to encounter an instance of the 7th note, so that a piece can be positively identified as belonging to a certain key. In some examples in this study, the 7th note is absent. In such cases it remains undecided what exactly the key is. Examples are for instance the "Overture" from "200 Motels" and bars 9-10 from the third "Village of the sun" section. Without an F/F# the "Overture" can be identified as both C major and C Lydian. One might call situations like this "hexatonic".

b) It can also happen that one of the seven notes turns up as both natural and sharp or flat. Here the ambiguity about what key the piece is in, is explicitly present. I present such occurrences as a mingling of closely related scales. These examples are listed in the Guitar section of this study under the Orrin hatch on skis paragraph.

c) There's a preference to compose in keys notated with sharps over those notated with flats. While the first two findings underscore Zappa's flexibility towards scales, this third finding is musically meaningless. It's just a stupid little fact I noticed. One can change the preset sharps and flats simply by transposing from C (all natural) to B (five sharps) or Db (five flats). Analytically nothing changes and only people with an absolute hearing will be able to notice some difference in the position of the tonic. Because it has no meaning, I've not quantified this in a table.

WEASELS RIPPED MY FLESH - YCDTOSA V, DISC I: COUNTERPOINT #1 AND IMPROVISATIONS

COUNTERPOINT IN EARLIER WORK

Much of Zappa's music has its basis in the single melodic line. The chords are often indicated by their symbols and can vary in each version of a song. Counterpoint doesn't play an important role in much of his music. When you listen for instance to "Bongo fury" (1975), the little counterpoint you can encounter are some motifs played by the bass. Hardly any rules apply to Zappa's music however and when you take the little use of counterpoint as characteristic, you will also find sections showing the opposite, together enough to fill a CD with counterpoint exercises. This section focuses on the places where he is applying counterpoint and some of its different appearances. For definition purposes: counterpoint is seen here as any kind of music where more than one more or less individual melodic line is played at the same time.

This section works in conjunction with the "The yellow shark: counterpoint #2" section, this one doing examples from Zappa's earlier work and the latter fills in the picture with pieces composed in the eighties.

1) Classical counterpoint.

What will this evening bring me this morning

Zappa mostly doesn't use classical forms as fugues and canons with imitation in the melodic lines, but sometimes imitation is applied. Take the canon set up of "What will this evening bring me this morning", from "200 Motels" (1971). From 1:35 onwards a second voice is singing one bar after the first voice. Or take the little fragment between 1:07 till 1:12 from "Pound for a brown", "Yellow shark" version.

The image shows a handwritten musical score for the song "What will this evening bring me this morning". The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are written below the staves. The first staff has the lyrics "What will I say - the next day - to what-e- ver, I'll drive - to my ho- tel to-". The second staff has the lyrics "etc." and "etc.". The third staff has the lyrics "night - , if things go all right - ." and "(Instr.)". The score includes various musical notations such as notes, rests, and accidentals.

What will this evening bring me this morning, 0:48 till 1:00. Transcription: KS (1st printed edition, 2000).

Handwritten musical score for a canon in D major, 4/4 time. The score consists of two systems of five staves each. The first system includes vocal parts with lyrics "mt What will..." and piano accompaniment. The second system continues the musical development. Dynamics include *p*, *mf*, and *mp*. The bass line is marked "8vab." and "vab.".

From 1:35 onwards this melody is sung as a canon with a second voice singing one bar after the first one.
 Transcription: KS (details added in 2011).

The "What will this evening bring me this morning" sections above are in E. In both cases the bass plays a pattern with E as the central note. In the first example it's the E alternating with B in a syncopic way. Syncopes also happen at various points in the lead melody. In the second case it's a two-bar pattern with the bass picking the notes E-F#-E-B. In bar 6 of the first example, the bar where the vocals pause, the organ plays a little chord progression: I-IV-I. In the second example the keyboards are improvising in the background. Staff 5 represents the brass, playing an E in a rhythmically irregular way. Whereas the form is classical, the harmonies are less classical. The whole doesn't constitute a sequence of traditional 5th and 7th chords. Instead of that Zappa lets the vocals, accompaniment and bass mingle freely through the scale of E.

2) Counterpoint including complementary harmony.

See the Uncle Meat section for "Mr. Green Genes" and the counterpoint #2 section for "Strictly genteel (1987)".

3) Counterpoint through multiple layers.

See below at "Dwarf nebula processional march & dwarf nebula" from "Weasels ripped my flesh".

4) Counterpoint with shifting harmonies.

Sofa (1976)

Harmonic independency is very explicitly present in the following example from "Sofa" with two-part counterpoint. This song was first included in the setlist of 1971 (see the Fillmore East section), next studio recordings appeared on "One size fits all" from 1975 and a live version from 1976 got included in the "Zappa in New York" album (released in 1978). It's this last recording the following bars stem from:



Previous page: Sofa, Zappa in New York, 1:59 till 2:13. Transcription: KS (1st printed edition, 2000).
Bass: G pedal.

Again both melodies are in the same key, and both move harmonically independently. This is accentuated by the fact that the two melodies, that both are repeated, are of unequal length, namely four and three bars. Thus the harmonic combinations we are getting keep changing all the time. See the "New brown clouds" theme in the "Studio Tan" section for another example. Like its main theme (see the Fillmore East, 1971, section) this section is in 3/4. The bass G pedal note sets the scale to G Mixolydian. For more about the polyphonic set-up of this section, you can look at the "Sofa (1975)" example from the One size fits all section of this study.

5-6) Free counterpoint and counterpoint in an atonal field.

The 1974 version of the "Dog breath variations" can serve as an example of free counterpoint in earlier work. See the Uncle Meat section for a transcription. Another instance is the "Rollo interior" score, of which a section is included in the "St. Alfonso" example from the Apostrophe (') section. The counterpoint #2 section continues with this item with three examples from "The yellow shark" and two from "Everything is healing nicely". "Igor's boogie" from the previous section is an example of atonal counterpoint in earlier work.

WEASELS RIPPED MY FLESH

During the spring tour of 1969 it became noticeable that Zappa was becoming to feel worn out playing with the Mothers in this form. In the press he started complaining about audiences clapping for the wrong reason and continued saying that he felt that he was banging his head against the wall. The band was on a regular payroll and the most economical way to end the situation was to disband the group. Zappa took this step in August, but continued working with his two best skilled musicians, Ian Underwood and Art Tripp (the latter would soon join Beefheart's Magic band). It shows that he could be ruthless as it came to pursuing his ideas. The story about Duke Ellington begging for an advance in The real FZ book seems awkward. More convincing is what he said in the press directly afterwards, namely that it was time to work upon the material already recorded, rather than trying to keep doing the same thing over and over again. With "Hot rats" in progress he was heading for new directions with session musicians and he wanted to close the first Mothers period.

The first idea was to come up with a 12-record set, called "The collected history and improvisations of The Mothers of Invention". His record company wasn't interested, so he advertised for it, trying to sell the records individually by mail order. All had names by now, indicating that they went back to early pre-Mothers recordings. The next year however two albums from the set were regularly released, leaving ten in stock. As time progressed in the seventies he lost interest in the project, saying that his current band could do better. Even so, eventually more than the quantity of a 12-record set became available (see below at the bottom of this section).

1. Didja get any onya?

Next are some compositions that have a prescribed framework, but mostly are improvisations. First are two riffs from "Didja get any onya?" over which the brass section improvises. Both riffs are in odd meters. The first one is in 7/16.

Didja get any onya?, opening riff/melody. Transcription: KS.
Both examples: update 2006, 3rd printed edition 2007.

Didja get any onya?, central riff/melody. Transcription: KS.

The scale is here F# Phrygian with the A altered to A# half of the time. Bass and keyboard form the F#7 chord. The second one in 14/16 is also present in "Charles Ives" from "YCDTOSA Vol. V" and "The blimp" from Beefheart's "Trout mask replica" album, which Zappa produced. The key here is C Lydian and the accompaniment is now making a chord progression: an alternation of I and VI 7th.

2. Directly from my heart to you

"Directly from my heart to you" is a blues song by Richard W. Penniman (artist name Little Richard). This cover features Don "Sugarcane" Harris as a guest player once more. See the Hot rats section for an example of his violin playing.

3. Prelude to the afternoon of a sexually aroused gas mask

"Prelude to the afternoon of a sexually aroused gas mask" is one of the six live tracks from "Weasels ripped my flesh". The title can only be a reference to Debussy's "Prélude à l'après-midi d'un faune".

It's a collage of a number of live routines the Mothers did in the late sixties:

- 0:00 It starts off with Don Preston, being credited for "electronic effects".
- 1:01 Part in 5/16 with a little sax solo. Switching to 5/16 belonged to the standard repertoire of the band playing live. See the Absolutely free section for Art Tripp explaining how Zappa used to indicate it. Other examples in this study are "Prelude to King Kong" and "Ian Underwood whips it out". The last one with two figures in 5/16 becoming a 10/16 meter. While the bass is playing a pedal A, both the lead sax from staff 1 and the second sax from staff two are playing over it in a semi-diatonic, semi-chromatic manner. In bars 1-2 the saxes are for instance mostly using notes from what you might call Db.
- 1:20 The hysterical vocal act by Roy Estrada. The band can join every now and then by singing low clusters and squeaks, following hand signals by Zappa. Above to the right one of these signals (taken over from the Dominique Chevalier book, page 15).
- 2:55 The snorks routine, accompanied by a keyboard part (material from Tschajkovky's 6th symphony, played in a pastiche-like manner).
- 3:38 Closing chord, rushing and vibrating.
- 3:47 End.

The image shows a musical score for a piece in 5/16 time, marked *mf* (mezzo-forte). The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 5/16 time signature. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The second staff also begins with a treble clef, a key signature of one flat, and a 5/16 time signature. The third staff begins with a bass clef, a key signature of one flat, and a 5/16 time signature. The fourth staff begins with a bass clef, a key signature of one flat, and a 5/16 time signature. The music is a collage of live routines, featuring a sax solo in the first two staves and a keyboard part in the last two staves.



Prelude to the afternoon of a sexually aroused gas mask, section. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

4. Toad of the short forest

The first minute of "Toad of the short forest" goes back to the Studio Z period, when Zappa was writing some music for the intended "I was a teenage maltshop" opera. Two examples are included in the Projects section. Next you've a sax solo being played over some of the vamps Zappa applied to his live concerts. At one section a complicated polyrhythmic figure is formed with three meters being played simultaneously. The Roxy section gives an overview of similar examples, included in this study. In this case Zappa informs the audience about what's happening: drummer A playing in 7/8, drummer B playing in 3/4, the bass playing in 3/4, the organ playing in 5/8, the tambourine playing in 3/4, and the alto sax is blowing its nose.

5. Get a little

"Get a little" is a pedal note solo, the solo itself largely being in E Dorian with a G as minor third. If I'm not mistaken the accompanying chord can also be major with G-sharp, thus mingling Dorian with Mixolydian. At 1:18 it does definitely sound as Mixolydian with also the guitar playing a G#. It's an example of a solo that has something that you might call a main theme and it has a coda:

- 0:00 Intro with people coughing and talking.
- 0:10 Statement of a theme, that gets varied upon.
- 0:36 Free improvisation.
- 2:15 Coda with a chord progression.
- 2:23 "We'll be back in a little while".
- 2:30 End.

1 Guitar Fast 8va --> (pulsing)

5 8va -->

9 8va -->

Get a little, 1:16-1:26. Transcription: KS (update fall 2019, deposited at the I-depot, The Hague)

As it comes to musical notation one has to choose between Dorian (with the G# being an altered note) and G Mixolydian (with the G natural being an altered note). Or one can decide to modulate a couple of times. The example above has both Zappa and the accompaniment using Mixolydian during bars 1-5. From bar 6 onwards Zappa returns to Dorian, while the accompaniment keeps using the major triad upon E. So here it's mixed. This mingling of closely related scales occurs frequently in Zappa's music (see also the Guitar section of this study for an overview). It happens on paper (e.g. the opening of "Echidna's arf (of you)") and in improvised music, both by soloists and the accompaniment. Sometimes one scale dominates in a piece as a whole, sometimes two notes appear as natural and altered in amounts that approach each other. There is a degree of choice in Zappa's music: it was allowed to switch between closely related scales. For musicologists such behaviour is inconvenient. They like to come up with theories, formulas and overarching explanations. Even the number of bars in compositions of Bach has been given a special meaning. Zappa kept changing his compositions all the time, so keys can vary, the numbers of bars, the harmonies, new themes got inserted, others got removed etc. In his case it can already get difficult to come

to an accurate description of one composition. One always has to bear in mind what version you're talking about and sometimes the right vocabulary isn't available. In case of the above there's no musical term that covers switching between Dorian and Mixolydian as you like.

6. The Eric Dolphy memorial party

Rhythmically the "Eric Dolphy Memorial Party" example from below contains two strings with accelerations through a 3/4 meter by shortening the lengths of the notes, causing many syncopes. It gets applied during bars 1-4 and bars 5-8. To a point the second set of bars can be seen as a (character) variation upon the first set. As Ludwig writes about the second set on page 116 of his study from 1992: "In this case the hemiolas are the starting point of another peculiarity. First the bow between the last eighth note of the hemiolas and the first fourth note of the next bar draws your attention [bars 6-7]. When following the note sequence, an acceleration of the pulses becomes clearly notable. This effect of acceleration is not caused by speeding up the tempo, but by a rhythmic formation in the shape of a row. It starts with two half notes, followed by two dotted fourth notes, two fourth notes, two dotted eighth notes, two eighth notes, ending with two 16th notes." Included as well below are bars 9-22 from the Ludwig study, stressing the atonal character of this piece.



The Eric Dolphy memorial party, opening bars. Transcr. Wolfgang Ludwig (1992), bass added by KS.

To what extent the bass line in this song is prescribed is debatable, my best guess is that Zappa wrote out the melody with per bar a bass pedal note (as he did in "The black page", that has been officially published). The bass player could then improvise along this pattern. Zappa has sometimes been accused of taking too much credit of the songs. "Weasels of ripped my flesh" is an album with a lot of improvisation, estimated at 80% by Zappa himself. But if you ask yourself if then it shouldn't be credited as a group effort, then you have to take into account that: in all rock and jazz music the writer of the basic themes gets the credit and the soloists never, Zappa himself is improvising on guitar, "Directly from my heart to you" is a cover and Zappa is the one directing, editing and compiling the album. Without the prescribed material it would have been a set of loose ends.



The Eric Dolphy memorial party, bars 1-22 as transcribed by Wolfgang Ludwig.

7. Dwarf nebula processional march & dwarf nebula

"Dwarf nebula processional march & dwarf nebula" from "Weasels ripped my flesh" opens with an interesting counterpoint showpiece, where several (sped up) melodies are played simultaneously in different combinations. The first four melodies are given beneath:

First four melodies from Dwarf Nebula. Transcription: KS (1st printed edition, 2000).

Note: melody A should have been notated an octave lower; some details renewed in 2012.

They are subsequently played in the following combinations: A-B, A-C, A-B and A-C-D. Theme A is permanently present and moves from the A chord towards the F#m chord, leaving it a bit in the middle whether you should see A or F# as key note. Though all melodies use the scale of A (or F# minor) with a few alterations, their harmonic and rhythmic movements are more independent of each other, giving the melodies more individuality than in the Sofa example from above. Melody A is an easy folk tune like one, opening with I-V (no 5th)-VI 5th in A. Melody D is harmonically the most exotic one, opening for instance with what you might call a 9th chord on C sharp (C#-E-D) and a chromatic passage. The combination of these two openings can't be called harmonically complementary. It's an example of Zappa saying I can do whatever I want as it comes to harmony and counterpoint, and still the result becomes a logic sounding unit. Rhythmically melody B opens with several syncopes.

8. My guitar wants to kill your mama

Next is an example from "Weasels ripped my flesh" (1970), where Zappa includes an atonal section in an interlude for a rock song. The construction of track 8 from this CD, "My guitar wants to kill your mama", gets described below. It begins with ticking rapidly on the G chord without the 3rd, a standard from the fifties comparable to the opening of "No, no, no". The lyrics also follow rock song topics, rather than being related to Zappa's own life (unless I've missed something in the biographies). The opening is ambiguous about its use of scales. In a wider context it should be seen as G Dorian, because the same set-up is used for the verse and refrain, appearing five times in total. The opening however mingles G Dorian for the sung part with G Mixolydian for the accompaniment, because both the Dorian Bb and the Mixolydian B are used. Specific for the opening is that Zappa puts an F beneath it as pedal note, while the sung part and the accompaniment are on G. All other instances are on G for everybody. The other official "My guitar" version from "YCDTOSA IV" doesn't have this lower note beneath it neither. There both the bass and melody begin in D Dorian. If you do take the F as keynote nevertheless, the opening would be in F major mingled with F Lydian, but seen the general construction of this song it can better be taken as an incidental variation.

Verse

- 0:00 Phrase 1 ("You know ..."), as described above.
- 0:26 Phrase 2 ("I get ..."). The song moves over to step IV of G Dorian, equal to step I of C Mixolydian for its continuation in phrase 3.
- 0:30 Phrase 3 ("I call ..."). C Mixolydian, now modulating briefly to D Mixolydian by moving up a second via parallels.

Refrain

- 0:34 Phrase 1 ("My guitar ..."), G Dorian.
- 0:43 Phrase 2 ("My guitar ..."), step IV or C Mixolydian.
- 0:48 Phrase 3 ("I get ..."), D Mixolydian.
- 0:50 The melody modulates back to G Dorian.

Verse

- 0:52 Phrase 1 ("Later I ..."), G Dorian.
- 1:09 Phrase 2 ("I get ..."), step IV or C Mixolydian.
- 1:14 Phrase 3 ("I crawl ..."), D Mixolydian.

My guitar wants to kill your mama, 0:00-0:28. Transcription: KS (4th printable edition 2012).

The image shows a handwritten musical score for the song "My guitar wants to kill your mama". It consists of three systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:**
 - Staff 1 (Treble): Starts with a boxed "1". Notes include a quarter note F#, an eighth note G, and a quarter note A. A handwritten note "Screaming" is above the first measure, and "no more" is written across the first two measures. A dynamic marking "mf" is present.
 - Staff 2 (Bass): Starts with a whole rest, followed by a quarter note F# and a quarter note G. A dynamic marking "pp" is present.
 - Staff 3 (Treble): Starts with a whole rest, followed by a quarter note F# and a quarter note G. A dynamic marking "mf" is present.
 - Staff 4 (Bass): Starts with a whole rest, followed by a quarter note F# and a quarter note G. A dynamic marking "mf" is present.
 - A bracket on the right side of the system is labeled "Keep repeating alike".
- System 2:**
 - Staff 1 (Treble): Starts with a boxed "2". Notes include a quarter note F#, an eighth note G, and a quarter note A. A dynamic marking "mf" is present.
 - Staff 2 (Bass): Starts with a whole rest, followed by a quarter note F# and a quarter note G. A dynamic marking "pp" is present.
 - Staff 3 (Treble): Starts with a whole rest, followed by a quarter note F# and a quarter note G. A dynamic marking "mf" is present.
 - Staff 4 (Bass): Starts with a whole rest, followed by a quarter note F# and a quarter note G. A dynamic marking "mf" is present.
 - A bracket on the right side of the system is labeled "Keep repeating alike".
- System 3:**
 - Staff 1 (Treble): Starts with a boxed "3". Notes include a quarter note F#, an eighth note G, and a quarter note A. A dynamic marking "mf" is present.
 - Staff 2 (Bass): Starts with a whole rest, followed by a quarter note F# and a quarter note G. A dynamic marking "pp" is present.
 - Staff 3 (Treble): Starts with a whole rest, followed by a quarter note F# and a quarter note G. A dynamic marking "mf" is present.
 - Staff 4 (Bass): Starts with a whole rest, followed by a quarter note F# and a quarter note G. A dynamic marking "mf" is present.
 - A bracket on the right side of the system is labeled "Keep repeating alike".

Additional handwritten notes include "Screaming", "no more", "Keep repeating alike", "mf", "pp", and "Others continue)".

My guitar wants to kill your mama, 1:16-1:34. Transcription: Paul Strawser (bars 2-5)/KS (bars 1, 6-8); 4th printable edition 2012.

Interlude

- 1:18 Section 1. Bar 1 of the transcription below is the last one from the previous verse. It gets followed by a bridge of three instrumental sections, that are unrelated to each other and the central themes, thus forming a little collage. Only a few of notes/chords facilitate the transitions. From bar 1 to 2 only the bass D pedal note continues for letting the interlude segue. Here it gets atonal and very irregular with intervals changing all the time (it's sometimes hard to hear the exact notes). Rhythmically it begins off-beat in bar 2, moving over to mostly on-beat for the next three bars. Two instruments are playing fast in high registers, so it has to be sped up to double speed.

- 1:27 Section 2. A melody in B minor. Due to the fact that the last two chords from the previous theme are relatively long held, this theme can begin as good as overnight. It's another example of a short irregular through-composed melody that can be following both traditional and untraditional chords. Beat 1 of bar 6 could for instance be interpreted as VII 9th and beat 3 as I 7th.

- 1:36 Section 3. Guitar solo in A Mixolydian.

Verse

- 1:53 The verse repeats like at 0:52.

Refrain

- 2:19 The refrain repeats like at 0:34.

Outro

- 2:36 Guitar solo in G Dorian.

- 3:32 End.

9. Oh no

The score of "Oh no" is available in The Frank Zappa songbook, vol. I, pages 57-58. It's the version with lyrics. The opening of the instrumental version from 1967 is included in the Lumpy gravy section of this study. The Weasels ripped my flesh version ends with what you might call a transitory theme for the next "The Orange County lumber truck" track. This theme returns in a different shape as the first theme from "Son of Orange County" from the later "Roxy and Elsewhere" album. So here this theme is part of the "Orange County" song. A transcription of its lead melody is included in the corresponding section. During "Oh no" this theme is played over a I-IV alternation in C# Dorian.

10. The Orange County lumber truck

"The Orange County lumber truck" knows a number of themes and episodes:

- 0:00 Theme 1 in F# Dorian. The basic chords are F#m7 and G#m7. The bass begins with F# at this point.

- 0:15 Mini solo in C# Dorian, played over a C#m-D#m alternation. The meters switch from standard 4/4 to a 6/8-6/8-2/4 sequence, played three times.

1



The Orange County lumber truck, opening. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

- 0:26 Theme 2 in A Lydian with A and B as accompanying chords.
- 0:45 Second mini solo over the C#m-Dm alternation. Zappa largely avoids the A/Ab during these two mini solos, turning up only once at 0:53, being natural. The C#m and D#m chords at some points get played as just the thirds, at other points as complete triads.
- 0:58 Theme 2.
- 1:01 Theme 2 transposed down to G Lydian.
- 1:05 Theme 1 beginning as if transposed up to A, but harmonized differently, using A Mixolydian. The basic chords are now A9 and Bm11.
- 1:21 G#m-C# alternation (G# Dorian), followed by Bm-E (B Dorian).
- 1:34 Guitar solo, beginning with the band just playing the F#m chord. See the next track below.
- 3:17 The solo gets cut off for human voices.
- 3:20 End.



The Orange County lumber truck, 1:05-1:12. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

11. Weasels ripped my flesh

A handwritten musical score for a piece titled 'Weasels ripped my flesh'. The score is written for five staves. The first staff is labeled 'Guitar 8va-->' and has a treble clef, a key signature of two sharps, and a 4/4 time signature. The second staff is labeled 'Keyb. mf' and has a treble clef, a key signature of two sharps, and a 4/4 time signature. The third staff is labeled 'Brass mp' and has a bass clef, a key signature of two sharps, and a 4/4 time signature. The fourth staff is labeled 'mf' and has a bass clef, a key signature of two sharps, and a 4/4 time signature. The fifth staff is labeled 'Drabassa mf' and has a bass clef, a key signature of two sharps, and a 4/4 time signature. The music is in 4/4 time. The score includes various annotations such as 'Etc.', 'As bar 1', 'As bar 2', 'Coughs', 'Laughter', 'NO METER', 'Keys. continues', 'Brass pauses', 'Cluster of keyb. keys with feedback', and 'Lasts over two minutes'. There are also some handwritten notes like 'Guitar 8va-->', 'Keyb. mf', 'Brass mp', 'mf', and 'Drabassa mf'.

The Orange County lumber truck solo - Weasels ripped my flesh, transition. Transcription: KS (update 2006, 3rd printed edition 2007).

During the Berlin concert of 1968 the rebellious student audience tried to climb on stage and Zappa asked Don Preston to press all keys to scare off the crowd. The incident exists on film and was presented in L.A. colleges as part of the short "Burnt weeny sandwich" movie (still above in this page). Apparently Zappa liked the effect, so they could do it again during normal concerts. Don already used a rushing sound in the examples below and by clustering the keys you get the big blast of rush with feedback as on "Weasels ripped my flesh". It follows upon a guitar solo that gets cut off and its shock effect never fails.

The transcription contains the end of the solo, that concludes "The Orange County lumber truck". It's in 4/4 in the key of F# Dorian. It gets cut off precisely at the end of a meter. After this everything continues without a meter. First you can hear some people laughing and coughing for some seconds, next the big dissonant chord follows, sustained for two minutes. "YCDTOSA Vol. V" is additional to "Weasels ripped my flesh" with a lot of experimental stuff, conversations and improvisations. To the right an outtake from the fantastic drawing by Neon Park, illustrating the pacific beauty of several of the album's themes, getting brutally ended by a weasel ripping your flesh.

YOU CAN'T DO THAT ON STAGE ANYMORE VOL. V, DISC I

The whole disc I of "YCDTOSA Vol. V" is devoted to the original Mothers of invention, as they played live at the end of the sixties. Regarding content it fits very well into the idea of the "collected history and improvisations of The Mothers of Invention". There are story-telling pieces in it and a lot of improvisations. The "YCDTOSA" series has a section of its own in this study, with examples from each CD.

Baked-bean boogie - No waiting for the peanuts to dissolve

Baked-bean boogie, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

"Baked-bean boogie" from vol. V is Zappa himself soloing. It's a solo in Eb Dorian over a bass riff. It turns out to be an outtake from the "Uncle Rhebus" track, that the ZFT included in their "Finer moments" release from 2012. See the Uncle meat section for a description and examples from "Uncle Rhebus". In the YCDTOSA section at Vol. V you can find an overview of examples from this CD in this study.

"No waiting for the peanuts to dissolve" is another instrumental with subsequently Lowell George, Zappa and Bunk Gardner soloing. The section with Zappa on lead guitar is the best example of pentatonic music, that I've encountered so far. Zappa's music can frequently contain pentatonic passages, but here you can hear the pentatonic scale being used over a longer period by the whole band. Upon the tonic this set is E-G-A-B-D. At some points you can also hear an A#, C and C#, but these are more chromatic passing notes. Staff one from the example is Zappa, staff two is Lowell George. Pentatonic episodes are in case of Zappa always embedded in diatonic environments or being played next to other scales. In this case the piece as a whole is in E Dorian, which is why I've also notated this section as if in E Dorian. The F# from this scale isn't touched upon at all in this example.

The image displays two systems of handwritten musical notation for the piece "Baked-bean boogie".

The first system consists of four staves:

- Staff 1 (Guitar):** Labeled "Guitar" on the left. It features a melodic line with various fingerings (6, 3, 3, 6, 3) and a "bva→" (bent vibrato) marking.
- Staff 2 (Keyboard):** Labeled "Keyb." on the left. It contains a rhythmic accompaniment with eighth and sixteenth notes.
- Staff 3 (Bass):** Labeled "Bass" on the left. It shows a bass line with eighth notes.
- Staff 4:** A single bass staff at the bottom of the system, labeled "Repeats" in the middle.

The second system also consists of four staves:

- Staff 1 (Guitar):** Continues the melodic line with fingerings (6, 3, 3, 6, 3) and "bva→" markings.
- Staff 2 (Keyboard):** Continues the rhythmic accompaniment.
- Staff 3 (Bass):** Continues the bass line.
- Staff 4:** Labeled "As bar 1" in the middle and "Keeps repeating" at the end.

The notation is in E Dorian (one sharp, F#) and 4/4 time. The handwriting is in black ink on white paper.

Handwritten musical score for three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various ornaments, including a "Sva-->" marking and a "7:8" time signature. The middle staff also has a treble clef and a key signature of one sharp, with a similar melodic line. The bottom staff has a treble clef and a key signature of one sharp, with a bass line. A note below the staves reads "(Bass continues as bars)".

No waiting for the peanuts to dissolve, section. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

Chocolate Halvah

Handwritten musical score for "Chocolate Halvah". The score is in 4/4 time and features multiple staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a vocal line with lyrics "-vah-- Hal- vah--" and a dynamic marking of "mf". The second staff has a treble clef and a key signature of one sharp, with a vocal line and a dynamic marking of "mp". The third staff has a bass clef and a key signature of one sharp, with a bass line and a dynamic marking of "f". The fourth staff has a bass clef and a key signature of one sharp, with a bass line and a dynamic marking of "mp". The fifth staff is labeled "Bass" and contains a bass line with a dynamic marking of "mf". The sixth staff is labeled "Drums" and contains a drum line with a dynamic marking of "mf". The seventh staff is labeled "Guero" and contains a guero line with a dynamic marking of "mf". The score includes various musical notations, including notes, rests, and dynamic markings.

Handwritten musical score for "Chocolate Halvah". The score is written on five staves. The top staff is a vocal line with lyrics "Cho-colat Hal-vah--" and a triplet of eighth notes. The second staff is another vocal line. The third staff is a guitar line with dynamic markings "p" and "mp". The fourth staff is a bass line with dynamic markings "p" and "mp". The fifth staff is a drum line with the instruction "Drums continue as standard 4/4". The score is in E major (one sharp) and 4/4 time.

Chocolate Halvah, 2:39 till 3:05. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

In "Chocolate Halvah" Zappa is responsible for creating an environment with some fixed elements while others can improvise. In this case this environment is formed by the drums/guero - bass - rhythm guitar combination as represented in staves 4-5 and the two percussion lines of the example, bars 1-3. It's some sort of vamping figure with the percussion standing central. The bass and rhythm guitar vary a little. Roy Estrada is "swami #1", singing the notes of staff one. Lowell George sings staff two as "swami #2". Both get co-credited for their contribution. To the right: Zappa and Lowell George.

There's a bass pedal and a bass E-D-E figure during most of this song, while the "rhythm guitar" from staff 4 scratches notes from E Dorian. Apparently both staves 3 and 4 are played by Zappa. Lowell George gets credited for playing guiro, a Latin percussion instrument, that creates rattle-like sounds. Because of the chromatic notes of the sung part, however, the atmosphere gets between diatonic and atonal. Towards the end regular guitar chords enter the picture. These chords set the character of piece firmly towards diatonic playing in E Dorian. In bars 3-8 it's two times I-IV-III. When these chords are coming in, the characteristic drum beats of bars 1-3 are left to make place for standard 4/4 drumming.

Underground freak-out music

"Underground freak-out music" is another example, where Zappa is responsible for setting up the outlines of a song, while Lowell George and Don Preston are the soloists in it. He introduces this piece as "This is underground psychedelic acid rock freak-out music". Both the guitar and keyboard/electronics parts are using fuzz tones. At some points I'm not even sure who's doing what. The bass part is a rapidly pulsing Eb pedal note, something the later hard rock fans became to crave for.

Handwritten musical score for "The End" by The Doors. The score is written on four staves: Guitar, Fuzz, Bass, and a fourth staff (likely for drums or another instrument, but empty in this snippet).

Guitar: The first staff shows a melody in G major (one sharp) with a 12/8 time signature. It starts with a half note G, followed by a quarter note A, and then a half note B. The melody continues with a quarter note C, a half note D, and a half note E. The staff is marked with "mp" (mezzo-piano) and "fz:3" (fuzz, 3).

Fuzz: The second staff shows a melody in G major with a 12/8 time signature. It starts with a half note G, followed by a quarter note A, and then a half note B. The melody continues with a quarter note C, a half note D, and a half note E. The staff is marked with "mf" (mezzo-forte) and "fz:3" (fuzz, 3).

Bass: The third staff shows a melody in G major with a 12/8 time signature. It starts with a half note G, followed by a quarter note A, and then a half note B. The melody continues with a quarter note C, a half note D, and a half note E. The staff is marked with "mf" (mezzo-forte) and "Keeps repeating" (written below the staff).

Fuzz guitar: The fourth staff shows a melody in G major with a 12/8 time signature. It starts with a half note G, followed by a quarter note A, and then a half note B. The melody continues with a quarter note C, a half note D, and a half note E. The staff is marked with "mf" (mezzo-forte) and "fz:3" (fuzz, 3).

Drums: The fifth staff shows a melody in G major with a 12/8 time signature. It starts with a half note G, followed by a quarter note A, and then a half note B. The melody continues with a quarter note C, a half note D, and a half note E. The staff is marked with "p" (piano) and "Continues as bar 1" (written below the staff).

Underground freak-out music, 0:05-0:26. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

The song starts off as pentatonic. The example above, with the first eight bars, is entirely pentatonic except for a D natural passing note. It takes a while before the other two diatonic notes introduce themselves. A C appears in the guitar part at 0:47 minutes and as an Ab-C chord by the saxes at 1:14. From 1:28 onwards the song becomes regular Eb Dorian with the total scale being involved, including the F.

The collected history and improvisations of The Mothers of Invention

The chances that the original "The collected history and improvisations of The Mothers of Invention" set will ever be released have become about nil. The actual releases of material with the original Mothers from 1970 onwards would be differently. First two 1970 albums from the set were released individually. During the nineties Zappa released two live CDs, entirely made up of material with the original Mothers of invention: the already mentioned "YCDTOSA Vol. V", disc 1, and "Ahead of their time". With the ZFT releases, the total amount is still augmenting:

- FZ albums that were part of "The collected history...":

1) Burnt weeny sandwich

- 2) Weasels ripped my flesh
- *Other FZ albums:*
- 3) Ahead of their time
- 4) YCDTOSA I: 3 tracks
- 5) YCDTOSA IV: 3 tracks
- 6) YCDTOSA V: disc I
- 7) The lost episodes: tracks 1-22
- 8) The mystery disc
- *Single collections:*
- 9) Rare meat/Cucamonga years/Cucamonga
- *ZFT releases:*
- 10) Joe's damage
- 11) Joe's Xmasage
- 12) MOFO
- 13) Lumpy Money
- 14) Greasy love songs
- 15) Road tapes, venue #1
- 16) Finer moments
- 17) Meat light
- *Bootlegs from the Beat the boots series:*
- 18) 'Tis the season to be jelly
- 19) Our man in Nirvana
- 20) Electric aunt Jemima
- 21) At the Ark

It's impossible to say what would be on the remainder of ten records. But what you can say is that the amount in minutes on official releases by now (i.e. since 2012, after two more double CDs by the ZFT) has become bigger than what would be on the 12-record set. And when you include the four bootlegs it by far exceeds the quantity of the "Collected history...". The sound quality of the bootlegs varies between poor and listenable, but for sixties bootlegs they are surprisingly well. "Electric aunt Jemima" is close to a normal sound quality. "The Ark" is a concert that Zappa himself recorded as well for a possible album release. These bootlegs give an opportunity to listen to an arbitrary Mothers concert from the sixties as they used to be. They were full off improvisations and extensive soloing. I guess you could say that the "Collected history..." mostly has become available, though in a different form. In December 2010 Gail Zappa gave the final verdict upon the status of the 12-record set (<http://www.zappa.com/gzsez/questions/questions/>): "Thoroughly dissected and resectioned and much of it resequenced and recollected into other existing releases. Hard to know today exactly what the original material consisted of."

Comedy shows and 200 Motels (1970-1971)

In 1970 Zappa met Howard Kaylan and Mark Volman, former singers of The Turtles. He asked them to become the front men of his new band. At first this new line-up of the Mothers of Invention started where the previous band had stopped, with newly written material appearing on *Chunga's Revenge*. Next they started working on specific subjects, building comedy acts around them. The groupie opera was released on Fillmore East, while *Billy the Mountain* appeared on *Just Another Band from L.A.* A third sequence, the *Sofa Suite*, only became completed with the 1992 release *Playground Psychotics*. With *Uncle Meat* still unfinished, Zappa did manage to film *200 Motels*, a movie about a band on the road. The soundtrack offers a bewildering variety of styles, featuring modern orchestral works as well as rock band pieces. The orchestral works were also planned to be performed in the shape of *The Suites*, but the direction of the Albert Hall cancelled the concert when they noticed that they considered some of Zappa's lyrics obscene. Eventually *The Suites* did appear on CD in 2015. The 1971 tour ended with disasters. In Montreux the concert hall took fire and in London Zappa got thrown off stage.

CHUNGA'S REVENGE: MAINSTREAM POP

Incidentally Zappa met the former singing duo of The Turtles, Mark Volman and Howard Kaylan. They had visited the Zappa concert in the L.A. Pauley Pavilion with Zubin Metha conducting the L.A. Philharmonic. They were in legal conflicts with their manager and other band members and in a difficult working position. The contracts ruled out that they could perform as The Turtles; they even weren't allowed to use their own names as name for a duo. Zappa offered them an opportunity to work with him and they chose to call themselves the Phlorescent Leech and Eddie, mostly shortened up as Flo and Eddie. They made their first appearance on "*Chunga's Revenge*" (1970).

In 1970 Zappa was busy forming the second line up of the Mothers of Invention and restarted touring. To give this band some new material of its own, "*Chunga's Revenge*" was released with a mixture of studio and live music. The album contains some more accessible material with for instance a traditional blues piece "*Road Ladies*", the relaxed "*Sharleena*" and a riff-based song called "*Tell me you love*".

1. Transylvania boogie

Originally "*Transylvania boogie*" was a composed instrumental instead of the largely improvised version of this song on "*Chunga's Revenge*". Here Zappa is using various scales, among others gypsy type ones (as already noticed at www.zappateers.com by member "Mosschops"). The gypsy scale exists in a few variants, that have in common that they include one or two augmented seconds. It still has seven notes in it, as a diatonic scale, thus this augmented second gets compensated by extra minor seconds. Another feature of the "*Ahead of their time*" version is that it's using two meters simultaneously all through. The rhythm section plays in 3/4, while the lead melody is either in 4/4 or in 8/4. On "*Ahead of their time*" you hear the band playing three themes, harmonized in various ways:

- Theme I: pick-up bar and bars 1-2 of the first transcription. This theme is played in two variants, each lasting 8/4. When it returns after theme III has ended, it gets played at double speed. The bass is using an A as pedal note for most of this song, but here also turns to E. Over this A by the bass you see the following scales being used:

- a) A-Bb-C#-D-E-F-G (the F is present in the preceding bars).
- b) C#-D-E-F-G-A-B.

Because of the ongoing D chord and a secondary E in the bass line, the A of the bass at this point loses much of its function as a tonic for the whole. The first scale is a gypsy type one with an augmented second (Bb-C#), the second is a self-created one. It's thus likely that this reference to the gypsy scale is also responsible for the title of the song and the gypsy scene on the inside album cover by Cal Schenkel

(outtake to the right). Transylvania is a region in Eastern Europe and most European gypsies live in Eastern Europe. The vacuum cleaner from the album cover returns in "200 Motels" and the 1970 VPRO documentary, where it's shown how it can be used for "stimulating pies" (televised on Dutch TV).

- Theme II: bars 3-8. A shorter theme in 4/4, also played in two variants. Here Zappa is applying normal A Mixolydian with the bass setting the A as tonic, as usual:

c) A-B-C#-D-E-F#-G.

- Theme III; bars 8-16. Another theme lasting 8/4. At first it's played following a second gypsy type of scale:

d) C#-D-E-F-G-Ab-B.

Here the augmented second happens with Ab-B. The bass continues with A natural, thus it's getting a bit chromatic here. A lot more so when this theme gets harmonized. Then it's thus chromatic that you can't relate this version of the theme to a certain scale anymore.

Transylvania Boogie (Ahead of their time), themes. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

Handwritten musical score for "The Rose Tree". The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The score concludes with "Etc." and a final measure.



Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff is the melody, starting with a treble clef and a key signature of one flat (B-flat). It includes various musical notations such as eighth notes, quarter notes, and triplets. The second staff is the bass line, starting with a bass clef and a key signature of one flat. It includes a double bar line with a repeat sign, a dynamic marking of *mp* (mezzo-piano), and a double bar line with a repeat sign. The third staff is a basso continuo line, starting with a bass clef and a key signature of one flat. It includes a double bar line with a repeat sign and a dynamic marking of *f* (forte). The score is divided into measures by vertical bar lines. The first measure of the melody is marked with a box containing the number 10. The score ends with the word "Etc." on the right side of each staff.



On "Chunga's revenge" this song has become the album opener. It's mostly an improvised variation upon the "Ahead of their time" track. The transcription contains the opening bars. The general construction of this song on "Chunga's revenge" goes as:

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exotic type of scale. In bar 13 Zappa turns over to A Mixolydian with bass and keyboard forming the I chord. It can also be interpreted as E Dorian because the weight of the bass line here lies on E. During most of the song it's A pedal. The D and G become natural again in bars 15 and 17. The F# from the A Mixolydian scale only first turns up at 0:41, not included in the transcription from above. Other than on "Ahead of their time" the band is playing in 4/4 for the larger part of the song.

- 1:57 Second block with theme II returning mostly identically.
- 2:05 Third block with theme III with extensions.
- 2:38 Fourth block with Zappa continuing to solo in A Mixolydian.
- 5:01 End.

2. Road ladies

"Road ladies" is a blues-based song with a solo in D Dorian. In the album liner notes Zappa calls all lyrics from "Chunga's revenge" a preview of the story from "200 Motels". Only "Road ladies" is directly related to the eventual "200 Motels" movie. Since not all scenes could be filmed, it's possible that other titles from "Chunga's revenge" are related to the movie script as well. It's certain that this applies to songs from the next "Fillmore East" album, but these didn't make it to the movie neither.

3. Twenty small cigars

"Twenty small cigars" stems from the preceding Hot rats sessions, dealt with in the corresponding section. It couldn't be included anymore in the "Hot rats" album, but the quality of this composition required an appearance elsewhere. Zappa decided not to record it anew with his new band, but to include the track as it was captured at first.

4. The Nancy and Mary music

This is a live recording from 1970. Touring with his newly formed band commenced in June, 1970, but most recordings with this band stem from 1971. The next section from this study deals with the few live recordings from 1970 that existed before 2016. There's a large number of live recording available by now, with the ZFT filling in many gaps (see the YCDTOSA section for an overview of live compilations). The 1970 gap was filled in in 2016 with "Road tapes, venue #3", with the two concerts at the Tyrone Guthrie theater in Minneapolis (July, 1970). The "Nancy and Mary music" is a larger collage of solos from two pieces, as played during these gigs. It contains two guitar solos by Zappa himself, in Eb en D Dorian. The correspondences are:

The Nancy and Mary music:

- 0:00-1:40 = 8:11-9:51 from Road tapes #3, disc I, track 12.
- 1:40-2:41 = 7:20-8:20 from disc II, track 12.
- 2:42-5:44 = 10:07-13:08 from disc I, track 12.
- 5:45-9:27 = 15:17-18:59 from idem.

This example contains most of the joint sax and guitar improvisation, that starts at 4:00. At bar 11 the sax stops and the guitar continues with a solo. The bass is playing around an Eb pedal during bars 1-10. Next the bass continues with a one-bar-vamp during the beginning of the solo. The example from above corresponds with 11:33-11:57 minutes from Road tapes #3, track I.12. The emphasis in these bars lies upon playing around Eb at first, followed by ticking the Ab as 16th notes. From bar 15 the solo continues in a standard manner.

Handwritten musical score for "Guitar" in B-flat major, 4/4 time. The score is written on six staves. The first staff is labeled "Guitar" and the second "Sax". The third staff has a dynamic marking "imp". The fourth staff has a dynamic marking "p". The fifth staff has a dynamic marking "mp". The sixth staff has a dynamic marking "mf". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a 6-part ensemble. The score is written on six staves, each with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff is marked with a box containing the number '3' and the instruction '8va-->'. The sixth staff is marked with '8va.' and '(faint)'. The score is divided into four measures by vertical bar lines.

Handwritten musical score for measures 110-112. The score is written on six staves, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 110: The first staff begins with a treble clef and a key signature of three flats. It contains a series of eighth notes, followed by a rest, and then a series of eighth notes. A dynamic marking of p mf is present. The second staff contains a single note, followed by a rest, and then a series of eighth notes. A dynamic marking of p is present. The third staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. A dynamic marking of p is present. The fourth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fifth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The sixth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes.

Measure 111: The first staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The second staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The third staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fourth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fifth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The sixth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes.

Measure 112: The first staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The second staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The third staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fourth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fifth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The sixth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes.

Handwritten musical score for measures 113-115. The score is written on six staves, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 113: The first staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The second staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The third staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fourth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fifth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The sixth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes.

Measure 114: The first staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The second staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The third staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fourth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fifth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The sixth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes.

Measure 115: The first staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The second staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The third staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fourth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The fifth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes. The sixth staff contains a series of eighth notes, followed by a rest, and then a series of eighth notes.

The Nancy and Mary music, 4:09 till 4:33. Transcription: KS (update Winter 2018; deposited at the I-depot, The Hague).

Overview of the two pieces these sections are taken from:

Road tapes #3, disc I, track 12: King Kong/Igor's boogie:

- 0:00 Theme two from the live performances of "King Kong" (see the Uncle Meat section of this study at "Uncle Rhebus").
- 0:24 Igor's boogie, phase one (see the Burnt weeny sandwich section).
- 1:38 Little guitar theme in Eb Dorian, as introduction for the solos.

The image shows a handwritten musical transcription of a guitar theme. It consists of two systems of four staves each. The first system shows the first four bars of the theme. The second system shows the second repetition of the theme, transposed up a fourth from Eb to Ab. The transcription includes various musical notations such as notes, rests, accidentals, and fingerings. A handwritten note "Guitar" is at the top left of the first system. A handwritten note "Igor's boogie" is at the top left of the second system. A handwritten note "Keeps repeating" is at the bottom right of the second system.

Road tapes #3, I.12, 2:00 till 2:19. Transcription: KS (update Winter 2018; deposited at the I-depot, The Hague).

This guitar theme is a sequence of four bars in 4/4 in Eb Dorian. It gets repeated twice, the second time transposed up a fourth from Eb to Ab as starting point. This is where the transcription from above begins. Bars 1-4 are the second repetition of the sequence. Bars 5-7 contain the opening of the segueing guitar solo.

As it comes to compositions, the new Mothers started where the earlier Mothers had stopped. The sound of the band on "Road tapes #3", however, goes pretty differently. It's denser with George Duke on keyboards and especially Aynsley Dunbar on drums (photo to the right). Zappa described him as sounding like two drummers. Even so things would change again soon when the groupie opera got constructed during the 1970 fall tour. So, as more often in Zappa's career, "Chunga's revenge" and "Road tapes #3" are in their character and sound specific of only one year of recording and touring.

- 2:12 1st Guitar solo.
- 5:08 1st Sax solo.
- 7:40 Little interlude.
- 8:12 2nd Sax solo.
- 8:48 Drum solo.
- 10:24 Extravaganza by the band and audience participation.
- 11:24 Joint improvisation by the sax and guitar.
- 11:50 2nd Guitar solo in Eb Dorian.
- 13:09 Guitar chord progression, followed by a keyboard solo.
- 17:21 More extravaganza by the band and audience participation.
- 20:25 End.

Road tapes #3, disc II, track 12: The clap (Chunga's revenge):

- 0:00 Theme from Chunga's revenge (see below at track 7).
- 1:30 Keyboard solo.
- 3:28 Sax solo.
- 7:20 Guitar solo.
- 11:12 Reprise of the theme.
- 12:17 Applause with the "Mondellos" thanking the audience.
- 13:01 End.

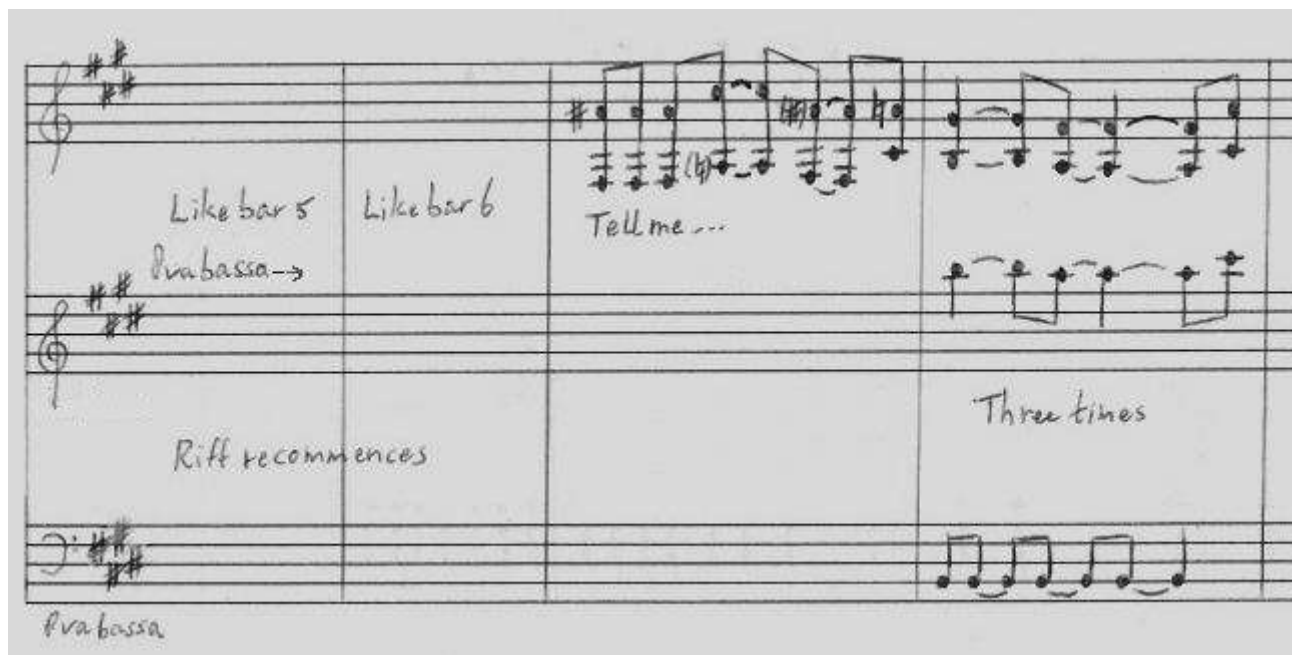
It's all "Chunga's revenge" during the latter track and not "The clap" as on the album, but possibly this was the original working title.

5. Tell me you love me

"Tell me you love me" begins with a catching guitar riff in F sharp Dorian that by itself, I think, has some "hit potential", but maybe Zappa is using too many themes and variations in "Tell me you love me" to turn this song into a hit.

The image shows a handwritten musical score for the beginning of the song "Tell me you love me". It consists of two staves, a treble clef staff and a bass clef staff, both in 4/4 time with a key signature of two sharps (F# and C#). The notation is as follows:

- Staff 1 (Treble Clef):**
 - Measures 1-2: Rest.
 - Measure 3: A melodic line starting on D5, moving up to E5, F#5, G#5, A5, then down to G#4, F#4, E4, D4.
 - Measure 4: A melodic line starting on D4, moving up to E4, F#4, G#4, A4, then down to G#3, F#3, E3, D3.
 - Measure 5: A melodic line starting on D3, moving up to E3, F#3, G#3, A3, then down to G#2, F#2, E2, D2.
 - Measure 6: A melodic line starting on D2, moving up to E2, F#2, G#2, A2, then down to G#1, F#1, E1, D1.
 - Measure 7: A melodic line starting on D1, moving up to E1, F#1, G#1, A1, then down to G#0, F#0, E0, D0.
 - Measure 8: A melodic line starting on D0, moving up to E0, F#0, G#0, A0, then down to G#-1, F#-1, E-1, D-1.
 - Measure 9: A melodic line starting on D-1, moving up to E-1, F#-1, G#-1, A-1, then down to G#-2, F#-2, E-2, D-2.
 - Measure 10: A melodic line starting on D-2, moving up to E-2, F#-2, G#-2, A-2, then down to G#-3, F#-3, E-3, D-3.
 - Measure 11: A melodic line starting on D-3, moving up to E-3, F#-3, G#-3, A-3, then down to G#-4, F#-4, E-4, D-4.
 - Measure 12: A melodic line starting on D-4, moving up to E-4, F#-4, G#-4, A-4, then down to G#-5, F#-5, E-5, D-5.
 - Measure 13: A melodic line starting on D-5, moving up to E-5, F#-5, G#-5, A-5, then down to G#-6, F#-6, E-6, D-6.
 - Measure 14: A melodic line starting on D-6, moving up to E-6, F#-6, G#-6, A-6, then down to G#-7, F#-7, E-7, D-7.
 - Measure 15: A melodic line starting on D-7, moving up to E-7, F#-7, G#-7, A-7, then down to G#-8, F#-8, E-8, D-8.
 - Measure 16: A melodic line starting on D-8, moving up to E-8, F#-8, G#-8, A-8, then down to G#-9, F#-9, E-9, D-9.
 - Measure 17: A melodic line starting on D-9, moving up to E-9, F#-9, G#-9, A-9, then down to G#-10, F#-10, E-10, D-10.
 - Measure 18: A melodic line starting on D-10, moving up to E-10, F#-10, G#-10, A-10, then down to G#-11, F#-11, E-11, D-11.
 - Measure 19: A melodic line starting on D-11, moving up to E-11, F#-11, G#-11, A-11, then down to G#-12, F#-12, E-12, D-12.
 - Measure 20: A melodic line starting on D-12, moving up to E-12, F#-12, G#-12, A-12, then down to G#-13, F#-13, E-13, D-13.
 - Measure 21: A melodic line starting on D-13, moving up to E-13, F#-13, G#-13, A-13, then down to G#-14, F#-14, E-14, D-14.
 - Measure 22: A melodic line starting on D-14, moving up to E-14, F#-14, G#-14, A-14, then down to G#-15, F#-15, E-15, D-15.
 - Measure 23: A melodic line starting on D-15, moving up to E-15, F#-15, G#-15, A-15, then down to G#-16, F#-16, E-16, D-16.
 - Measure 24: A melodic line starting on D-16, moving up to E-16, F#-16, G#-16, A-16, then down to G#-17, F#-17, E-17, D-17.
 - Measure 25: A melodic line starting on D-17, moving up to E-17, F#-17, G#-17, A-17, then down to G#-18, F#-18, E-18, D-18.
 - Measure 26: A melodic line starting on D-18, moving up to E-18, F#-18, G#-18, A-18, then down to G#-19, F#-19, E-19, D-19.
 - Measure 27: A melodic line starting on D-19, moving up to E-19, F#-19, G#-19, A-19, then down to G#-20, F#-20, E-20, D-20.
 - Measure 28: A melodic line starting on D-20, moving up to E-20, F#-20, G#-20, A-20, then down to G#-21, F#-21, E-21, D-21.
 - Measure 29: A melodic line starting on D-21, moving up to E-21, F#-21, G#-21, A-21, then down to G#-22, F#-22, E-22, D-22.
 - Measure 30: A melodic line starting on D-22, moving up to E-22, F#-22, G#-22, A-22, then down to G#-23, F#-23, E-23, D-23.
 - Measure 31: A melodic line starting on D-23, moving up to E-23, F#-23, G#-23, A-23, then down to G#-24, F#-24, E-24, D-24.
 - Measure 32: A melodic line starting on D-24, moving up to E-24, F#-24, G#-24, A-24, then down to G#-25, F#-25, E-25, D-25.
 - Measure 33: A melodic line starting on D-25, moving up to E-25, F#-25, G#-25, A-25, then down to G#-26, F#-26, E-26, D-26.
 - Measure 34: A melodic line starting on D-26, moving up to E-26, F#-26, G#-26, A-26, then down to G#-27, F#-27, E-27, D-27.
 - Measure 35: A melodic line starting on D-27, moving up to E-27, F#-27, G#-27, A-27, then down to G#-28, F#-28, E-28, D-28.
 - Measure 36: A melodic line starting on D-28, moving up to E-28, F#-28, G#-28, A-28, then down to G#-29, F#-29, E-29, D-29.
 - Measure 37: A melodic line starting on D-29, moving up to E-29, F#-29, G#-29, A-29, then down to G#-30, F#-30, E-30, D-30.
 - Measure 38: A melodic line starting on D-30, moving up to E-30, F#-30, G#-30, A-30, then down to G#-31, F#-31, E-31, D-31.
 - Measure 39: A melodic line starting on D-31, moving up to E-31, F#-31, G#-31, A-31, then down to G#-32, F#-32, E-32, D-32.
 - Measure 40: A melodic line starting on D-32, moving up to E-32, F#-32, G#-32, A-32, then down to G#-33, F#-33, E-33, D-33.
 - Measure 41: A melodic line starting on D-33, moving up to E-33, F#-33, G#-33, A-33, then down to G#-34, F#-34, E-34, D-34.
 - Measure 42: A melodic line starting on D-34, moving up to E-34, F#-34, G#-34, A-34, then down to G#-35, F#-35, E-35, D-35.
 - Measure 43: A melodic line starting on D-35, moving up to E-35, F#-35, G#-35, A-35, then down to G#-36, F#-36, E-36, D-36.
 - Measure 44: A melodic line starting on D-36, moving up to E-36, F#-36, G#-36, A-36, then down to G#-37, F#-37, E-37, D-37.
 - Measure 45: A melodic line starting on D-37, moving up to E-37, F#-37, G#-37, A-37, then down to G#-38, F#-38, E-38, D-38.
 - Measure 46: A melodic line starting on D-38, moving up to E-38, F#-38, G#-38, A-38, then down to G#-39, F#-39, E-39, D-39.
 - Measure 47: A melodic line starting on D-39, moving up to E-39, F#-39, G#-39, A-39, then down to G#-40, F#-40, E-40, D-40.
 - Measure 48: A melodic line starting on D-40, moving up to E-40, F#-40, G#-40, A-40, then down to G#-41, F#-41, E-41, D-41.
 - Measure 49: A melodic line starting on D-41, moving up to E-41, F#-41, G#-41, A-41, then down to G#-42, F#-42, E-42, D-42.
 - Measure 50: A melodic line starting on D-42, moving up to E-42, F#-42, G#-42, A-42, then down to G#-43, F#-43, E-43, D-43.
 - Measure 51: A melodic line starting on D-43, moving up to E-43, F#-43, G#-43, A-43, then down to G#-44, F#-44, E-44, D-44.
 - Measure 52: A melodic line starting on D-44, moving up to E-44, F#-44, G#-44, A-44, then down to G#-45, F#-45, E-45, D-45.
 - Measure 53: A melodic line starting on D-45, moving up to E-45, F#-45, G#-45, A-45, then down to G#-46, F#-46, E-46, D-46.
 - Measure 54: A melodic line starting on D-46, moving up to E-46, F#-46, G#-46, A-46, then down to G#-47, F#-47, E-47, D-47.
 - Measure 55: A melodic line starting on D-47, moving up to E-47, F#-47, G#-47, A-47, then down to G#-48, F#-48, E-48, D-48.
 - Measure 56: A melodic line starting on D-48, moving up to E-48, F#-48, G#-48, A-48, then down to G#-49, F#-49, E-49, D-49.
 - Measure 57: A melodic line starting on D-49, moving up to E-49, F#-49, G#-49, A-49, then down to G#-50, F#-50, E-50, D-50.
 - Measure 58: A melodic line starting on D-50, moving up to E-50, F#-50, G#-50, A-50, then down to G#-51, F#-51, E-51, D-51.
 - Measure 59: A melodic line starting on D-51, moving up to E-51, F#-51, G#-51, A-51, then down to G#-52, F#-52, E-52, D-52.
 - Measure 60: A melodic line starting on D-52, moving up to E-52, F#-52, G#-52, A-52, then down to G#-53, F#-53, E-53, D-53.
 - Measure 61: A melodic line starting on D-53, moving up to E-53, F#-53, G#-53, A-53, then down to G#-54, F#-54, E-54, D-54.
 - Measure 62: A melodic line starting on D-54, moving up to E-54, F#-54, G#-54, A-54, then down to G#-55, F#-55, E-55, D-55.
 - Measure 63: A melodic line starting on D-55, moving up to E-55, F#-55, G#-55, A-55, then down to G#-56, F#-56, E-56, D-56.
 - Measure 64: A melodic line starting on D-56, moving up to E-56, F#-56, G#-56, A-56, then down to G#-57, F#-57, E-57, D-57.
 - Measure 65: A melodic line starting on D-57, moving up to E-57, F#-57, G#-57, A-57, then down to G#-58, F#-58, E-58, D-58.
 - Measure 66: A melodic line starting on D-58, moving up to E-58, F#-58, G#-58, A-58, then down to G#-59, F#-59, E-59, D-59.
 - Measure 67: A melodic line starting on D-59, moving up to E-59, F#-59, G#-59, A-59, then down to G#-60, F#-60, E-60, D-60.
 - Measure 68: A melodic line starting on D-60, moving up to E-60, F#-60, G#-60, A-60, then down to G#-61, F#-61, E-61, D-61.
 - Measure 69: A melodic line starting on D-61, moving up to E-61, F#-61, G#-61, A-61, then down to G#-62, F#-62, E-62, D-62.
 - Measure 70: A melodic line starting on D-62, moving up to E-62, F#-62, G#-62, A-62, then down to G#-63, F#-63, E-63, D-63.
 - Measure 71: A melodic line starting on D-63, moving up to E-63, F#-63, G#-63, A-63, then down to G#-64, F#-64, E-64, D-64.
 - Measure 72: A melodic line starting on D-64, moving up to E-64, F#-64, G#-64, A-64, then down to G#-65, F#-65, E-65, D-65.
 - Measure 73: A melodic line starting on D-65, moving up to E-65, F#-65, G#-65, A-65, then down to G#-66, F#-66, E-66, D-66.
 - Measure 74: A melodic line starting on D-66, moving up to E-66, F#-66, G#-66, A-66, then down to G#-67, F#-67, E-67, D-67.
 - Measure 75: A melodic line starting on D-67, moving up to E-67, F#-67, G#-67, A-67, then down to G#-68, F#-68, E-68, D-68.
 - Measure 76: A melodic line starting on D-68, moving up to E-68, F#-68, G#-68, A-68, then down to G#-69, F#-69, E-69, D-69.
 - Measure 77: A melodic line starting on D-69, moving up to E-69, F#-69, G#-69, A-69, then down to G#-70, F#-70, E-70, D-70.
 - Measure 78: A melodic line starting on D-70, moving up to E-70, F#-70, G#-70, A-70, then down to G#-71, F#-71, E-71, D-71.
 - Measure 79: A melodic line starting on D-71, moving up to E-71, F#-71, G#-71, A-71, then down to G#-72, F#-72, E-72, D-72.
 - Measure 80: A melodic line starting on D-72, moving up to E-72, F#-72, G#-72, A-72, then down to G#-73, F#-73, E-73, D-73.
 - Measure 81: A melodic line starting on D-73, moving up to E-73, F#-73, G#-73, A-73, then down to G#-74, F#-74, E-74, D-74.
 - Measure 82: A melodic line starting on D-74, moving up to E-74, F#-74, G#-74, A-74, then down to G#-75, F#-75, E-75, D-75.
 - Measure 83: A melodic line starting on D-75, moving up to E-75, F#-75, G#-75, A-75, then down to G#-76, F#-76, E-76, D-76.
 - Measure 84: A melodic line starting on D-76, moving up to E-76, F#-76, G#-76, A-76, then down to G#-77, F#-77, E-77, D-77.
 - Measure 85: A melodic line starting on D-77, moving up to E-77, F#-77, G#-77, A-77, then down to G#-78, F#-78, E-78, D-78.
 - Measure 86: A melodic line starting on D-78, moving up to E-78, F#-78, G#-78, A-78, then down to G#-79, F#-79, E-79, D-79.
 - Measure 87: A melodic line starting on D-79, moving up to E-79, F#-79, G#-79, A-79, then down to G#-80, F#-80, E-80, D-80.
 - Measure 88: A melodic line starting on D-80, moving up to E-80, F#-80, G#-80, A-80, then down to G#-81, F#-81, E-81, D-81.
 - Measure 89: A melodic line starting on D-81, moving up to E-81, F#-81, G#-81, A-81, then down to G#-82, F#-82, E-82, D-82.
 - Measure 90: A melodic line starting on D-82, moving up to E-82, F#-82, G#-82, A-82, then down to G#-83, F#-83, E-83, D-83.
 - Measure 91: A melodic line starting on D-83, moving up to E-83, F#-83, G#-83, A-83, then down to G#-84, F#-84, E-84, D-84.
 - Measure 92: A melodic line starting on D-84, moving up to E-84, F#-84, G#-84, A-84, then down to G#-85, F#-85, E-85, D-85.
 - Measure 93: A melodic line starting on D-85, moving up to E-85, F#-85, G#-85, A-85, then down to G#-86, F#-86, E-86, D-86.
 - Measure 94: A melodic line starting on D-86, moving up to E-86, F#-86, G#-86, A-86, then down to G#-87, F#-87, E-87, D-87.
 - Measure 95: A melodic line starting on D-87, moving up to E-87, F#-87, G#-87, A-87, then down to G#-88, F#-88, E-88, D-88.
 - Measure 96: A melodic line starting on D-88, moving up to E-88, F#-88, G#-88, A-88, then down to G#-89, F#-89, E-89, D-89.
 - Measure 97: A melodic line starting on D-89, moving up to E-89, F#-89, G#-89, A-89, then down to G#-90, F#-90, E-90, D-90.
 - Measure 98: A melodic line starting on D-90, moving up to E-90, F#-90, G#-90, A-90, then down to G#-91, F#-91, E-91, D-91.
 - Measure 99: A melodic line starting on D-91, moving up to E-91, F#-91, G#-91, A-91, then down to G#-92, F#-92, E-92, D-92.
 - Measure 100: A melodic line starting on D-92, moving up to E-92, F#-92, G#-92, A-92, then down to G#-93, F#-93, E-93, D-93.
 - Measure 101: A melodic line starting on D-93, moving up to E-93, F#-93, G#-93, A-93, then down to G#-94, F#-94, E-94, D-94.
 - Measure 102: A melodic line starting on D-94, moving up to E-94, F#-94, G#-94, A-94, then down to G#-95, F#-95, E-95, D-95.
 - Measure 103: A melodic line starting on D-95, moving up to E-95, F#-95, G#-95, A-95, then down to G#-96, F#-96, E-96, D-96.
 - Measure 104: A melodic line starting on D-96, moving up to E-96, F#-96, G#-96, A-96, then down to G#-97, F#-97, E-97, D-97.
 - Measure 105: A melodic line starting on D-97, moving up to E-97, F#-97, G#-97, A-97, then down to G#-98, F#-98, E-98, D-98.
 - Measure 106: A melodic line starting on D-98, moving up to E-98, F#-98, G#-98, A-98, then down to G#-99, F#-99, E-99, D-99.
 - Measure 107: A melodic line starting on D-99, moving up to E-99, F#-99, G#-99, A-99, then down to G#-100, F#-100, E-100, D-100.
 - Measure 108: A melodic line starting on D-100, moving up to E-100, F#-100, G#-100, A-100, then down to G#-101, F#-101, E-101, D-101.
 - Measure 109: A melodic line starting on D-101, moving up to E-101, F#-101, G#-101, A-101, then down to G#-102, F#-102, E-102, D-102.
 - Measure 110: A melodic line starting on D-102, moving up to E-102, F#-102, G#-102, A-102, then down to G#-103, F#-103, E-103, D-103.
 - Measure 111: A melodic line starting on D-103, moving up to E-103, F#-103, G#-103, A-103, then down to G#-104, F#-104, E-104, D-104.
 - Measure 112: A melodic line starting on D-104, moving up to E-104, F#-104, G#-104, A-104, then down to G#-105, F#-105, E-105, D-105.
 - Measure 113: A melodic line starting on D-105, moving up to E-105, F#-105, G#-105, A-105, then down to G#-106, F#-106, E-106, D-106.
 - Measure 114: A melodic line starting on D-106, moving up to E-106, F#-106, G#-106, A-106, then down to G#-107, F#-107, E-107, D-107.
 - Measure 115: A melodic line starting on D-107, moving up to E-107, F#-107, G#-107, A-107, then down to G#-108, F#-108, E-108, D-108.
 - Measure 116: A melodic line starting on D-108, moving up to E-108, F#-108, G#-108, A-108, then down to G#-109, F#-109, E-109, D-109.
 - Measure 117: A melodic line starting on D-109, moving up to E-109, F#-109, G#-109, A-109, then down to G#-110, F#-110, E-110, D-110.
 - Measure 118: A melodic line starting on D-110, moving up to E-110, F#-110, G#-110, A-110, then down to G#-111, F#-111, E-111, D-111.
 - Measure 119: A melodic line starting on D-111, moving up to E-111, F#-111, G#-111, A-111, then down to G#-112, F#-112, E-112, D-112.
 - Measure 120: A melodic line starting on D-112, moving up to E-112, F#-112, G#-112, A-112, then down to G#-113, F#-113, E-113, D-113.
 - Measure 121: A melodic line starting on D-113, moving up to E-113, F#-113, G#-113, A-113, then down to G#-114, F#-114, E-114, D-114.
 - Measure 122: A melodic line starting on D-114, moving up to E-114, F#-114, G#-114, A-114, then down to G#-115, F#-115, E-115, D-115.
 - Measure 123: A melodic line starting on D-115, moving up to E-115, F#-115, G#-115, A-115, then down to G#-116, F#-116, E-116, D-116.
 - Measure 124: A melodic line starting on D-116, moving up to E-116, F#-116, G#-116, A-116, then down to G#-117, F#-117, E-117, D-117.
 - Measure 125: A melodic line starting on D-117, moving up to E-117, F#-117, G#-117, A-117, then down to G#-118, F#-118, E-118, D-118.
 - Measure 126: A melodic line starting on D-118, moving up to E-118, F#-118, G#-118, A-118, then down to G#-119, F#-119, E-119, D-119.
 - Measure 127: A melodic line starting on D-119, moving up to E-119, F#-119, G#-119, A-119, then down to G#-120, F#-120, E-120, D-120.
 - Measure 128: A melodic line starting on D-120, moving up to E-120, F#-120, G#-120, A-120, then down to G#-121, F#-121, E-121, D-121.
 - Measure 129: A melodic line starting on D-121, moving up to E-121, F#-121, G#-121, A-121, then down to G#-122, F#-122, E-122, D-122.
 - Measure 130: A melodic line starting on D-122, moving up to E-122, F#-122, G#-122, A-122, then down to G#-123, F#-123, E-123, D-123.
 - Measure 131: A melodic line starting on D-123, moving up to E-123, F#-123, G#-123, A-123, then down to G#-124, F#-124, E-124, D-124.
 - Measure 132: A melodic line starting on D-124, moving up to E-124, F#-124, G#-124, A-124, then down to G#-125, F#-125, E-125, D-125.
 - Measure 133: A melodic line starting on D-125, moving up to E-125, F#-125, G#-125, A-125, then down to G#-126, F#-126, E-126, D-126.
 - Measure 134: A melodic line starting on D-126, moving up to E-126, F#-126, G#-126, A-126, then down to G#-127, F#-127, E-127, D-127.
 - Measure 135: A melodic line starting on D-127, moving up to E-127, F#-127, G#-127, A-127, then down to G#-128, F#-128, E-128, D-128.
 - Measure 136: A melodic line starting on D-128, moving up to E-128, F#-128, G#-128, A-128, then down to G#-129, F#-129, E-129, D-129.
 - Measure 137: A melodic line starting on D-129, moving up to E-129, F#-129, G#-129, A-129, then down to G#-130, F#-130, E-130, D-130.
 - Measure 138: A melodic line starting on D-130, moving up to E-130, F#-130, G#-130, A-130, then down to G#-131, F#-131, E-131, D-131.
 - Measure 139: A melodic line starting on D-131, moving up to E-131, F#-131, G#-131, A-131, then down to G#-132, F#-132, E-132, D-132.
 - Measure 140: A melodic line starting on D-132, moving up to E-132, F#-132, G#-132, A-132, then down to G#-133, F#-133, E-133, D-133.
 - Measure 141: A melodic line starting on D-133, moving up to E-133, F#-133, G#-133, A-133, then down to G#-134, F#-134, E-134, D-134.
 - Measure 142: A melodic line starting on D-134, moving up to E-134, F#-134, G#-134, A-134, then down to G#-135, F#-135, E-135, D-135.
 - Measure 143: A melodic line starting on D-135, moving up to E-135, F#-135, G#-135, A-135, then down to G#-136, F#-136, E-136, D-136.
 - Measure 144: A melodic line starting on D-136, moving up to E-136, F#-136, G#-136, A-136, then down to G#-137, F#-137, E-137, D-137.
 - Measure 145: A melodic line starting on D-137, moving up to E-137, F#-137, G#-137, A-137, then down to G#-138, F#-138, E-138, D-138.
 - Measure 146: A melodic line starting on D-138, moving up to E-138, F#-138, G#-138, A-138, then down to G#-139, F#-139, E-139, D-139.
 - Measure 147: A melodic line starting on D-139, moving up to E-139, F#-139, G#-139, A-139, then down to G#-140, F#-140, E-140, D-140.
 - Measure 148: A melodic line starting on D-140, moving up to E-140, F#-140, G#-140, A-140, then down to G#-141, F#-141, E-141, D-141.
 - Measure 149: A melodic line starting on D-141, moving up to E-141, F#-141, G#-141, A-141, then down to G#-142, F#-142, E-142, D-142.
 - Measure 150: A melodic line starting on D-142, moving up to E-142, F#-142, G#-142, A-142, then down to G#-143, F#-143, E-143, D-143.
 - Measure 151: A melodic line starting on D-143, moving up to E-143, F#-143, G#-143, A-143, then down to G#-144, F#-144, E-144, D-144.
 - Measure 152: A melodic line starting on D-144, moving up to E-144, F#-144, G#-144, A-144, then down to G#-145, F#-145, E-145, D-145.
 - Measure 153: A melodic line starting on D-145, moving up to E-145, F#-145, G#-145, A-145, then down to G#-146, F#-146, E-146, D-146.
 - Measure 154: A melodic line starting on D-146, moving up to E-146, F#-146, G#-146, A-146, then down to G#-147, F#-147, E-147, D-147.
 - Measure 155: A melodic line starting on D-147, moving up to E-147, F#-147, G#-147, A-147, then down to G#-148, F#-148, E-148, D-148.
 - Measure 156: A melodic line starting on D-148, moving up to E-148, F#-148, G#-148, A-148, then down to G#-149, F#-149, E-149, D-149.
 - Measure 157: A melodic line starting on D-149, moving up to E-149, F#-149, G#-149, A-149, then down to G#-150, F#-150, E-150, D-150.
 - Measure 158: A melodic line starting on D-150, moving up to E-150, F#-150, G#-150, A-150,



Tell me you love me, opening. Transcription: KS (2nd printed edition, reprint 2003).

Transcribed above is theme A. The structure of the total song goes as:

- 0:00 Theme A.
- 0:21 Side theme 1 ("I love you so hard now").
- 0:24 Side theme 2 ("Don't make me lose my pride").
- 0:30 Side theme 3 ("Grab a hold of you").
- 0:37 Theme A, variation 1.
- 0:53 Side theme 1 ("I want to feel it").
- 0:57 Side theme 2 ("Don't make me steal it").
- 1:03 Theme B.
- 1:16 Theme A.
- 1:37 Side theme 1 ("I love you so hard now").
- 1:40 Side theme 2 ("Burning with fire").
- 1:46 Side theme 3 ("Cause I gotta make love").
- 1:59 Instrumental outro, first played as intermezzo.
- 2:11 Theme A, variation 2.
- 2:23 Instrumental outro as final.
- 2:33 End

6. Would you go all the way?

All five songs with lyrics on "Chunga's revenge" can be called regular pop-songs. "Road ladies" is blues-like, "Tell me you love me" is rock 'n roll for its central lick. The other three on the album - "Would you go all the way?", "Rudy wants to buy yez a drink" and "Sharleena" - (also) belong to mainstream pop. "Sharleena" could be called a ballad as well. As it comes to their lyrics, all tracks on "Chunga's revenge" are for Zappa standards mild. The same goes for "Tears began to fall" on the next "Fillmore East" album, while everything else on that album goes into different directions.

7. Chunga's revenge

The bass riff from "Chunga's revenge" was used for soloing during jam sessions with the new band in the studio. The album has Ian Underwood on distorted electric alto sax and Zappa on guitar. One of the recordings was used for experimenting with four track surround audio, today much used in cinemas. Several other of such mixes were done in the seventies and the Zappa Family Trust (Dweezil in this case) released them as the "Quaudiophiliac" DVD of 2004. The "Chunga's basement" version of "Chunga's revenge" from "Quaudiophiliac" is included in the next section. Zappa referred to this technique with his line from "Camarillo Brillo": "she said her stereo was four way". The relatively short theme from "Chunga's revenge" was used in the eighties for introducing a longer guitar solo as present on "Buffalo" and "Trance-Fusion".

The image shows a handwritten musical score for the "Chunga's revenge" theme. It consists of two systems of staves. The first system has three staves: a bass staff on the left, a guitar staff in the middle, and a bass staff on the right. The second system has two staves: a guitar staff on the left and a bass staff on the right. The score includes various musical notations such as notes, rests, and bar lines. Handwritten annotations in blue ink provide additional information: "Repeats three times like wise" is written above the guitar staff in the first system; "Bass last time as below" is written above the bass staff in the first system; "Bass plays parallel" is written below the bass staff in the second system; and "Bass theme keeps repeating" is written below the guitar staff in the second system. The score is numbered 1, 5, and 9 at the beginning of the first, second, and third measures respectively.

Chunga's revenge, theme. Transcription: KS (update 2005, 3rd printed edition 2007).

With D being the lower opening note of both bar 1 and the riff, plus the central note of the main theme, the key is D Dorian. Bar 1 does the progression I-I-IV. Bar 5 incidentally begins with an F, bar 6 continues with the bass lick as it keeps being repeated. In bars 9-10 Zappa shortly lets some altered notes come passing by. In rock terms the progression here is Asus4-Dm-Asus4-Ab. It's followed by two bars stressing just the G. Next the riff returns and the soloing can start. To the left part of the Zappa photos by John Williams for the backside CD cover.

8. The clap

Zappa as a multi-instrumentalist comes out the best on "Zoot allures" from 1976, playing guitar, bass and keyboard. On "Twenty small cigars" he's playing the melody of this piece on harpsichord, next to the piano part by Ian Underwood. Zappa started his musical career as a drummer, but recordings with him sitting behind a standard drum-kit are rare. Only some of the tracks from the Cucamonga period feature

him as a drummer. Here he's using a large number of percussion instruments, next to the regular drum set. Playing percussion is something he occasionally did. Like the duet with Jimmy Carl Black on "YCDTOSA vol. V" or the "Roxy, the movie" DVD from 2015, where you can see him playing along with Ruth Underwood.

Zappa's interest in drumming and percussion took a new turn when he obtained the synclavier, where he had to type in drum parts himself again. His final work, "Dance me this", contains a number of passages from what he himself called "The rhythmic sadist's guide to drum patterns for the 21th century". It's a fascinating world, difficult to come to terms with. Melodic examples from this CD can be found at the end of this study.

9. Rudy wants to buy yez a drink

"Rudy wants to buy yez a drink" is a three-theme popsong with an instrumental interlude in it as bridge. Specifically this interlude has some vaudeville elements in it. The song was played live during the 1976 tour as included on the ZFT "Philly '76" double CD. Next are sections from both albums.

"Rudy wants to buy yez a drink", Chunga's revenge version (1970):

- 0:00 Instrumental opening progression in C, played twice: C-Am-Dm7-G. The transcription below starts with the repetition of this progression.
- 0:08 Theme I. The bass now changes the D from the previous progression to F, thus becoming C-A-F-G. The theme is sung twice, first as a single melody (bars 3-7), next with Flo and Eddie singing in parallels (bars 8-11). The first example below ends here.
- 0:30 Coda of theme I with the chords G-F-G-F-G, thus like ending in G Mixolydian. The rhythm goes a bit syncopic.
- 0:36 Theme II. The meter now changes to 12/8 in swing time (with no tempo change of a meter, thus a dotted quarter note being equal to a quarter note in the previous bar). This second theme is sung over a I-V alternation in F Lydian (or IV-I in C if you still want to interpret it as belonging to the central scale).
- 0:51 Theme III. This theme can be seen as a variation upon theme I, in C again, sung over the same bass line notes.
- 1:16 Instrumental interlude in C as presented in the second transcription below, played with some rubato. Its basis is a I-II alternation.
- 1:35 Theme I. The bass once plays C-A-D-G as at the beginning of the song and next returns to C-A-F-G.
- 1:56 Theme I once more.
- 2:11 Sung coda over the bass line G-F-E-D ("Now I go away.").
- 2:20 Closing chords with Zappa mingling C and A minor. The progression is C-G-C, followed by G#m7-5 - Am7. Thus its tail is VII-I in A minor with the major 7th (G#).
- 2:44 End.

Handwritten musical score for "Rudy wants to buy yez a drink (1970), opening". The score is divided into three systems, each with four staves. The first system includes lyrics "Hi, how you--" and a 4:3 time signature. The second system includes a triplet "3" and a "b7" marking. The third system includes lyrics "-- stars." and "Brab.-----". The notation is handwritten and includes various musical symbols like notes, rests, and accidentals.

Rudy wants to buy yez a drink (1970), opening. Transcription: KS (update 2013; deposited at the I-depot, The Hague).

Handwritten musical score for "Rudy wants to buy yez a drink" (1970) section. The score is written on four staves. The first system (labeled 1) shows a melody in the first staff, a bass line in the second staff, and a bass line in the third staff. The fourth staff is empty. The second system (labeled 5) shows a melody in the first staff, a bass line in the second staff, and a bass line in the third staff. The fourth staff is empty. The score includes various musical notations such as notes, rests, and bar lines. Handwritten annotations include "As bar 2" and "Bar 1-2 keep repeating".

Rudy wants to buy yez a drink (1970), section. Transcription: KS (update 2013; deposited at the I-depot, The Hague).

"Rudy wants to buy yez a drink", Philly '76 version:

- 0:00 Instrumental opening progression with just the bass line from above with drum beats, C-A-D-G.
- 0:08 Theme I. Other than in 1970 the bass doesn't change the D to F, the progression remains C-A-D-G throughout the song. Zappa first sings theme I alone. The bass is playing its notes in the manner of bar 1 in the transcription below with off-beat drumming.
- 0:23 Coda of theme I as described above (bars 3-4).
- 0:26 Theme IV. The meter now changes to 12/8 in swing time as above, but the sung theme goes quite different (bars 4-8). The transcription below contains the G Mixolydian tail from theme I, followed by a I-V alternation in F Lydian as in theme II as described above for the 1970 version. This is the section that seriously deviates from the 1970 version. In the other parts it's more the details that differ. The remainder of this version goes similar to my description of the 1970 version.

Handwritten musical score for "Rudy wants to buy yez a drink" (1976). The score is written on four staves. The first system (labeled 1) contains the vocal melody with lyrics "The union's-- --right. Uh huh--". The second system (labeled 2) continues the melody. The score includes various musical notations such as notes, rests, and dynamic markings like "brab." and "r27".

Rudy wants to buy yez a drink (1976), section. Transcription: KS (update 2013; deposited at the I-depot, The Hague).

- 0:40 Theme III.
- 1:00 Instrumental interlude.
- 1:16 Theme I.
- 1:40 Theme I once more with Bianca Odin and Ray White now singing along with Zappa.
- 1:53 Sung coda.
- 2:12 Closing chords.
- 2:20 End.

10. Sharleena

The following example is another mainstream piece, the ballad "Sharleena" in G Minor (bars 1-4) and Mixolydian (most other bars of the transcribed part). It first appeared on "Chunga's revenge" and was recorded again for "Them or us", where Zappa's son Dweezil contributed with a guitar solo.

The image displays three systems of handwritten musical notation for a piece titled 'Sharleena'. Each system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a 'Bra bass' line (bass clef). The key signature is one flat (B-flat) and the time signature is 4/4.

System 1:

- Vocal:** The first staff begins with a vocal line. The lyrics 'I'm cry-' are written under the first measure, and '-ing, ...' under the second. The melody is sparse, with notes on the first and second staves.
- Piano:** The second staff shows piano accompaniment. It includes a 'p' (piano) dynamic marking and a 'mf' (mezzo-forte) marking. The notes are clustered in the lower register.
- Bra bass:** The third staff is labeled 'Bra bass mf' at the beginning. It features a continuous, rhythmic pattern of eighth notes.

System 2:

- Vocal:** The first staff continues the vocal line. The lyrics 'Ten long...' are written under the third measure. The melody is more active, with a triplet of eighth notes in the first measure.
- Piano:** The second staff shows piano accompaniment. It includes a 'p' (piano) dynamic marking and a 'mf' (mezzo-forte) marking. The notes are clustered in the lower register.
- Bra bass:** The third staff is labeled 'Bra bass' at the beginning. It features a continuous, rhythmic pattern of eighth notes. The word 'repeats' is written under the third measure.

System 3:

- Vocal:** The first staff continues the vocal line. The melody is more active, with a triplet of eighth notes in the first measure.
- Piano:** The second staff shows piano accompaniment. It includes a 'p' (piano) dynamic marking and a 'mf' (mezzo-forte) marking. The notes are clustered in the lower register.
- Bra bass:** The third staff is labeled 'Bra bass' at the beginning. It features a continuous, rhythmic pattern of eighth notes.

Sharleena, sections. Transcription: KS (3rd printed edition, 2007).

Transcribed here is the "Chunga's revenge" version. The opening theme moves over a downward going bass progression, the chords formed being subsequently Gm, F, Ebmaj7, Am7-5, Dm7 and G. The second transcribed theme below is made up of syncopic bars over a G pedal. "Sharleena" and "Tell me you love me" indicate the various ways Flo and Eddie can sing in parallels in Zappa's songs. You can see thirds, fourths, sixths and larger intervals going over an octave as a tenth in bar 5 of "Tell me you love me". Fifths turn up in the "Call any vegetable" transcription from the Just another band from L.A. section. In "Latex solar beef" (Fillmore East section) they are sometimes alternating each other, sometimes singing unisono. In the atonal part of "Billy the mountain" in this study they follow their own way. So the overall picture you get is that Zappa liked to employ the duet as really two singers.

QUAUDIOPHILIAC - FILLMORE EAST, 1970: ARCHIVE AND BOOTLEG RECORDINGS

After Zappa had disbanded the original Mothers of invention, he kept on performing live. At first on a lower scale with the so called Hot rats band. Next there was a short Mothers of invention tour. In the summer of 1970 he picked up his regular touring schedule again with a new line up of the band, that was performing in this set up for one and a half year. He only started recording live more seriously with an album in mind in June 1971 at the Fillmore East. The 1971 tour ran from May through December. For a long time there used to be a gap in the live recordings from the fall of 1969 through December 1970, the last month of the 1970 fall tour. Not only historically. The sources over this period were mostly indirect, in the sense that they weren't part of the official CD catalogue. This changed in 2016 with the release of "Road tapes, venue #3" (see the previous Chunga's revenge section for an example from this CD). "Quaudiophiliac" is an audio DVD with recordings with a four-channel stereo field, the oldest being "Chunga's basement" from 1970 (to the right the head of the reel, indicating the four fields). The indirect sources are bootleg recordings and documentaries, that indicate that there is more material worth releasing on a regular CD as well. This section is centered around the touring from 1970.

NOVEMBER 1969 - MARCH 1970

At the end of 1969 Zappa spent some three months on writing out the orchestral scores for "200 Motels". He still did a couple of live concerts with the musicians from the "Hot rats" sessions in or around L.A., without a touring schedule. Two of these shows got bootlegged.

Twinkle tits

The setlist contains a still unreleased composition called "Twinkle tits", being an interesting combination of known and unknown themes plus soloing. The title seems to stem from Zappa himself. In 2009 "Twinkle tits" became part of "Beat the boots III", including the version of this song that was previously known via the "Apocrypha" bootleg. This song is thus now legally available, though still only with an inferior bootleg sound quality. On another bootleg album he's said to introduce it with this title, calling it a waltz. If that's so then the term waltz can only refer to the "Holiday in Berlin" part in it. Or he had the first bar subdivided as 4 times 3/8. The general construction of this piece, as included in the "Apocrypha" bootleg, goes as:

- 0:00-0:13: a joyful riff of one bar in 12/8, played four times.
- 0:14-0:19: a second riff of two bars in 4/4 played once to introduce a guitar solo.

The opening riff is in E Mixolydian. The second riff and the soloing continue in E Dorian. The transcription is only a by approximation one because of the sound quality. It has Ian Underwood on keyboard, Zappa on guitar, Don Harris on electric violin and Max Bennett on bass.

- 0:19-1:20: first guitar solo.
- 1:21-1:34: the first riff played four times again.
- 1:34-1:42: a third more irregular riff played four times as well.
- 1:43-2:14: section from "Holiday in Berlin" from "Burnt weeny sandwich".
- 2:14-5:37: violin solo by Don Harris, Zappa plays rhythm guitar.
- 5:38-5:49: violin solo ends, the bass keeps vamping.
- 5:49-7:27: second guitar solo.
- 7:27-10:08: closing theme block, officially only known in a demo form from "Joe's damage" (spring 1972). There it's listed as "Another whole melodic section". See the Grand Wazoo section for a transcription.

Handwritten musical score for "Twinkle tits, opening". The score is written in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 12/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. A handwritten instruction "All repeat except: 4th beat" is present in the first system. The score is divided into three systems, each with four staves. The first system includes a "Vab." marking. The second system includes a "Vab." marking. The third system includes a "Vab." marking. The score is written in a clear, legible hand.

Twinkle tits, opening. Transcription: KS (by approximation, the bootleg sound quality is not good enough for a precise transcription).

Update 2011, deposited at the I-depot, The Hague.

Chunga's basement

Handwritten musical score for "Chunga's basement" section. The score is written on five systems of staves. The first system (measures 1-4) features a piano (mp) and bass (mf) with triplets and a wavy line. A handwritten note says "Bars 1-2 keep repeating". The second system (measures 5-8) includes a guitar part (mf) and continues the piano and bass lines. The third system (measures 9-12) shows piano (p) and bass (mf) with a "Bass restarts repeating bars 1-2" note. The fourth system (measures 13-16) continues the piano and bass lines. The fifth system (measures 17-20) includes a piano (mf) and bass (mf) with a "Sva-->" note. The score is marked with various dynamics (mp, mf, p, pp) and includes handwritten annotations like "Guitar", "Etc.", and "Sva-->".

Chunga's basement, section. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

It's unknown why fine instrumentals as "Twinkle tits" and "Imaginary diseases" (1972) haven't been released by Zappa himself. Not even anything from the tours they were part of. It's imaginable that at

some point he did not think of these songs for inclusion in for instance the "YCDTOSA" series, but that he forgot about whole blocks of touring, that's highly unlikely. He did include studio material from this period on "Chunga's revenge" and "The lost episodes", whereas the ZFT would release "Chunga's basement" as the central piece on "Quaudiophiliac".

The beginning of "Chunga's basement" is something you might call the lounge bar version of the more rock like "Chunga's revenge" (the slow tango type cover by the Gotan Project also has something of a lounge bar version). It skips the three guitar chords at the beginning; they turn up later in the song. The bass riff now gets divided over two bars, that are minor variants upon each other. The lead melody is played calmly and smoothly on keyboards, now in the form of a series of chords. The single E-D movement of the melody at the beginning has been replaced by a VII-I-IV chord progression in D Dorian for the descant in staff 1 (inclusion of the bass would extend the first chord to VII 11th). All notes are now arpeggio chords, played rapidly with the last note on the downbeat. The notation, via pick-up notes, looks a bit awkward for that reason. The sound of the keyboard is thick with some vibrato, so I'm not positive about all notes in the chords. Zappa enters with his solo in the same calm manner: he's playing unusually gentle and rhythmically easy here.

APRIL - MAY 1970

In December Zappa was offered the opportunity to have his newly written score premiered by the L.A. Philharmonic Orchestra, conducted by Zubin Mehta. To give this one time concert more body and publicity, he wanted his rock band to take part of it. He was able to regroup the former Mothers of Invention for a short reunion tour. The series of a dozen venues were meant to prepare for the concert with Mehta, to be held at the Pauley Pavilion. It turned out to be a major success, with this sports stadium filled to the full. To the right Zubin Mehta sitting with Zappa in front of the 200 Motels scores (from Changing Times: Los Angeles in Photographs, 1920-1990; photographer unknown). The following quotation can be found at <http://www.time.com/time/magazine/article/0,9171,878305,00.html>: ""Most rock groups could not do this sort of thing because they cannot read music," said Zubin Mehta confidently. "Frank Zappa, on the other hand, is one of the few rock musicians who knows my language." As conductor of the Los Angeles Philharmonic, Mehta is known not only for his willingness to step in where many Angelenos fear to tread but for his ability to get away with it musically."

Zappa wanted but couldn't record the concert, not even for private use. In order to do that he would have to pay the whole orchestra a union regulated fee, which was too expensive. When he wrote "Stick together" in the early eighties about union corruption, it was more than social criticism. It was personal resentment. So the only available documentation of this event is a bootleg version.

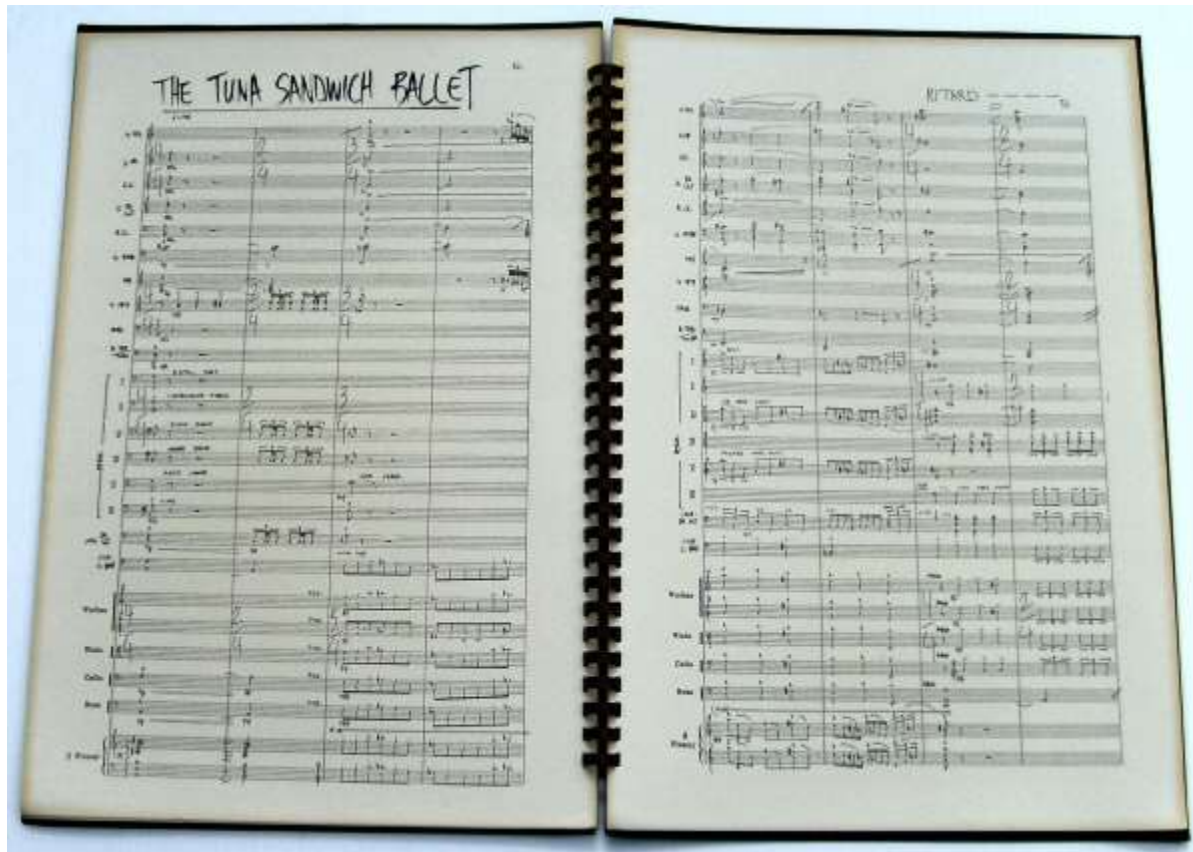
Dance of the just plain folks

The bootleg pressings include "Tuna sandwich", so next is a sample of the "Tuna sandwich" section of score. The first corresponding execution on album can be found on "200 Motels" as the opening of "Dance of the just plain folks". In the original score for "200 Motels" this section is called "Tuna sandwich ballet" (image below). The bars below contain changing meters, triplets and a tempo change. The main melody follows scales that keep changing.

Handwritten musical score for "Dance of the just plain folks, opening bars". The score is arranged in two systems. The first system includes staves for Vibraphone (Vib.), Brass, Strings, and Percussion (Perc.). The Vib. staff has a treble clef and a 4/4 time signature. The Brass staff has a treble clef and a 4/4 time signature. The Strings staff has a grand staff (treble and bass clefs) and a 4/4 time signature. The Perc. staff has a single line with a 4/4 time signature. The second system includes staves for Vibraphone (Vib.), Brass, and Percussion (Perc.). The Vib. staff has a treble clef and a 4/4 time signature. The Brass staff has a grand staff (treble and bass clefs) and a 4/4 time signature. The Perc. staff has a single line with a 4/4 time signature. The score includes various musical notations such as notes, rests, triplets, and dynamic markings like "mf" and "pizz.". The Vib. staff in the first system has a treble clef and a 4/4 time signature. The Brass staff in the first system has a treble clef and a 4/4 time signature. The Strings staff in the first system has a grand staff (treble and bass clefs) and a 4/4 time signature. The Perc. staff in the first system has a single line with a 4/4 time signature. The Vib. staff in the second system has a treble clef and a 4/4 time signature. The Brass staff in the second system has a grand staff (treble and bass clefs) and a 4/4 time signature. The Perc. staff in the second system has a single line with a 4/4 time signature. The score includes various musical notations such as notes, rests, triplets, and dynamic markings like "mf" and "pizz.".

Dance of the just plain folks, opening bars. Source: original score (reduced).

Note: some notes may be missing. I only have the small image of the original as presented in this section.



Along the way Zappa still wanted to finish his "Uncle meat" movie project. He was able to arrange a filming crew for a friend's price. He thought about interviewing the Mothers individually, so that it would be a documentary about the Mothers in the sixties. But when the members of the band got confronted with this unannounced project, they were reluctant to cooperate. So Zappa had to come up with something new, characterized by making something out of nothing, a method for which he praises John Cage on the "Lumpy Money" CD. Things were improvised on the spot and in the final edit nothing was done to conceal this. Don Preston took the major role as the monster Uncle Meat. Some of the acts and phrases used in it are thus bizarre that the result proves to be entertaining, despite of the extreme low budget.

JUNE - DECEMBER 1970

In June 1970 Zappa had assembled a new line up of the Mothers of Invention and picked up his regular tour schedule again. The fall tour lasted through December with venues in both Europe and the U.S., usually with a concert in Canada attached to it. Today there is official coverage, though still a bit scattered. At the start of the tour, two songs were radio-broadcasted in Holland. They are included in the "At the circus" bootleg from the "Beat the boot series". There's some live footage from 1970 included in the "The true story of 200 Motels" video as well as "Do you like me new car" and "Penis dimension". Zappa himself recorded the "Nancy and Mary music" live for "Chunga's revenge". The concert it was taken from, got released by the ZFT in 2016 as "Road tapes, venue #3". Jean-Luc Ponty included a live version of "King Kong" from this time on his album playing Zappa's music, though with a different one time only set up of the band.

Solos from Holiday in Berlin and Call any vegetable

The image displays a handwritten musical score for three systems, each containing three staves (treble, alto, and bass clef). The key signature is two sharps (F# and C#), and the time signature is 6/4.

System 1:

- Staff 1 (Treble):** Features triplet eighth notes in the first measure, followed by a half note. The lyrics "inf La la la --" are written below the staff.
- Staff 2 (Alto):** Contains a whole note chord in the first measure, followed by a half note. The dynamic "mp" is written below.
- Staff 3 (Bass):** Features a whole note chord in the first measure, followed by a half note. The dynamic "ovab. mf" is written below.

System 2:

- Staff 1 (Treble):** Features a half note, followed by a quarter note. The lyrics "-- la, hoi hoi --" are written below.
- Staff 2 (Alto):** Contains a whole note chord in the first measure, followed by a half note. The dynamic "mf" is written below.
- Staff 3 (Bass):** Features a whole note chord in the first measure, followed by a half note. The dynamic "mf" is written below.

System 3:

- Staff 1 (Treble):** Features a half note, followed by a quarter note. The lyrics "Guitar ovab. -->" are written above the staff.
- Staff 2 (Alto):** Contains a whole note chord in the first measure, followed by a half note. The dynamic "mf" is written below.
- Staff 3 (Bass):** Features a whole note chord in the first measure, followed by a half note. The dynamic "mf" is written below.

Handwritten musical score for "Holiday in Berlin solo (1970), section #1". The score is written on three systems of three staves each. The key signature is two sharps (F# and C#). The first system includes a "8va-->" marking and a "p" dynamic. The second system includes "8va-->", "p mf", "f", "mf", and "(Loco)" markings. The third system includes a "mf" marking. The notation includes various rhythmic values, accidentals, and articulation marks.

Holiday in Berlin solo (1970), section #1. Transcription: KS.
Both sections: update 2010, deposited at the I-depot, The Hague.



Call any vegetable, Freaks and motherfu*#@%! bootleg, 3:53 till 4:33 (first 40 seconds of the guitar solo). Transcription: KS (2nd printed edition, 2001). Pitch notation as it sounds.

For long most material from this tour stemmed from three bootlegs from the "Beat the boots" series. Both "Tengo na minchia tanta" and "Freaks and motherfu*#@%!" were recorded at the Fillmore East, November 1970. They largely overlap. The first is of a far better sound quality, though the latter contains "Call any vegetable" uniquely. The following three guitar solo examples are taken from these two bootleg recordings. The "Holiday in Berlin" solo is listed as a separate track, "Inca roads/Easy meat", on "Tengo na minchia tanta". In the movie scores section I explained my preference for naming it a "Holiday in Berlin" solo (same D Lydian solo type). The one from "Call any vegetable" corresponds with the solo

from "Invocation & ritual dance of the young pumpkin" from the Absolutely free section. The B-C#-D-C# movement by the flute has been replaced by the chord progression I-IV-V-IV in E Dorian. The IV and V chords only contain the third, so the high notes from the chords follow the original flute tune. Rhythmically they do the same on beat - before beat alternation of the four notes/chords.

These three solo sections show how Zappa's style of soloing developed when you're comparing them to his later solos. The following remarks are applicable only in general:

- The rhythmical figures in his early solos are less complicated than in his later solos, that are full of irregular rhythmic groupings. The larger part of the bars above is fit for sight reading for a trained musician. This is something that can't be said of the solos that Steve Vai transcribed for the Guitar book. The "Orange county" solo section from the Roxy section is a good example of a readable earlier solo. The "Hot rats" solos, that Andy Aledort transcribed, confirm this picture.
 - The emotions in the melodic lines are less abstract than in his later solos. His style in the examples above is lyrical, almost romantic. Zappa created an image of himself that can't be associated with romanticism or love songs. But when you hear Bianca Odin singing "You didn't try to call me" on "Philly '76" or the above solo, you can see that things are never a rule for him.
 - In his earlier solos there's more room for the accompaniment to take part into the solo. The types of accompaniment have always remained the same, see the Guitar section for that matter, but in his earlier solos the accompaniment could respond to the solo more readily. For his later solos Zappa mostly wanted things as a reliable steady vamp. The band could vary around the vamp, but not interfere with his playing. Above in the second "Berlin" transcription you can see an example of the bass player responding to the solo. In bar 6 Zappa goes from low notes to fast high notes, starting with an F#. The bass player reacts to this by playing F# himself in bar 7, instead of going back to D, as the chord alternation would require. Here it works out well in accentuating the emotional density of bar 7.
- The "Vegetable" solo following upon it can only be found on the "Freaks and motherfu*#@%!" bootleg. Most of the bass part is about inaudible. I've included what I can hear as well as the keyboard part, for some of the solo's finesses lie in the cooperation between the guitar solo and the accompaniment. This solo appears to be more preconceived than usual and the construction of this particular section is quite unusual in Zappa's oeuvre.
- The drum part in his earlier solos is less elaborate than in his later solos. Specifically Jimmy Carl Black used to play just the beat, whereas Vinnie Colaiuta said that for Zappa you could hardly get over-excited drumming to his solos.

Who are the brain police? (1970)

The third bootleg from "Beat the boots", covering this tour, is "Disconnected synapses". It contains material from a concert at Paris, December 1970, that also got broadcast on French TV the next year. Below follows a variation upon "Who are the brain police?" to be found on this bootleg. The original song is included in the "Freak out!" album, with an example being presented in the corresponding section of this study. This 1970 version is re-using the lyrics, but the music goes that different that it almost has become a new song. Only in very general terms some similarities can be discerned in the music. Notable of this specific version are the irregular rhythm and large interval jumps in the bars with lyrics:

Handwritten musical score for the first system of "Who are the brain police?". The score is in 4/4 time, key of C major. It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The first staff contains measures 1-4, with a box labeled "1" above the first measure. The second staff contains measures 5-8, with a box labeled "5" above the first measure. The first staff has a handwritten note "Four times" under the first measure. The second staff has a handwritten note "Plays parallel" under the first measure. The first staff has a handwritten note "vabassa" under the first measure. The second staff has a handwritten note "What would... (Acc. plays along)" under the first measure.

Handwritten musical score for the second system of "Who are the brain police?". The score is in 4/4 time, key of C major. It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The first staff contains measures 9-12, with a box labeled "9" above the first measure. The second staff contains measures 13-17, with a box labeled "13" above the first measure. The first staff has a handwritten note "(Others play along)" under the first measure. The second staff has a handwritten note "vabassa" under the first measure. The first staff has a handwritten note "6" under the first measure. The second staff has a handwritten note "Repeats" under the first measure.

Who are the brain police? (1970), theme. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

- Bars 1-4: opening with stressing the C via two triplets (or sextuplets) in beats 1-3.
- Bars 5-8: a I-III-IV-I progression in C Dorian.
- Bars 9-12: main theme. In bar 9 you can hear a Bb going to F over an octave, thus a jump of a 12th. Bar 10 is a variation upon bar 9. On beat one the triplet rhythm is left for a split second for two 16th notes. The interval jump on beat three gets reduced to a 9th.
- Bars 13-17: second theme.

In the Carnegie Hall section another version of "Who are the brain police?" is included, played in a different manner a year later.

FILLMORE EAST - PLAYGROUND PSYCHOTICS: COMEDY SHOWS WITH FLO AND EDDIE

Zappa became impressed by Flo and Eddie's vocal abilities and gave them the central role for his next three albums. They went touring for two years as the eye catchers of the second line up of the Mothers of Invention. Recordings from these live performances are available on three CDs, "Fillmore East, June 1971", "Just another band from L.A." and a documentary like double CD "Playground psychotics". At this time the lyrics had for several episodes become the main dish with Flo and Eddie behaving like comedians. With these lyrics Zappa tried to entertain as well as shock his public, including disgusting sexual acts, a song about god on a sofa floating through the universe and a story about a mountain being drafted (the sofa episode can be found on "You can't do that on stage anymore vol. I"). They set the tone for his habit of describing sex in an unromantic pornographic way. The music during the dialogue parts of the live performances didn't have an important role, sometimes being no more than some vamping background accompaniment as in "Do you like my new car" or pausing a moment as occasionally done during "Billy the mountain". To the right the line-up of the 1971 band, playing at the Fillmore East. It's an outtake from the album cover, that is totally drawn/written in this manner.

FILLMORE EAST - JUNE, 1971

1. Little house I used to live in (1971)

The Fillmore East version of "Little house I used to live in" is much different from the preceding "Burnt weeny sandwich" rendition, included in this study as "The little house I used to live in (1970)". It has a newly composed introduction and the main theme is instrumentated differently, as well as containing variations and different harmonizations. The first version gets dealt with in the Burnt weeny sandwich section. The second example below is a transcription of themes 3-4 by W. Ludwig. On the "Burnt weeny sandwich" album bars 44-65 are played between 2:51 and 3:39, corresponding with 2:34 through 3:18 on "Fillmore East". To a degree the introduction on "Fillmore East" contains variations upon this material:

- 0:00 The downwards line from bars 44-45, starting with A, can also be recognized here in bar one. In this case with an additional B. The melody follows A-B-A-G-F#-E-D-C. Also here the tonic is A, though the melody is following the A Dorian scale. Bar two contains a set of triads.
- 0:07 Some improvisations, at first continuing in A minor. The meter switches from 6/4 to 4/4. The first transcription below contains the opening bars of the 1971 version till Zappa joins in on guitar in bar 7.
- 0:24 The opening line returns.
- 0:32 Some more improvisations.
- 0:46 The melody from bar 1 returns, much slower and in a different rhythm.
- 1:06 The downwards line some more, now played really fast.
- 1:08 Figures, specific for the "Fillmore East" version.
- 1:38 The main theme from "The little house I used to live in" starts.

1 Fast

8va b.

4

8va b.

The little house I used to live in (1971), 0:00-0:12. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

43

46



The little house I used to live in, themes 3-4 and the return to theme 2. Transcription: W. Ludwig.

2. The mud shark

On stage the groupie life became one of the themes, that gradually developed into something of a mini opera. The CD re-release improved the idea of a series of songs about the bizarre sex life of groupies, because the awkward way it was cut in half on the album could now be avoided. It's also better mixed. "The mud shark" sets off the opera with Zappa telling the audience about a video members of the Vanilla Fudge made about some unusual sexual behaviour. "Playground psychotics" contains "The mud shark interview" with Zappa asking a member of the hotel staff if they were aware things like this actually happened in their hotel (to the left part of the CD tracklist). Musically it's Zappa talking over a vamp. He would do that more often later on. Sometimes just regularly talking. Sometimes with a melody derived from enlarging the intervals of spoken language, or flattening sung melodies, depending how you look at it. Zappa called it meltdowns.

3-4. What kind of girl do you think we are? - Bwana Dik

"What kind of girl do you think we are?" is blues-based. It would re-appear years later on "Broadway the hard way", introduced by a couple of bars with striptease music. The opening of this version of "What kind of girl?" is included in the corresponding section.

"Bwana Dik" is one of Zappa's songs in the tradition of "Brown shoes don't make it", where he's using many themes in different tempi, different keys and different meters. Of the original songs on "Fillmore East", this one is the most divers. It's the opposite of the two vamp-based pieces, "Mud shark" and "Do you like me new car", where the lyrics stand central.

113 Tempo I, moderately slow

A bit faster

-- Clea-ra-sil--

114 Tempo II, faster

Girls from--

Bravasso

119

Bravasso

As bar 16

120 A bit slower (no keyboard notes)

Tempo III, much faster

Three times (alike)

Bravasso

Handwritten musical score for "Bwana Dik" section. The score is written on four staves. The top staff is for a vocal line with lyrics "My dick--". The second staff is for a guitar line. The third staff is for a keyboard line. The bottom staff is for a bass line. The score is divided into two systems. The first system covers bars 24 to 26. The second system covers bars 25 to 26. The key signature is E major (two sharps). The time signature is 4/4. The tempo is marked "Tempo III". The score includes various musical notations such as notes, rests, and bar lines. The lyrics "My dick--" are written under the vocal line. The guitar line has a pick-up bar in bar 24. The keyboard line has a pick-up bar in bar 24. The bass line has a pick-up bar in bar 24. The score is labeled "Bwana Dik" and "Bwana Dik".

Bwana Dik, section. Transcription: KS (update 2007, deposited at the I-depot, The Hague).

The transcribed section goes as:

- Bars 1-7: slow variation upon the "Duodenum" theme as played at the end (tempo I, 4/4), now with lyrics. See the Projects section for the original "Duodenum" version. Just as "Duodenum" it's in E Dorian and it ends chromatically.
- Bar 8: one pick-up bar in 2/4 for the next theme in tempo II, faster.
- Bars 9-19: second block in 4/4 using varying scales. It begins with the chord progression C-D-E-F-G in exact parallels (bars 9-13), thus all five chords are major 5th chords. Bars 14-15 repeat the tail of this progression. Bars 16-19 are in C Lydian.
- Bars 20-22: instrumental passage in 2/2 with a string of 32nd notes. The tempo becomes a bit slower. The keyboard part has exact pitches. Flo and Eddie follow it loosely without lyrics, because the human voice can't be precise in this tempo.
- Bar 23-24: two pick-up bars in 4/4 for the next theme in tempo III, much faster.
- Bars 25-30: third theme block in 4/4. The melody here is built over a I-VII alternation in F# minor/Dorian. In bars 29-30 the tempo is held back a little.

5-6. Latex solar beef - Willie the Pimp (1971)

Next are two examples in 4/4 where Zappa is using syncopes and triplets to make the rhythm within the metre more complicated. Whereas the main "Latex solar beef" theme has a regular rhythm, the accompanying figures are using syncopes on the fourth beat. In the first bar they set in a 16th before the beat and then divide the remaining time into two; in the second bar the "Mud shark" notes are played a 16th in front and after the beat. The "Latex solar beef" theme returns in a variation at the beginning of "Willy the Pimp". The first time "Latex solar beef" is played in B Dorian. The variation is in A Dorian. It's the same key as "Willy the Pimp" is in, thus making the transition go smoothly.

Latex solar beef, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

Willie the pimp (1971), Latex solar beef theme. Transcription: KS (update 2005, 3rd printed edition 2007).

The slow main riff from "Willie the Pimp" (originally on "Hot rats") is in a normal rhythm. It neatly follows upon the "Latex solar beef" variation, introducing a solo in between the vocal parts. It's a fine solo

and the bootlegs from this period (see the Beat the boots section) indicate that there were more of them. See the Hot rats section for more about "Willie the Pimp".

The image shows two systems of handwritten musical notation. The top system consists of three staves. The first staff is labeled 'Guitar' and is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, including a bracketed section labeled '[5]'. The second staff is in bass clef with the same key signature and time signature, containing a bass line with dotted and eighth notes. The third staff is also in bass clef with the same key signature and time signature, containing a bass line with dotted and eighth notes. A handwritten note '(pauses 2nd time)' is written next to the third staff. The bottom system consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a series of chords marked with a 'z' symbol. The second staff is in bass clef with the same key signature and time signature, containing a series of chords marked with a 'z' symbol. A handwritten note 'Base repeats bars 5 and 6' is written below the bottom system.

Willy the pimp (1971), theme. Transcription: KS (2nd printed edition, reprint 2003).

The bars above are in A Dorian, using the progression I-IV-III. "Willy the Pimp" is one of the two instances where Zappa changed his opinions on CD by leaving something completely out. "Willy the Pimp" now got a more normal ending and part II was removed. The other instance concerns the synthesizer ending of "I'm so cute" on "Sheik Yerbouti", which was shortened.

7. Do you like my new car? - The groupie routine

"Do you like my new car?" is the largest section with the lyrics standing central. In order not to interfere much with what's going on, the accompanying vamp is deliberately kept simple. It's basically a I-II alternation in F# major or Mixolydian (the E/E# that makes the difference is (largely) absent). Howard Kaylan plays the role of a groupie, while Mark Volman represents a popstar. The other people playing can be either other groupies or band members. Howard's text is reproduced in staff 2 of the first example below and staff 1 of the second example. Mark is staff 1 in the first example. The "Do you like my new car?" example is the section that includes an instrumental passage in F# Mixolydian. It's not specifically written for this song, but follows upon instances of when the text goes as "... dick is a monster...". You can

also hear it on "What kind of girl do you think we are?" and "Daddy, daddy, daddy" on the "200 Motels" album from the same year. Here it is played via quintuplets over a 2/4 meter. It follows the chord progression I-IV-VII-VII-[F]-[F#m]-I-I-I-VII-I. The F and F#m chords are added in as a chromatic passing through chords. This track re-appears as "The groupie routine" on the "YCDTOSA vol. I" CD from the eighties, recorded only shortly afterwards.

Handwritten musical score for the "Do you like my new car?" section. The score is written on five staves. The first system (labeled 1) shows a vocal line with lyrics "mf And he's got-ta have a dick that's a mon-ster." and a guitar line with a 13:10 quintuplet. The second system (labeled 2) shows a vocal line with lyrics "mf That's me, that's me," and a guitar line with a 5:5 quintuplet. The score includes various musical notations such as notes, rests, and dynamic markings like pp, mp, mf, and p.

Do you like my new car?, section. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

The image shows a handwritten musical score for the opening bars of 'The groupie routine'. The score is written on five staves: treble clef, guitar, bass, piano, and double bass. The key signature is F# Dorian (F# major with a B natural). The score is divided into two systems, each starting with a circled number (1 and 2). The lyrics are written above the guitar staff. Dynamic markings include pp, mf, mp, and p. The score includes various musical notations such as chords, single notes, and rests.

The groupie routine, opening bars. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

It shows that Flo and Eddie could keep changing the text of their parts while the general idea remained the same. Musically this version differs mostly from the "Do you like my new car?" version by letting the tempo of the vamp fluctuate. The opening bars in this case are in F# Dorian for bars 1-8, before the songs turns to the I-II alternation in F# major/Mixolydian, where it stays for the rest of the song. The metronome tempo of a quarter note can be:

- "Do you like my new car?": 110 (constantly).
- "The groupie routine" opening bars: 130.
- "The groupie routine" at its fastest: 240.
- "The groupie routine" at its slowest: 90.

As Zappa writes in the liner notes: "The 1971 band performed this routine every night, and every night it changed a little. This L.A. version has a few good variations in it."

8-9. Happy together - Lonesome electric turkey

"Happy together" is the big hit Flo and Eddie had as lead singers of The Turtles, a song written by Binner and Gordon. Groupies belonged to Zappa's favorite pastime, but the folklore from "Fillmore East" is just as much or even more based upon what happened to The Vanilla Fudge and the Turtles after they got their "bullet" hit. "Lonesome electric turkey" is a collage with an outtake from a keyboard encore and experimental vocal sections. On the album cover Don Preston gets credited for playing this solo and at one point you can hear a phrase from the "King Kong" theme, but being taken separate, you might ask if he shouldn't better have been co-credited as songwriter.

10-11. Peaches en regalia - Tears began to fall

The live recording of "Peaches en regalia" on "Fillmore East" follows the studio version from "Hot rats" without major adaptations. Its opening is included in the Hot rats section. The main difference is the vocal parts by Flo and Eddie without lyrics. "Tears began to fall" is both regarding its lyrics and music the only mainstream pop-song on this album. This song was also released as a single with "Junier Mintz boogie" on its b-side. The latter song is otherwise unreleased, being a solo over one of the "Latex solar beef" figures vamping.



6

Measures 6-9 of the musical score. The key signature is two sharps (F# and C#). The score includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the bass line starting at measure 6. Trills and triplets are also present in the upper staves.

10

Measures 10-13 of the musical score. The key signature remains two sharps (F# and C#). The score continues the vocal and piano parts. The piano accompaniment includes more triplet figures and trills, maintaining the rhythmic and melodic motifs established in the previous measures.

Tears began to fall, end. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

Tears began to fall: modulation by a transposition (T). The digits indicate the number of minor second steps. T9 is the overall transposition. The sung parts get repositioned. They follow the chords, but don't get transposed literally.

Its outlines go as:

- 0:00 Opening chord.
- 0:06 Chorus.
- 0:20 Verse.
- 0:27 Chorus.
- 0:33 Side-theme.
- 0:43 Chorus.
- 0:53 Side-theme.
- 0:57 Interlude along the chord progression from the chorus.
- 1:11 Verse.
- 1:24 Chorus with some guitar soloing.
- 1:52 Drum solo.
- 1:59 Side-theme, slowing down.
- 2:13 Chorus as outro.
- 2:45 End.

The transcription from above contains this outchorus. Bars 1, 5, 9 and 13 are solely using triplets, while the other bars are standard 4/4 with the quarter and eighth notes as time unit. This causes an effect of tempo changing with the bars with triplets sounding as if they go faster than the other bars. The notes example contains the theme played three times, where bar 1 can be seen as a pick-up bar. The chord progression is I-IV-VII-V in D Dorian with a chord per bar. The rhythm is straightforward 4/4 except for the syncopic transition the singers are making between bars 2-3 and 4-5. Next to Flo and Eddie you've also got Ian Underwood, Jim Pons and Bob Harris singing. I've used staves 1-4 to notate their melodies. As you can see they are most of the time not singing the same notes, something Zappa liked. He preferred chords over unisonity. In bar 10 the song modulates to B Dorian by transposing the bass and chord progression. The sung parts, however, don't get transposed literally with the same intervals, so this shape of the chorus can be seen as a variation (the chords get repositioned). The transcription ends at 2:35, after which the last 4 bars get repeated while fading out.

SOME TIME IN NEW YORK CITY

When Zappa was giving his three concerts at the Fillmore East in June, he was introduced to John Lennon and Yoko Ono, who had recently moved from London to New York. It was proposed that John and Yoko would do a guest appearance at the end of the late concert that day. Four pieces were prepared, a regular cover song called "Well" and three improvisations. The ensuing live jam session is more interesting because it's weird, than for its musical content. The first improvisation, named "Jamrag" by John and Yoko, consisted of John and Yoko stuff and Mothers routines, including Zappa's "King Kong" theme.

Scumbag

Scum-bag.

Scum-bag.

Scum-bag. Gen-na

Scum-bag. Hey---

Bra Scum-bag---

put--

Bra

Scumbag, 1:03 till 1:15 (Lennon, Ono, Kaylan, Zappa). Transcription: KS (update 2006, 3rd printed edition 2007).

Note: Guitars part only by approximation. It's both John Lennon and Zappa playing and not bright enough in the mix to get all details exactly in the picture.

The second one, "Scumbag", was another joint jam, this one around a vamp. The four bars vamp was made up of John chanting "scumbag" every two bars and a bass motif, played with several variations during this song. The vamp tends to dominate, but there's no use in listening to the "scumbag" line as if it were a lead melody, it simply won't change. The song gets better listenable when you devote most of your attention to what the other parts are doing. The score below might help; the "Scumbag" notes are only a minor part of what's going on in total. As composers of "Scumbag" Lennon, Ono, Kaylan and Zappa get jointly credited. Yoko is singing and squealing through all pieces and gets a chance to show what sounds her vocal chords can produce in the last improvisation, while John is feedbacking. It's titled "Au" by John and herself and "A small eternity with Yoko Ono" by Zappa.

The next day it was agreed upon that both would release a version of their own on their upcoming albums and Zappa gave John a copy of the tape. John and Yoko included this live jam as a bonus on their 1972 double album "Some time in New York City". It's a political pamphlet with so-called protest songs, half of them by John, half of them by Yoko. It sold poorly for Lennon standards. Whereas Zappa had parodied the Sergeant Pepper album sleeve of the Beatles, John now parodied Zappa's Fillmore East cover on his turn, writing all over it in red. Zappa may have liked this, but he wasn't amused by that he didn't get co-credited for "Jamrag". On the recent 2005 single CD issue Yoko appears to have skipped most of the jam, the double CD is the original version. For contractual reasons Zappa couldn't bring out his version that year. It only resurfaced in 1992 on "Playground psychotics". "Jamrag" got split into "Say please" and "Aaawk", leaving out the "King Kong" theme. The mix of Zappa's "Scumbag" is quite different from what John's producer Phil Spector did. The guitars aren't in the foreground no more and Howard Kaylan, who was almost mixed out, is back in business.

PLAYGROUND PSYCHOTICS

"Some time in New York City" is an album you can afford to make when you're already rich and famous, when there's no record company executive trying to obstruct things because it's less commercial. The same applies to Zappa's "Playground psychotics". To quote from the liner notes: "This album moves beyond mere rock 'n roll into the dangerous realm of social anthropology. It offers to younger musicians the chance to participate vicariously in the touring world of the early 1970's (way back when it was still fun to do)". And that is exactly what this double CD does. If you go along with Zappa's intentions it becomes enjoyable. Nearly half of the material is made up of takes from recorded conversations, while being on the road. The combination with music from three shows works well for building up a documentary and if things had been filmed as well it would have been nice to have on DVD.

Brixton still life

Musically there's little news. The jam with John Lennon from above is on it, some collages and several known pieces, that don't differ much from their original releases. Included are two solos, one on keyboard during "Billy the mountain" and a guitar solo by Zappa called "Brixton still life". It starts over a pedestrian beat on D, the key thus being D Mixolydian. After 50 seconds the bass player sets the meter to 4/4. It is from this point onwards that the transcribed section from below is taken.

Handwritten musical score for "Brixton still life". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Handwritten annotations in pencil provide additional context and performance instructions.

- Staff 1 (Top):** Labeled "Guitar vna →" at the beginning. It contains a melodic line with various note values and rests.
- Staff 2:** Labeled "mp" (mezzo-piano) at the beginning. It contains a melodic line with various note values and rests.
- Staff 3:** Labeled "pp" (pianissimo) at the beginning. It contains a series of chords, mostly triads, with the word "Etc." written at the end.
- Staff 4:** Labeled "Repeats" at the beginning. It contains a series of chords, mostly triads, with the word "Repeats" written at the end.
- Staff 5:** Labeled "Gva →" at the beginning. It contains a melodic line with various note values and rests.
- Staff 6:** Labeled "Keeps repeating" at the beginning. It contains a series of chords, mostly triads, with the word "Keeps repeating" written at the end.
- Staff 7:** Labeled "vna" at the beginning. It contains a melodic line with various note values and rests.
- Staff 8:** Labeled "(Bass keeps repeating)" at the beginning. It contains a series of chords, mostly triads, with the word "(Bass keeps repeating)" written at the end.
- Staff 9:** Labeled "vna 5-7" at the beginning. It contains a melodic line with various note values and rests.
- Staff 10:** Labeled "6" at the beginning. It contains a series of chords, mostly triads, with the word "6" written at the end.

Brixton still life, 0:50 till 1:20. Transcription: KS (update 2006, 3rd printed edition 2007).

"Playground psychotics" was constructed in 1992 when Zappa was severely ill. It must have taken quite some time going through the recorded conversations, but I have the impression that more could have been

made of the music if Zappa would have had more time. I don't know to what extent the concerts got recorded, but there are some things on the bootlegs from this period, that I personally would have welcomed on this CD. See the previous section for three examples. There's also a "Go to the club..." intro to the groupies opera on "Tengo na minchia tanta". The official version of this song can be found only on the movie version of "200 Motels" at about 1h:12.

Once upon a time - Sofa (1971) - Divan

The touring with Flo and Eddie ended abruptly in December 1971 with disasters for the band. At a Montreux gig in November the concert hall took fire and the touring equipment got destroyed. Worse, Zappa got thrown off a stage in London the next month, where he had to be taken to a hospital with both legs broken. Zappa was forced to recuperate at his home in L.A. Indirectly this meant the end of The Mothers of Invention in this set up.

The last piece Zappa had been working on for this specific band was a series of songs that fans gave the name "The sofa suite". In 2011 the ZFT released "Carnegie Hall", including this series of songs, giving it the name "Divan" after its closing track. Till then it could only be heard in its entirety on the "Fire!" bootleg with the Montreux concert on it. The suite is made up of "Once upon a time", "Sofa", "Stick it out" and "Divan". The first two songs are present on "You can't do that on stage anymore Vol. I". "Stick it out" became part of "Joe's garage" from 1979 in a different context, thus released eight years after it was written. "Divan" can be found on "Playground psychotics". Scattered around in this way the original story can't be detected anymore in Zappa's own releases. Parts of the spoken monologues are left out on these CDs, so even when you play these songs as a sequence, the intentions of the songtexts remain vague. Zappa had the text typed out as a play or script in combination with "Billy the mountain". A copy got auctioned at www.backstageauctions.com in 2009, from which the sample to the right is taken. The same as with the two previous plays (the groupie opera and "Billy the mountain"), "The sofa suite" is made up of sections where the lyrics stand central and parts where the music takes the lead. "Once upon a time" and "Divan" are the textual sections, both using a vamp. The "Once upon a time" vamp is in C in 12/8 time. In the transcription it's represented by staff 4 in bar 1. At this specific point the chorus is singing in German over the vamp ("Gib zu mir etwas fürs Bodenbelag unter diesem fatten fliessenden Sofa"). They are singing in three parts, forming a joint harmony progression. Most of the time however the band members are talking and speechwise singing. In bar 3 Zappa responds speechwise, translating the previous German sentence ("And of course, ladies and gentlemen, that means give me a bit of flooring under this fat floating sofa"). The "Divan" vamp is chromatic; it can't be assigned to a specific key. Its lyrics are partially in German and really weird. The chorus represents the vamp, whereas Zappa is speechwise singing. If I'm not mistaken, the transcribed section contains part of the following text block:

- Chorus: Laken von gebratenem Wasser.
(German for sheets of fried water.)
- FZ: Sheets of dry wall and ruffing.
- Chorus: Laken von dry wall und roofing.
- FZ: Sheets of large deprived Rhumba.
- Chorus: Laken von riesigen tief-gebadnem Rhumba.
(German for sheets of giant deeply-bathed Rhumba.)

1

mf

mf

Hey

6

5

mf

pp

Ich bin der...

3

Likebar 1

Asbar 2

10

mf

mp

Ich bin das

Repeats

In the sky-water

Evab.

The image displays three systems of handwritten musical notation, likely for a string quartet or similar ensemble. Each system consists of four staves.

- System 1 (Measures 16-21):**
 - Measure 16: Features a triplet of eighth notes in the second staff and a triplet of eighth notes in the third staff.
 - Measures 17-21: Continue with various note values, rests, and dynamic markings. A 'mf' (mezzo-forte) marking is present in measure 18.
- System 2 (Measures 22-26):**
 - Measure 22: Includes a triplet of eighth notes in the first staff and a triplet of eighth notes in the second staff.
 - Measures 23-26: Feature complex rhythmic patterns, including triplets and sextuplets (marked with '6') in the second and third staves.
- System 3 (Measures 27-29):**
 - Measure 27: Shows a rapid sixteenth-note scale in the second staff.
 - Measures 28-29: Continue with various note values and rests.

Dynamic markings include 'vab.' (likely 'vibrato') and 'mf' (mezzo-forte). The notation is handwritten and includes various musical symbols such as notes, rests, triplets, and sextuplets.

Sofa (1971), opening. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

Handwritten musical score for "Divan, section". The score is written in 4/4 time and consists of two systems, each with five staves. The top staff is for a vocal line with lyrics "mf Sheets of". The second staff is for a vocal line with lyrics "La-ken--". The third staff is for a vocal line with lyrics "mf La-ken--". The fourth staff is for a vocal line with lyrics "mp". The fifth staff is for a vocal line with lyrics "p" and "mp". The bottom staff is for a vocal line with lyrics "mf". The score includes various musical notations such as notes, rests, and dynamic markings.

Divan, section. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

Of the various "sofa" executions the two of its first release on "One size fits all" (1974) are relatively homophonic (except for the example as included in the One size fits all section). The "In New York"

version contains the counterpoint figure as described in the Weasels ripped my flesh section of this study. This 1971 one allows much more freedom for the keyboard players. Bars 1-7 are specific for the original 1971 performance; they fit in well with the comedy character of the shows. Apart from being in 3/4 this one includes the archetype waltz steps in bars 9-11. Interesting is the figure the keyboards are playing via triplets in bars 24-26, a clear example of the more independent keyboard part in this version. The keyboard is here shortly playing in 4/4 against the 3/4 of the melody. "Sofa" begins in C (bars 1-13) and then modulates to G Mixolydian, simply by changing from C as key note to G as pedal note (these two keys use the same notes).

Other tracks from Playground psychotics

Regarding the musical sections "Playground psychotics" is a live compilation with several tracks being released before. The ones with the earlier versions included in this study are:

- "Sleeping in a jar": see the Zappa's teens section.
- "Sharleena": see the Chunga's revenge section.
- "Status back baby": see the Mystery disc-Projects section.
- "Concentration moon": see the We're only in it for the money section.
- Mom & dad: the score of this song is included in the Frank Zappa Songbook vol. I, pages 84-89.
- "Intro to Music for low budget orchestra": see the Studio tan section.
- "Billy the mountain": in this case a section from the "Playground psychotics" version is included in the Just another band from L.A. section.

The following block is quoted from <http://www.theturtles.com> in 2005, a little interview with Flo and Eddie reflecting upon their time with Frank from 1970 till 1993:

"What did you think of Frank Zappa? Whatever happened between you guys and Frank? Did you remain friends?

Answer:

Howard: "Frank was an icon for a generation, and a true genius...also one of the greatest guitar players...." After the incident in London, England, Mark and Howard continued touring with the members of The Mothers. This was the first Flo & Eddie Band.

Howard: "Yes, we DID see Frank after the Rainbow Theatre accident...It took a while, but Frank sat in with us in NYC at the Bottom Line one year, and we sat in with his band in Detroit the year after...."

"Toward the end, we became good friends again, going up to his famous studio and watching our old concert footage; laughing about the good old days. He knew that the clock was ticking but he kept chain-smoking, coffee drinking and eating anchovy pizza...The man was one of the few real geniuses I've ever had the honour to work with."

In addition to a couple of live onstage guest appearances, in 1987 Mark and Howard reunited with Frank....

Howard: "Frank's original intention was to get the "Filmore East" band back together to do one huge world tour...."

"So we got together in L.A. at a rehearsal hall for two days...."

Unfortunately, it was not to be. Apparently there are tapes of the rehearsals in existence somewhere.

When asked which of his bands were Frank's favourites, Gail Zappa was quoted in an interview as saying he liked all of them, but mentioned Mark, Howard and Aynsley Dunbar as particular favourite members for their talent and senses of humour."

JUST ANOTHER BAND FROM L.A. - CARNEGIE HALL - FINER MOMENTS: SEQUENCES AND TEMPO CHANGES

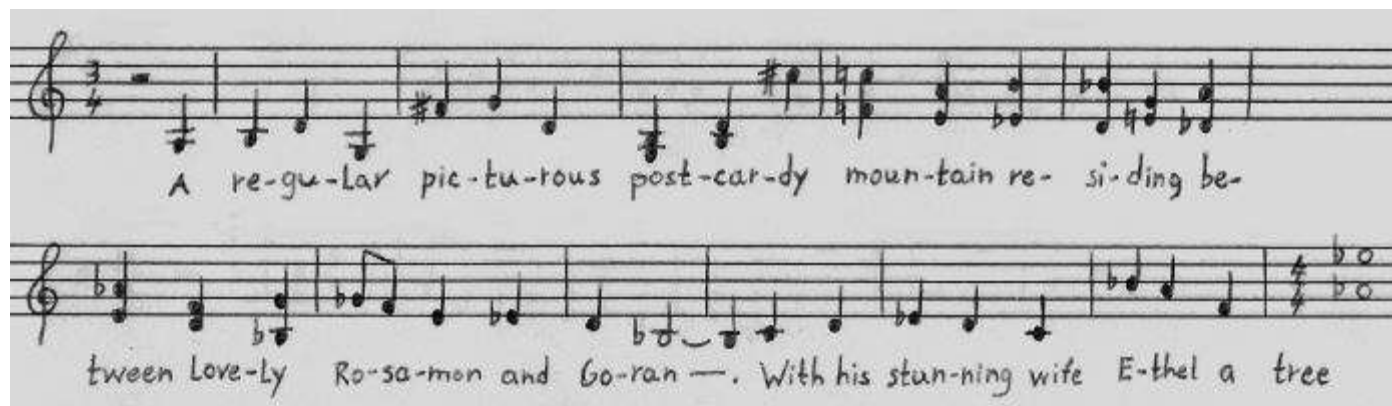
After the forced ending of the 1971 tour, Zappa first released an album with material from the last fall leg of this tour as "Just another band from L.A.". This section is among others about sequences with some examples from 1971, next to listing others. A sequence can mean any following order of notes or, more specifically in the classical sense, a melody with one or more motifs that get repeated starting on a different pitch. Zappa's biggest sequence in the classical sense is the keyboard interlude from "Easy meat" from "Tinsel town rebellion", called classical by Zappa himself in the liner notes. That one is diatonic. Some examples of atonal sequences are included in this section.

JUST ANOTHER BAND FROM L.A.

1. Billy the mountain - Number 7

All of side A is taken up by "Billy the mountain", lasting almost 25 minutes. Live versions could even be longer, as the "Carnegie hall" issue by the ZFT shows. To the right an outtake from the album cover with a hamburger by Sherm Thomson, and band members in a car drawn over it by Cal Schenkel. Of Zappa himself you can see his broken leg sticking out.

"Billy the mountain" from "Playground Psychotics/Just another band from L.A." is one of the lyrically oriented live pieces. It's a normal tonal piece, except for one occasion where it shifts into some atonal bars. After a clarinet introduction, Flo and Eddie sing the opening theme, beginning in D flat Lydian (the bass pedal note is D flat at the opening). The transcribed section at the part "(Postcar)-dy mountain ..." till "... Rosamon" has become atonal. As in the "Penis dimension" sequence from below, for the higher descant voice the intervals are chromatically repeated from "-dy" to "love-". The interval movement is 1-3 (as the number of minor seconds between the notes), being C#-C-A, B-Bb-G and A-Ab-F. It's transcribed from "Playground psychotics" with Howard Kaylan singing the higher voice along with the clarinet and Mark Volman singing sometimes the same notes and sometimes the lower notes.



Billy the Mountain, Playground Psychotics, 0:14 till 0:45 (main melody). Transcription: KS (1st printed edition, 2000).



Number 7, opening. Source: original score.

Zappa wrote several pieces of chamber music that only got general titles as "Exercise #4", "Numbers 6 and 7" and "Opus 5", the latter being part of the "Mount St. Mary" program from 1963. They could get incorporated in songs with regular titles, while others are possibly still resting in Zappa's archive.

"Numbers 6 and 7" are (or were) on the Barfko Swill list with available scores at www.zappa.com. Both were premiered after Zappa's death. "Number 6" can be found on a CD by "Prophetic attitude". A piano reduction of the opening of "Number 7" is present in an article in the Dutch magazine "Mens en melodie" by Barend Tromp (June 2000). It's played on the "Music by Frank Zappa" CD by the "Omnibus Wind Ensemble" (1995). All tracks on this CD are arrangements that sometimes follow the notes of the original quite literally, at other instances it's done with an amount of liberty. Because of that I can't tell for sure what the composition as a whole was intended to be by Zappa himself. The lead melody in staff 1 is a sequence, following the diatonic scale descendingly. For that reason it's included in this section (it's unknown when Zappa wrote this piece). It's made up of cells of two and three notes, thus avoiding the movement to become too much linear and creating odd meters. Of the other three voices the bass sounds as a counterpoint line and the two middle voices create harmonies with the main melody. They are not in the diatonic scale of staff 1, so the composition as a whole becomes atonal. It's the combination of the bass line and these harmonies that make this piece an interesting miniature. The original instrumentation is for wind quintet, thus one of the four parts gets doubled. The rhythm is using the eighth note as a time unit all through and the piece is played slowly. For Zappa standards that's rather static and uncharacteristic of his music. The set-up is also such that it could be played on a church organ by one person, with some notes transposed an octave. Above to the left an outtake of a photo by LFI with the Mothers standing in front of the Albert Hall (1971). They played in this hall in 1968 (with "Loui Loui" appearing on "Uncle meat"), but got banned in 1971.

Very roughly "Billy the mountain" can be subdivided into five blocks, with the times from "Just another band from L.A." being:

- 0:00 Block I: opening as described/transcribed above.
- 0:43 Block II: Billy the mountain vamp (0:43-0:46) and central theme in Ab (3:05-3:42), followed by and alternated with a number of side themes and narrative episodes.
- 11:16 Block III: Studebacher Hoch part.
- Not included is Block IV, solos by band members plus some reprises from block III. These can be heard

on the "Playground psychotics" version and the "Carnegie Hall" edition by the ZFT. On both occasions they're accompanied by a I-II alternation in C Lydian.

- 21:20 Block V: Finale.

- 24:46 End.

[1]

Studenbacher

Repeats

Repeats

[2]

Repeats

Fly to New York

Fly to New York

Fly to New York



Billy the Mountain, 20:02-20:29. Transcription: KS (update Summer 2017, deposited at the I-depot, The Hague).

The narrative parts tend to dominate the piece, making it a mixture of literature and music. There are some sections, where the music stands central for a longer period. The example above stems from the section from 19:39 through 21:20 with a number of themes. The transcribed bars comprehend:

- bar 1: instrumental bar in 4/4 and G Mixolydian.
- bars 2-5: four times a bar in D with the lyrics following the same rhythm. In this case Flo and Eddie are mostly singing the same notes (the dissonant F#-G combination being a notable exception). See above and below for how they can differentiate.
- bars 6-9: two times a phrase of two bars in D Mixolydian. The harmonies are a mixture of I and VII, as triads and sus-chords.
- bar 10: a pattern breaking bar in 13/8. Here the rhythm follows the syllables of the lyrics with exact eighth notes. This is between musical and speech-wise singing. Musically the lyrics are written in a manner to be able to be adapted to the rhythm of a song. Zappa could also compose speech-wise, where the music adapts itself to the rhythm of spoken language. This is a third approach he applied only a few times. The text determines the 13/8 meter, but the syllables of the words are pronounced as eighth notes in a rather mechanical manner. It starts as if still continuing in D Mixolydian, but ends chromatically.
- bar 11: return to the phrase from bars 6-9.

SEQUENCES

Sequences in the classical sense can turn up in a number of shapes. Below I'm listing a series of examples from this study, subdivided into four categories. Some instances contain only one return of a motif ("Central scrutinizer"), others can include a series ("Five-five-FIVE"). Because of the shape of a diatonic scale, repetitions of a motif on a different pitch can easily lead to the need of a minor change if you want to stay within the same scale. A minor second can become a major second or the other way round. Literal transpositions of the intervals can lead to a more chromatic or multi-scale oriented situation.

- 1) Returning motifs within one scale with minor variations.
- "Son of Suzy Creamcheese" (9/8 bar with three major triads).

- "Jelly roll gum drop", theme two.
 - "Prelude to King Kong", bars 10-16.
 - "King Kong", bars 1-4.
 - "Road tapes #3", track I.12 example, bars 1-3.
 - "Magic fingers", theme one, phrase two.
 - "The idiot bastard son", theme one, bars 4-12.
 - "San Ber'dino" example, bars 12-19.
 - 2) Returning motifs through varying scales with minor variations.
 - Theme one from "How could I be such a fool".
 - "Brown shoes don't make it", second example, bars 4-10.
 - Theme C from "What's the ugliest part of your body?"
 - "The grand wazoo" example, bars 29-36.
 - 3) Returning motifs where the intervals are repeated literally (transpositions).
 - "Aybe sea", bars 9-12.
 - "Peaches en regalia", theme three.
 - "Can't afford no shoes", chord pattern of the chorus.
 - "Lemme take you to the beach", theme one, bars 1-8.
 - "RDNZL", first example.
 - "Zoot allures", central theme, bars 22-32.
 - "Central scrutinizer" example, bars 5-7.
 - "Why does it hurt when I pee?" example, bars 9-11.
 - "Five-five-FIVE" example.
 - "N-lite" example, bar 8.
 - 4) Returning motifs in an atonal environment.
 - "The rejected Mexican pope leaves the stage", bars 29-32.
 - "Penis dimension" (see below).
 - "Billy the mountain" (see above).
 - "Dupree's paradise" (1974), main theme, bars 1-4.
 - "Drowning witch", fifth example.
- W. Ludwig lists his examples of sequences on pages 234-235 of his study. You can also find series of variations upon the movement of a motif in Zappa's music. Not sequences in the strict classical sense, but in the more general meaning of a series of similar items. To mention three examples from the Them or us section of this study:
- "Marque-Son's chicken" example, bars 7-18.
 - "Sinister footwear I", second example.
 - "Sinister footwear II", first example.

2. Call any vegetable

After just pulsing the Em chord (no 3rd) during bars 1-2, "Call any vegetable" continues with a fast string of 16th and 8th notes from bar 3 onwards, that always strikes me as Zappa, not because he's using them that often, but because I seldom hear them with other artists. The movement from beat 1 to 2 is syncopic, the remainder is on beat. This song first appeared on "Absolutely free". The version of the opening theme, that's transcribed here, is from "Just another band from L.A.". This one has a phrase in normal rock time, beginning in bar 18, not being present on "Absolutely free", like there are many version differences between these two CDs. Bars 1-17 from the transcription are in E minor or E Dorian (there's no C or C# in this part to confirm which one it is). From bar 18 onwards in the transcription the song is in F# Dorian.

Handwritten musical score for "Call any vegetable" (1971) opening. The score is in 4/4 time, key of D major (two sharps). It features three systems of staves for Voice, Guitar, and Double Bass.

System 1:

- Voice:** Starts with a rest, then "Hey, Woow." (measures 1-2), followed by "Call a-ny..." (measures 3-4). Measure 4 has a triplet marking "r3-".
- Guitar:** Plays a continuous eighth-note accompaniment figure. Measure 3 has the instruction "Keyb. Four times". Measure 4 has the instruction "Repeats".
- Double Bass:** Plays a simple bass line. Measure 4 has the instruction "Repeats".

System 2:

- Voice:** Continues the melody from the previous system.
- Guitar:** Continues the eighth-note accompaniment figure. Measure 3 has the instruction "(Acc. figure continues)".
- Double Bass:** Continues the bass line. Measure 3 has the instruction "(Acc. figure stops)".

System 3:

- Voice:** Continues the melody. Measure 4 has a boxed measure number "18".
- Guitar:** Continues the eighth-note accompaniment figure. Measure 4 has the instruction "Guitar & Keyb".
- Double Bass:** Continues the bass line. Measure 4 has the instruction "Keyb.".

Call any vegetable (1971), opening. Transcription: KS (update 2005, 3rd printed edition 2007; some details in bars 19-24 renewed in 2012).

"She painted up her face" is one of the themes Flo and Eddie are singing on "200 Motels". It's the opposite of the fast string from the "Call any vegetable", going slowly with notes lasting over bars. See the next "200 Motels" section for its opening.

1 Guitar Fast

8va b.

5

8va b.

9

8va b.

Call any vegetable (1971), solo. Transcription: KS (update fall 2019, deposited at the I-depot, The Hague).

This last example is the opening of the solo, played between 3:40 and 3:55. There are already two solo excerpts from "Call any vegetable" present in this study. One from 1970 (see the Quaudiophiliac section) and one from 1967, when it carried a title of its own (Invocation & ritual dance of the young pumpkin from the Absolutely free section). Both are in E Dorian. The inclusion of this one is a consequence of my discussion with Brett Clement with Brett calling it A minor pentatonic. At first I thought the A was a writing error for E. Zappa was forever busy re-ordering and changing his material, and this is another example. Brett is correct in saying that the tonic in the case is A, that is when you're listening to the "Just another band from L.A." version. And it has a different type of vamp too. It can be seen as a pedal substitution for E, because E Dorian has become A Mixolydian at first. The solo begins with playing around the A7 chord. During bars 1-8 it can be attributed to A Mixolydian, the only diatonic scale that supports the dominant 7th upon its tonic. A Dorian element is already present with a C natural in the bass vamp. Dorian is taking over from bar 9 onwards, where the regular melodic soloing begins. From that point onwards the chord upon A has become Am or Am7.

Jeff Simmons played bass during the 1970 tour. On official albums he can only be heard on the "Chunga's

revenge" sections from this tour. All other live albums with this band were recorded in 1971 with Jim Pons playing bass. He replaced Jeff after his sudden departure during the filming of "200 Motels".

3. Eddie are you kidding?

Between two new renditions of earlier Zappa songs, "Eddie are you kidding?" and "Magdalena" are two songs of the "comedy act" type with Flo and Eddie standing central. They claim to have contributed to these songs, apparently acknowledged by the ZFT by co-crediting Howard Kaylan for "Magdalena" on their "Carnegie Hall" release. To the right Zappa and Kaylan in the studio (outtake of a photo by Henry Diltz/Corbis as reproduced in the Barry Miles biography). "Eddie are you kidding?" is innocent humor, making fun of double-knit clothing.

4. Magdalena

"Magdalena" is a pretty different form of humor, somewhere between entertaining and shocking an audience.

This title is one of the many Zappa songs that include tempo changes (see the meters table in the Roxy section for an overview of examples of songs with tempo changes). In this case these changes are essential. If you would leave them out it would spoil the song. In the transcribed section bar 19 offers a variation upon bar 11 via a tempo change. The rhythm is also different, but if you would skip the tempo change, the variation effect would mostly be gone. In the second half of the song a "walk, walk, walk" vamp starts. The vamp gets accelerated till the end of the piece, emphasizing the sick horniness as expressed in the lyrics. At the end a siren enters the scene, before everything calms down for the introductory rock bars for "Dog breath". The transcribed section contains the three themes of the first half of the song.

Bars 1-10: Theme I. The opening bars of "Magdalena" are in the vaudeville parody style with a fourth movement in the bass, often used in various forms of folk music and country and western music. It goes similar to the opening of "Lonesome cowboy Burt" on "200 Motels". See also the Broadway the hard way section for this topic. Flo and Eddie are singing a string of notes, about as fast as possible if you still want to be able to distinguish the words of the lyrics. The song begins in standard 4/4. The key is D Mixolydian, modulating to A Mixolydian from bar 9 onwards.

Bars 11-22: Theme II. This theme of four bars is sung three times. First two times in 6/4 with a regular repetition. The third instance offers a variation via a tempo change, as mentioned, for the first two bars of the theme. Then the other two bars are sung in 12/8 in the original tempo.

Bars 23-29: Theme III. Again in 6/4, now in a slower tempo.

Handwritten musical score for Magdalena, opening. The score is written on four staves (treble and bass clefs) and includes tempo markings and performance instructions.

Tempo II, faster

As bar 11

As bar 11

As bar 12

Bars 11-14 Repeat Alike

Tempo as in bar 11

Tempo III, slower

Repeats

Repeats

(Ah ee-)

Magdalena, opening. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

5. Dog breath (1971)

The different appearances of "Dog breath (1969-1993)" and the "Dog breath variations" are getting amply dealt with in the Uncle Meat section. The Ludwig study (see the references) contains an example, specifically transcribed from "Just another band from L.A.". I've included some bars below. My own transcriptions concern four other renditions of these titles.

1

Fuz — zy — dice —, bon-yos in the back, my — ship — of —

Fuz — zy — dice, my —

Drum.

Love —, is — rea-dy — to at-tack —.

ship — of — Love —

Drum.

Dog breath, 1971, section. Transcription: W. Ludwig (staves 1-2)/KS (chords and bass).

These bars deal with the divergence between the vocal parts Flo and Eddie are singing. The higher line sings the full text. The second lower line sings slower, in a different rhythm, with only the first words of the two sentences involved. It uses different pitches as well, offering harmony notes for the first line. The accompaniment is a D-Em alternation. By itself one would say this (second) theme is in D, but in a wider context it can also be seen as step V of G Lydian or IV of A Mixolydian. See the Uncle Meat section for more about this topic. In this version the accent lies on G Lydian. It has a coda of its own in F# Dorian, including a guitar solo over a chromatically descending bass movement (F#-F natural-E-D#). This coda starts at 1:29.

Penis dimension

The total composition "Penis dimension" lasts over 10 minutes including the following sections:

- a) Opening by the orchestra and choir. A piano reduction can be found in the Frank Zappa songbook vol. I, pages 39-43. Next is the opening from this piece, taken over from the Songbook. Bars 10-14 form a sequence with the intervals of the sung melody being repeated in a chromatic set up. Thus comparable to the first "Billy the mountain" example from above. For that reason "Penis dimension" is included in this section about sequences. To the left a screenshot from the torch procession scene from "200 Motels". For this movie Zappa used several forms of collage techniques. In this case you can see Mark Volman's face projected over a member from the orchestra with the score in front of him or her. Mark is reciting the "public announcement" from "Penis dimension".
- b) Spoken text over a vamp. The vamp is presented at the bottom of page 42 of the songbook, while the text is presented on page 43 as a "Public service announcement to be read over Penis dimension vamp ending".
- c) Section with material from "Bwana Dik", as first released on the "Fillmore East" album from 1971.
- d) Dialogues about the sound of the word "penis", alternated with smaller musical episodes.
- e) Coda/End.

"Penis dimension" premiered on the "200 Motels" album from 1971, including blocks a) and b). Next Zappa re-arranged this piece for his 1972 jazz band, with a performance being included in the "Wazoo" release by the ZFT. For this occasion a little solo could be played over the vamp. The "The suites" version of "Penis dimension" includes sections a)-d). "The suites" suggests being a full orchestra version, so I felt much surprised encountering a coda of this piece on internet in 2018 at Heritage Auctions. A handwritten "Penis dimension" score of 34 pages with 196 bars was to be auctioned. Zappa's handwriting can be readily recognized, so there's no doubt about its genuineness.

Zappa originally intended this piece to end with what he liked to call a frenzy, a deliberate chaotic ambience, but all directed. In this case a frenzy by the full orchestra and choir. It involves large clustered chords and erratic melodic lines, sometimes parallel, but mostly as counterpoint lines. All is atonal. Horizontally the rhythmical relationships are difficult: 4/4 with an 11- and 10-tuplet, followed by 11/16 and normal 4/4. Vertically most parts follow the same rhythm, but also here divergence exists, like the triplets and quintuplets in bar 190. The example above includes bars 189-196, the sample pages from the end that were shown at the site of the auctioneer. So I can't tell what the total coda would be like. Maybe even more got skipped or changed that we don't know of yet.

The reason why this coda got skipped from all actual executions may be clear. It's not really fit for a human performance. As you can see in various other sections from the original "200 Motels" score (next section), Zappa composed "200 Motels" supposing an ideal situation with unlimited rehearsal time. Theoretically all can be performed, but for practical reasons various parts got either adapted on the spot or skipped altogether. Also a midi editor can't handle the above well, it's only an approximation. I can't tell what the tempo should be. The piece begins with the metronome tempo of a fourth note being 84, but when you magnify the sample of page 6 from the score (reproduced in the "200 Motels" booklet), you can see a tempo change to first 116 (faster) and next 58 (half speed).

Handwritten musical score for the song "Penis dimension, opening". The score is written in 3/4 time and consists of three systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 11-13): The vocal line begins with "Pe-nis di-men-sion," followed by a rest and then "men-sion." The piano accompaniment features a bass line with a triplet of eighth notes in measure 13. A handwritten note "As bar 1" is present above the piano part in measure 12, and "Two times" is written above the vocal line in measure 13.

System 2 (Measures 14-16): The vocal line continues with "Pe-nis di-men-sion is wor-ry-ing me." followed by a rest and then "I can't hard-ly". The piano accompaniment includes a triplet of eighth notes in the bass line in measure 16.

System 3 (Measures 17-19): The vocal line starts with "sleep-at-night'cause of pe-nis di-men-sion." The piano accompaniment features a triplet of eighth notes in the bass line in measure 17 and a triplet of eighth notes in the treble line in measure 18.

Penis dimension, opening. Source: Songbook (theme and piano reduction of the orchestra and the choir part), the full score can be ordered at Barfko Swill.

Handwritten musical score on aged paper, featuring multiple staves and measures. The score is marked with measures 192, 193, 194, 195, and 196. The notation includes various musical symbols, notes, and rests. A large bracket labeled "The" spans measures 194 and 195, with "Tpt" and "Tbn" written below it. A large bracket labeled "P" spans measures 194 and 195, with "4/2" and "4/4" written below it. The score is divided into sections labeled "Perc." and "Piano". The "Perc." section includes staves for "Perc." and "Drum". The "Piano" section includes staves for "Piano" and "Piano". The score is marked with "ALL STRINGS DIM." at the bottom left and "Piano" at the bottom right.

Measures 192, 193, 194, 195, 196

The

Tpt

Tbn

P

4/2

4/4

Perc.

Piano

ALL STRINGS DIM.

Piano

Previous pages: Penis dimension, bars 189-196. Sample pages from the original score as shown at an on-line auctioning (Heritage Auctions).

See the "Penis dimension" paragraph from the next 200 Motels section for more about this piece.

Piccolo score

At the same time Heritage Auctions was auctioning the piccolo part of a piece I can't identify. Two sample pages with bars 90 through 159 were shown, with the score sections referred to as G through M. Again it's clearly Zappa's handwriting. During many bars this piccolo part is either pausing or sustaining one or two notes, so it must be only one of the parts of the composition (probably the reason why I don't recognize where it stems from).



Piccolo part of an unidentified piece, bars 111-130. Sample bars from the original score as shown at an on-line auctioning (Heritage Auctions).

By itself it's another good example of the use of sequences:

- Bars 113-114 are a transposition of bars 111-112, going a major second down.
- Bars 119-122 offer two times a series of augmenting intervals, starting on different pitch. As the number of minor seconds steps being 2-3-4-5-6-7-8-11-14(-1).
- Bar 129 contains a motif, that's being transposed downwards chromatically as F-G-Gb-Ab, E-F#-F-G and Eb-F-E-F#.

The two sample pages include varying meters. Subsequently they are 3/4, 12/16 subdivided as 7+5, 6/8, 3/4 and 6/8. The example from above is in 6/8 only, obviously atonal. Next are bars 153-159, by themselves being diatonic. For these bars Zappa chose to continue notating in 6/8, but none of these bars follow the standard subdivision of 6/8 (3+3).



Bar 153 is subdivided as 2+2+2 (like 3/4), bar 154 as 4+2. Next you've got bars 155-6 and 157-8, where the notation is done in such a manner that Zappa makes it clear that he didn't want an accent on the downbeat of bars 156 and 158. The way the notes are grouped is decisive for where the accents lie. The reason for this notation is probably that other parts are doing something in standard 6/8 at this point.

CARNEGIE HALL - FINER MOMENTS

In October 2011 the ZFT released a large archive recording from the next year as "Carnegie Hall". It contains most of the two concerts the Mothers of Invention gave at this location, October 11th 1971, a one-time only event (photo to the left by Charles Hu). "The subcutaneous peril" from "Finer moments", a ZFT release from 2012, is another track that stems from these two concerts. Every once in a while Zappa played an early and a late show during a single night. The two shows are entirely different. As usual you've got differences in the versions played, compared to the already released ones.

Who are the brain police? (1971)

The opening riff of "Who are the brain police?" for instance is much different from the one played a year earlier. See the previous Fillmore East 1970 section for "Who are the brain police?" from 1970. This time it's used during several of the sung bars as well (bars 5-6 and 16-17). The rhythm, with its many triplets, has the same basis, but the riff is now moving through it in a syncopic way using a melodic line throughout.

According to Gail Zappa's writing in the CD booklet the recordings from this 1971 tour are complete. Gail and Joe Travers continue with commenting upon the equipment used and the format of the tapes, the latter posing a problem to play them for years since Joe became "vaultmeister". Apparently Zappa didn't have the best equipment at hand for every concert - this one is in mono - which might explain why he himself focused on only three venues for all of his own live recordings from 1971. It looks like the recording conditions were the best on these occasions.

It is known that Zappa had considered both the "Fillmore East" and "Just another band from L.A." albums to become double albums. "Fillmore East" would have included "Billy the Mountain" and the John and Yoko jam, but this failed because Zappa didn't feel like negotiating with Lennon's manager Allen Klein. This is clear because it got mentioned by Flo and Eddie in interviews. The fact that "Just another band from L.A." was at first constructed as a double album is also clear, but its content less. According to, among others, the www.progmaniac.de site, the album at first contained solos from for instance the Carnegie Hall concerts. "The subcutaneous peril", mentioned above, gets listed as an included track (outtakes only, because it lasts much shorter). I can't verify this, but seen the quality of Zappa's solos in it, it's possible. For the later "Playground psychotics" release from 1992 Zappa himself returned to material for what might have been sides 3 and 4 of "Fillmore East", but apparently not to the double album version of "Just another band from L.A.". The liner notes by Gail Zappa on "Finer moments" are, as usual, cryptical, vaguely suggesting that Zappa, in 1972, had been working on material from this CD to be included in a later release. The CD certainly has its finer moments. "Uncle Rhebus" got dealt with in the Uncle Meat section. The couple of guitar solos on this CD are fine. "Sleazette", like "Get a little" from "Weasels ripped my flesh", is a solo in E Dorian and similar in its sound. "The old curiosity shoppe" has its speed changed (it's out of tune with keyboard frequencies). It's the same type of solo as the 1970 "Holiday in Berlin" solo from above, to my knowledge the first time Zappa applied a I-II alternation in Lydian. Internet pages however attribute it to "Billy the mountain", which means that Zappa had transferred this type of playing to another song. He would return to this alternation a number of times during his career with several examples included in this study (see the Shut up 'n play yer guitar section for an overview). "Uncle Rhebus" contains the "Baked-bean boogie" solo, with a section taken from it to be found in the Weasels section from this study.

The subcutaneous peril

Here we continue with the two guitar solos from "The subcutaneous peril". Both have elements in them that are common for Zappa's solos, but also features that happen less often. The first section is the opening solo in D Dorian. The bass is giving a plain D pedal note, but the keyboards in staves 2-3 are playing a chord progression. It's done in a refined, rather delicate way, gently in the background. With a central chord per bar this progression is I-II-(III)-IV, next I-IV-III-IV-(III) and next I-III-I. This type of accompaniment is unusual in Zappa's output. Mostly it's a free improvisation instead of a progression like this when Zappa is playing a solo over a pedal note. For the solo itself you can see that Zappa is using the B as central note for bars 1-6. The solo begins with the descending motif D-C-B, to be varied upon at the beginning of bar 2. B is also the central note in bars 5-6, giving these opening bars a sense of a double tonality. As if Zappa is playing in B Locrian, while the bass indicates D Dorian. This is something that happens quite often in Zappa's solos. See the Shut up 'n play yer guitar section at the Heavy duty Judy paragraph for Zappa's comment upon this. In bar 7 the solo turns to an altered note, Db, to end on D natural in bar 8.

Guitar

12 8va-->

8va-->

14

17 8va-->



The subcutaneous peril, section #1. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

The subcutaneous peril, section #2. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

This first guitar solo gets followed by a synthesizer, a keyboard and a drum solo. The drum solo begins with playing a three-note up going motif on the toms: G-Ab-Eb (6:50-7:06 minutes). It also ends with it at

10:54 and Zappa picks up this motif as the starting point for his second guitar solo. At 10:56 he plays his three-note up going motif: A-B-F, in the same tempo. He couldn't use the same pitches as the toms because he would continue in D Dorian as at the beginning. The transcription starts at 11:32 where this motif has been extended to a little theme: A-B-D-D-B-F-D. Bars 2, 3, 5, 13 and 17 are variations upon this theme. Bars 9-10 are more direct variations upon the original three-note motif itself. Now you've got three up going notes doing D-E-Ab and D-E-Bb. The altered notes Ab and Bb come out sharply because they are in dissonance with the A by the bass (the bass is continuing here as indicated in bars 2-3). This second solo at the end of this instrumental piece can be seen as exceptional in the sense that Zappa keeps varying this A-B-F motif over a very long period. Varying motifs is standard in Zappa's solos. See the "Mo' mama" example from the Sheik Yerbouti section for some comment upon this. But here Zappa sticks to varying one motif for over a minute and a half. Only at 12:31 new motifs/themes get into the picture and Zappa continues soloing as we are used to. Still the impact of the motif remains persistent: it returns at 14:37-14:45, 15:36-15:45 and 15:55-16:04.

You never know who your friends are (Harmonica fun)

The "Harmonica fun" track from the "Mystery disc" appeared to be a smaller edit of a recording that the ZFT released as "You never know who your friends are" on "Finer moments". Both CDs don't give any information whatsoever about the recording date and who's playing on it. The inclusion in "Finer moments", however, specifies the period as between 1969 and 1971.



You never know who your friends are, 0:39-0:48. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

When listening to Zappa's albums you get used to stylistic diversity, but still you can get at unexpected oddities. In this case folk music. "The lost episodes" contains two sea shanties, both credited as traditional. So not specifically written by Zappa, but he seemed to like them. The tune from "Jolly good fellow" was used as a starting point for an improvisation by the Ensemble Modern on "Everything is healing nicely". "You never know who your friends are" is twisted folk music with the Mothers playing just as much through each other as with each other. Several times phrases from traditional folk tunes can be recognized. Staves 1 and 2 from the example above are sung. The other four represent instruments, with staff four being the harmonica from "Harmonica fun". At this point the parts are using diatonic scales but different ones, so the whole becomes a weird pot-pourri, somewhere between chromatic and diatonic music. My guess is that it is a directed improvisation.

200 MOTELS (1971 ALBUM) - 200 MOTELS, THE SUITES: THE OVERALL PIECE OF ART

For much of his musical creativity in 1970-71 Zappa was focused on the scores for "200 Motels", the low budget movie from 1971, about The Mothers of Invention on tour and everything that comes along with it. It's the first Zappa album featuring a large orchestra. It was shot in only five days in January and February 1971, with techniques that at that time were innovating, but by now have become obsolete. The sound quality and cardboard constructions make it clear that we're dealing with a movie from 1971. This doesn't go for its content and the music. The music is timeless, as its recent performances have shown. The script for "200 Motels" might just as well be filmed today. Subjects as one's penis dimension and the size of one's breasts seem only to have grown in importance. The term groupie has become outdated, but not the phenomenon.

To the right (on-line version): still from the VPRO "Zappa films 200 Motels" documentary with Theodore Bikel, The Top Score Singers and The Royal Philharmonic Orchestra. Next to the examples below, I've included links to outtakes from "200 Motels" that appear elsewhere in this study. "200 Motels" premiered in L.A. on 29 October with the along coming double-album in the same month. It's too bad that the touring in 1971 ended with misfortune, so that the project got less promotion.

"200 Motels, the suites" is the shape Zappa had in mind for performing "200 Motels" on stage by an orchestra (plus singers and some electric instruments), thus without the movie scenes and without the rock band songs. It got premiered in this set-up during the Holland Festival in 2000 (see the miscellaneous items section from the left menu). In 2013 two more performances followed. One by the BBC Concert Orchestra, Southbank Sinfonia and London Voices in the UK and one by the L.A. Philharmonic and Master chorale in the US. A live recording with the L.A. performance has appeared on CD in 2015.

From the perspective of the music, the movie itself is of interest as well, next to the soundtrack and the suites CDs. Zappa starts his liner notes for the album with saying that some of the music in the film is not included on the album as well as the other way round. Bars from "Naval aviation in art?" can be heard as background music during the movie. This piece premiered on the "Studio Tan" album from 1975 and got recorded again in a different version on the "Perfect stranger" CD. See the corresponding section for the details. There's also a "Go to the club..." intro to the so-called groupies opera on the "Tengo na minchia tanta" bootleg. The official version of this song can be found only on the movie version of "200 Motels" at about 1h:12. The "True story of 200 Motels" DVD is a documentary about making "200 Motels". In it can be seen that Zappa had planned the groupie opera from "Fillmore East, June 1971" to be part of the movie. A rehearsal for a scene with "Do you like me new car" got saved in this manner. One can read the biography by Neil Slaven, chapter 10, with the author interviewing Zappa about "200 Motels". All other unused tape got erased for re-use in order to save some money (the film went a little over budget).

"200 Motels" at first met with moderately positive and mixed reviews. Many critics found the movie incomprehensible and the music chaotic. This is only correct to a certain degree and depends upon what you expect of a movie. For a number of people, some "intellectual" Zappa fans included, it is unacceptable that something they like does not have a deeper meaning or a theory behind it. In my opinion there is nothing to be "understood" about "200 Motels". It's a series of episodes about what can happen to a band on the road without an overall plot or specific purpose. At first hearing "200 Motels" can indeed sound chaotic. The music is a bewildering mixture of styles and instrumentation. It's only the relation with the movie that gives the "200 Motels" CD its unity. There's an orchestra, a large percussion section, a choir and a rockband. The orchestra can play in full, but also more chamber music like. Also here some people find that there has to be a system in the way Zappa composes, a theory that explains the method that makes music Zappa-like. My conclusion that Zappa didn't follow systems seems to be unacceptable to some just for conceptual reasons.

"Part of the problem is that Frank was clearly indefinable", co-producer Frank Filipetti says in the liner notes from "200 Motels - The suites". "Many people have a real problem with that. They find it necessary

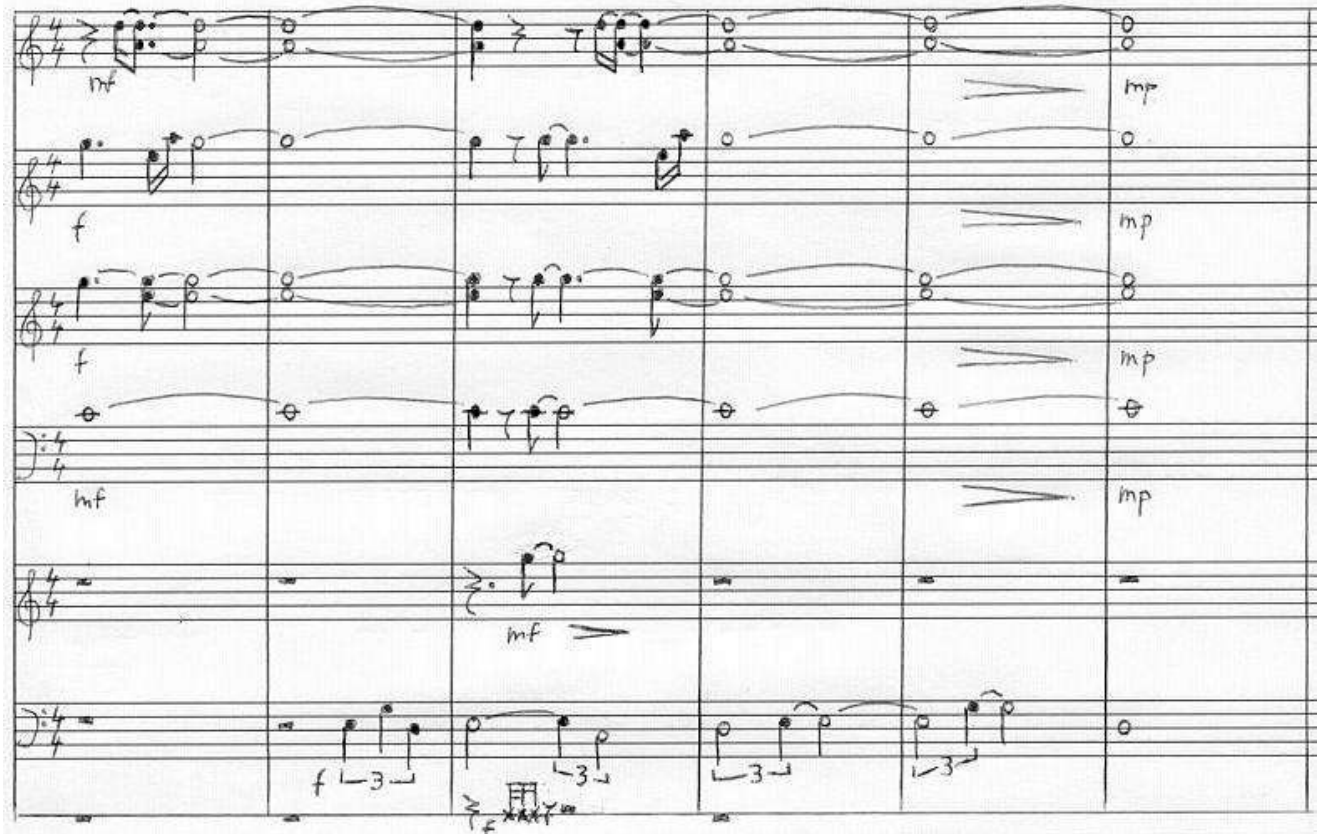
to categorize anything other than themselves. It makes it easier for us in this complicated world to compartmentalize everything outside of our own little circle."

Likewise some people seem to find that Zappa can be better understood by comparing him to other composers and their techniques of writing music. Of course there are similarities between Zappa and Stravinsky, Varèse, Bartok, Ravel etc. But there are also similarities between Zappa and David Bowie, Abba, The Beatles etc. In fact there are such similarities between Zappa and thousands other composers or songwriters, so one could easily fill a mass of pages with comparative studies. It's neither wrong nor much illuminating. Bottom line is that the only thing that can clarify why some composers are considered geniuses, is their music itself. In this case a few comparative remarks can suffice. There are similarities between Zappa's approach to constructing "200 Motels" and the concept of a "Gesamtkunstwerk" Richard Wagner propagated in the 19th century, the overall piece of art. For Wagner the ideal situation meant that an artist combined all forms of art. In case of an opera, a composer should not only compose the music, but write the libretto as well and do the stage designing himself. Zappa did the same for "200 Motels", eventually winding up doing the editing of the film himself too. But there are also differences. "200 Motels" is a series of scenes that could be shot independently of each other. Their following order can be varied. For that matter the term "suites" is quite appropriate for the 2015 double CD with the orchestral parts on it. This was the form Zappa had in mind for playing "200 Motels" in the Royal Albert hall in 1971. It got banned for using inappropriate language. As mentioned above the live recording with the L.A. Philharmonic en the L.A. Master Chorale finally reached the market in 2015. It's a very welcome addition to the Zappa catalogue. Not only does this version contain a half an hour of music that couldn't be recorded for the movie, the sound quality and accuracy are also much better compared to the budget strained situation from 1971.

Below I'm trying to describe the tracks from the "200 Motels" 1971 CD in a combined manner with the corresponding parts from "200 Motels - The suites". For the 1971 CD I'm using the track list from the two discs of this double CD. For "200 Motels - The suites" I'm mentioning the 13 movements. I'm following the track list of the 1971 CD as the starting point for its additional rock band songs.

Disc I track 1: Overture - Suites mvt. 1: Overture

With the "Overture" and "Would you like a snack?" from "200 Motels" Zappa returned to the opening theme from "Holiday in Berlin (full blown)" from "Burnt weeny sandwich". The first six bars from the "Overture" are a character variation, a variation upon the G-E-A-G motif, that can be heard right at the beginning of "Holiday in Berlin (full blown)" as well (here in staff 2). The bass line is specific for the "Overture", whereas the "Holiday in Berlin (full blown)" version is applying some more chords and passing much faster through the notes.



Overture, opening bars. Source: original score.

The "Overture" starts in C with the I chord on beat one, to be blended with the II chord shortly afterwards in both bars 1 and 3 (C Lydian is also possible, the F/F# that makes the difference fails). These two bars are rhythmic variations upon each other. After the opening bars from above the original melody is followed more closely, now with an instrumentation for orchestra and choir. See also below for "Would you like a snack?".

Following the chorus part, you can hear the following sections on the 1971 album:

- 0:00 Bars 1-10, opening by the orchestra, with bars 1-6 being presented above.
- 0:29 Bars 11-17, indicated as section A, featuring the orchestra and chorus.
- 0:49 Bars 18-21, indicated as section B, idem.
- 1:02 Rance Muhammitz (Theodore Bikel) announces the movie, followed by modern music for percussion and orchestra. The chorus returns once, speech-wise singing "200 Motels". So there might have been a second page of the chorus part.
- 1:39 Rance introduces Larry the Dwarf (Ringo Starr), dressed up as Frank Zappa.
- 1:59 End.

Handwritten musical score titled "OVERTURE" on a page numbered 78. The score is written on multiple staves, including staves for woodwinds (flute, oboe, clarinet, bassoon), strings (violin, viola, cello, double bass), and piano. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "OVERTURE" is written in large, bold, capital letters across the top of the page.





Left: bars 1-4 from the "Overture", original score in Zappa's handwriting. Right: the chorus part in the handwriting of a copyist.

Disc I track 2: Mystery roach

"200 Motels" contains a set of regular pop songs. They are not presented as a suite of their own, but serve as resting points between the modern music for orchestra and choir. So they turn up spread out over the CD as individual songs. "Mystery roach" is placed between the previous "Overture" and the following "Dance of the rock and roll interviewers". It's straightforward rock 'n roll in 4/4.

Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The score is divided into two systems, labeled 1 and 5.

System 1:

- Vocal Line:** The lyrics are "Su-gar", "Aww", and "How-". The melody is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature.
- Piano Accompaniment:** The piano part is written in bass clef with a key signature of two sharps and a 4/4 time signature. It includes a bass line and a right-hand line with chords and arpeggios.
- Annotations:** "Su-gar", "Aww", "How-", "All others as bar 2", and "As bar 1".

System 5:

- Vocal Line:** The lyrics are "Long,", "How- Long,", and "till-". The melody is written in treble clef with a key signature of two sharps and a 4/4 time signature.
- Piano Accompaniment:** The piano part is written in bass clef with a key signature of two sharps and a 4/4 time signature. It includes a bass line and a right-hand line with chords and arpeggios.
- Annotations:** "Long,", "How- Long,", "till-", "As bar 5", and "As bar 5".

Handwritten musical score for "Mystery roach, opening". The score is divided into two systems, each with five staves. The key signature is two sharps (F# and C#).

System 1 (Measures 9-12):

- Staff 1:** Treble clef. Measure 9 starts with a boxed "9". It contains a half note G4, a quarter note A4, and a quarter note B4. Measure 10 contains a half note C5 and a quarter note B4. Measure 11 contains a half note A4 and a quarter note G4. Measure 12 contains a half note F#4 and a quarter note E4.
- Staff 2:** Treble clef. Measure 9 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 10 contains a half note C5 and a quarter note B4. Measure 11 contains a half note A4 and a quarter note G4. Measure 12 contains a half note F#4 and a quarter note E4.
- Staff 3:** Treble clef. Measure 9 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 10 contains a half note C5 and a quarter note B4. Measure 11 contains a half note A4 and a quarter note G4. Measure 12 contains a half note F#4 and a quarter note E4.
- Staff 4:** Bass clef. Measure 9 contains a half note G3, a quarter note A3, and a quarter note B3. Measure 10 contains a half note C4 and a quarter note B3. Measure 11 contains a half note A3 and a quarter note G3. Measure 12 contains a half note F#3 and a quarter note E3.
- Staff 5:** Bass clef. Measure 9 contains a half note G3, a quarter note A3, and a quarter note B3. Measure 10 contains a half note C4 and a quarter note B3. Measure 11 contains a half note A3 and a quarter note G3. Measure 12 contains a half note F#3 and a quarter note E3.

System 2 (Measures 13-16):

- Staff 1:** Treble clef. Measure 13 starts with a boxed "13". It contains a half note G4, a quarter note A4, and a quarter note B4. Measure 14 contains a half note C5 and a quarter note B4. Measure 15 contains a half note A4 and a quarter note G4. Measure 16 contains a half note F#4 and a quarter note E4.
- Staff 2:** Treble clef. Measure 13 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 14 contains a half note C5 and a quarter note B4. Measure 15 contains a half note A4 and a quarter note G4. Measure 16 contains a half note F#4 and a quarter note E4.
- Staff 3:** Treble clef. Measure 13 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 14 contains a half note C5 and a quarter note B4. Measure 15 contains a half note A4 and a quarter note G4. Measure 16 contains a half note F#4 and a quarter note E4.
- Staff 4:** Bass clef. Measure 13 contains a half note G3, a quarter note A3, and a quarter note B3. Measure 14 contains a half note C4 and a quarter note B3. Measure 15 contains a half note A3 and a quarter note G3. Measure 16 contains a half note F#3 and a quarter note E3.
- Staff 5:** Bass clef. Measure 13 contains a half note G3, a quarter note A3, and a quarter note B3. Measure 14 contains a half note C4 and a quarter note B3. Measure 15 contains a half note A3 and a quarter note G3. Measure 16 contains a half note F#3 and a quarter note E3.

Handwritten annotations and markings include:

- "Asbarg" written above the first staff in measures 9, 10, and 11.
- "Barg repeats" written above the third staff in measure 10.
- "Asbarg" written above the fourth staff in measures 9, 10, and 11.
- "Asbarg" written above the fifth staff in measures 9, 10, and 11.
- "Asbarg" written above the fifth staff in measures 13, 14, and 15.
- "Asbarg" written above the fifth staff in measures 16 and 17.
- "Abit faster" written above the first staff in measure 15.
- "First tempo" written above the first staff in measure 16.
- "x" marks under the notes in the fourth staff of measures 9, 10, and 11.
- "x" marks under the notes in the fourth staff of measures 13, 14, and 15.

Mystery roach, opening. Transcription: KS. Update winter 2015 (deposited at the I-depot, The Hague).

The example contains the central theme:

- Bars 1-4. Instrumental opening with a I-VII alternation in E Dorian (Dorian and Mixolydian happen both, I've notated the presets of the song as in Mixolydian, but Dorian could be chosen just as well). A figure of two bars gets repeated four times. The example begins with the last two occurrences of the figure. Beats 1-3 of the first bar is the E note pulsing. Beat 4 can be interpreted as I 7th with the A as passing through note or as V 7th. In the second bar the switch from the I chord to the VII chord takes places, syncopically during beat two.
- Bars 5-6. Phrase 1 of the theme. The bass continues with the I-VII alternation, while rhythmically the switch can now occur at various points during the second bar. The guitars change their pattern to a one-bar movement, also with an I-VII alternation. The VII chord for the guitars appears on beat 3 in the shape of an A-D-A-D string.
- Bars 7-8. Phrase 2. The singers continue in E Mixolydian, thus another example of mingling two closely related scales (E Dorian and E Mixolydian). As usual, when Zappa has more than one singer doing the lyrics, they don't sing their lines identically. It's done in a complementary form, enriching the harmonies.
- Bars 9-12. Phrase 3. Everybody is now playing or singing in E Dorian. The brass (staves 2-3) is here getting clearer in the picture, while the opening is dominated by the classic rock band combination of guitars - bass - drums.
- Bars 13-15. Phrase 4, a variation upon phrase 2, played twice. Only briefly the piece returns to E Mixolydian. It's performed in two different manners with a lot of chromatic notes happening in it. During beats 3-4 of bar 15 bass and drum accelerate a bit, immediately to return to the original tempo in bar 16. The grammar and pronunciation of the lyrics get twisted to fit in better with the music. What seems to have been "The mystery roach is approaching" gets pronounced as "Dah myst'ry roach be 'proach-ah".
- Bar 16. Phrase 5, a one-bar figure played only once. Now the rhythm changes from standard on-beat 4/4 to a syncopic figure.

Disc I track 3: Dance of the rock & roll interviewers - Suites mvt. 7: What's the name of your group

Here the effect of the limited recording time becomes clear. The music from "What's the name of your group" is doable and its corresponding scene would have fitted well in the movie. It lasts 11 minutes in total, but only one minute could be recorded as the "Dance of the rock & roll interviewers". The main theme from its opening block is derived from the "Epilogue", a piece that was played live earlier in 1968. Bars 5-10 from my Epilogue example from the uncle Meat section re-appear a couple of times and get varied upon. The example below is from the second block, where the choir and the solo soprano stand central.

11

The image shows a handwritten musical score for a piece titled "What's the name of your group". The score is written on four staves, each with a different instrument or voice part. The top staff is for the Soprano, the second for the Alts, the third for the Horns, and the bottom for the CB/Bassoon. The music is in 4/4 time and features a mix of notes, rests, and dynamic markings. The lyrics "How do they like your mu-sic" and "ver there" are written under the vocal staves. The score is marked with a "11" in a box at the top left.

accompaniment by the orchestra section (contrabasses, bassoons and occasionally the horns). The example goes as:

- Bar 1: The writing style in this example is mixed, to a degree homophonic and to a degree polyphonic. One can see that the four parts from the choir and the accompaniment follow their own lines. But their rhythm is identical, so combined they also sound as a series of chords. During bar 1 the series of intervals between the alts and sopranos is 7-4-7-4-7-4-7 (as the number of minor second steps), so an alternation between a 5th and a major third. The sopranos sing a downward line, the altos a line that alternates going up and going down. The final eighth note is a repetition of the fifth note from both rows. The key tends towards D Dorian, with some altered notes.
- Bar 2: The interval series now is 7-4-4-7-7, thus continuing with 5ths and major thirds in a different pattern. The contrabass, bassoons and horns are continuing a pattern that was also used during the bars preceding this example. In this particular bar the scale becomes D minor/Aeolian with a Bb. In every bar a change to a different meter is happening, but the principal time units remain fourth and eight notes.
- Bar 3: The tenors and basses are taking over, singing unisono.
- Bar 4: A D pedal for the whole bar, with the scale returning to clear D Dorian with no altered notes. The alts and sopranos return with the interval series 7-4-4-5-8, so other intervals enter the picture.
- Bar 5: The female singers continue with the interval series 4-8-4-8-7-3. The contrabasses and bassoons are playing some counterpoint notes, as in bar 3.
- Bar 6: This is mainly the male singers and the accompaniment playing unisono, but there are also various supplementary harmony notes. At this point the contrabasses and bassoons start to divert themselves from each other.
- Bars 7-8: These two bars are purely homophonic. A chord with the notes D-A-B-E-G# in it is being built up in layers in two slightly different manners, spread out over more than three octaves. It's a relatively consonant chord till the final G# by the soprano turns up, in dissonance with A by the tenors. During bars 5-8 the idea of a D Dorian scale gets abandoned, but the D turns up as pedal note again for the final chord. One might call the implied scale at this point D Lydian, as far as one interprets these bars as diatonic.

During the final block of "What's the name of your group" the orchestra is playing in full. You can hear motifs from the previous block returning. It's also this block where the orchestral track "Dance of the rock & roll interviewers" stems from. The piece ends with the soprano, the rock & roll interviewer, fading out.

Suites mvt. 8: Can I help you with this dummy?

During the suites, "What's the name of your group" gets segued by "Can I help you with this dummy?". The score is reproduced in total in The Frank Zappa songbook, vol. I. As Zappa comments in the Songbook, this piece didn't make it to the movie because of performing difficulties. The L.A. Philharmonic is playing a revised version. Both the notes and the orchestration are different in a multitude of aspects. While the score for the 1971 recordings were adapted on the spot to ease the performability, in this case the conclusion can only be that there are two versions of the score of this movement itself. Below I'm describing bars 11-17.

11

Soprano

Strings

Wind instruments

Guitars

Bass players

Drum.

He's not ve-ry, ve-ry, hea-ry.

[illegible]

Can I help you with this dummy?, bars 11-17, The Suites version. Transcription by KS (update 2016, deposited at the I-depot, The Hague).

Notes:

- Some elements could be taken over from The Songbook (see the next example).
- All pitches are concert pitches, except for the guitars. These are notated an octave higher as they sound (the standard I'm following all through this study when I'm notating the guitar as the instrument to play a staff).

Handwritten musical score for 'The Sound of Music' showing measures 9-10. The score includes staves for Soprano, Chorus, Piano, Accordion, Flute, Oboe, Clarinet, Bass, Bassoon, C. Bass, Harp, Percussion, and Solo Violin. Measures 9-10 are blanked out with a handwritten note: "Bars 9-10 are blanked, because they are not part of this example."

Can I help you with this dummy?, bars 11-17, The Songbook version. Original score in Zappa's handwriting, as reproduced in The Songbook Vol. I.

- Bar 11: The Songbook version is deliberately irregular and dissonant. Guitars II and III are playing the same chord type, but with a minor second between them. The suites version is also irregular, but more moderately. Other than the atonal Songbook version, beats 1-2 can be seen as diatonic, forming the Bb Lydian collection.
- Bar 12: During this bar both versions are diatonic and the chords contain largely the same notes. The suites version builds a chord up in layers towards a 13th chord on G, the scale being G major. Apart from a number of other details, the differences lie in the instrumentation and positioning of the chords. For the suites the horns have been substituted by the string section. The Songbook also knows a contrabassoon, playing a low C. The scale then becomes C Lydian.
- Bar 13: In the Songbook the last chord from bar 12 gets repeated on the first tick of bar 13, while the chord changes to another larger chord during the suites. On the fourth tick a sustained chord enters the picture, again a larger chord comprehending the notes E-A-B-D. It's played by the guitars and horns in the Songbook and by wind instruments solely during the suites.
- Bar 14: The chord from bar 13 is sustained in both versions. The differences between the two versions

otherwise only concern the instrumentation. The flutes in the Songbook have been replaced by the strings during the suites.

- Bar 15: Here for the first time the soprano part starts to deviate as well. Some of the notes from the ninetuplet are different. In the Songbook Zappa is very precise about the accents: the fourth note of the ninetuplet is accentuated and the other notes should be played as even. The suites version doesn't have this. There are only light accents on the higher notes. In the Songbook score you'll find the piccolo, bass flute and guitar I playing parallel with the soprano during the ninetuplet. The intervals are kept the constant for the duration of the ninetuplet. The piccolo plays the same part as the soprano, the bass flute is playing a minor tenth lower and the guitar is playing a tritone lower than the soprano. The chord can be seen as a diminished minor fifth, with the third played an octave lower. The whole is atonal. During the suites only a flute plays along with the soprano. The guitars aren't playing the sustained chord for this bar. Instead they are used to pick some notes in an irregular manner.

- Bars 16-17: The music becomes diatonic, using the E Mixolydian scale. The wind instruments are playing the progression I-V 7th-I during The Suites. During the tail of bar 16 the A alters to A sharp, implying a switch to E Lydian. In the Songbook score guitars I/II and the solo violin and cello are playing fast strings of notes, largely absent during the suites.

Disc I tracks 4-8: Tuna sandwich sequence - Suites mvt. 4: This town is a sealed tuna sandwich



On the 1971 album you'll find the Tuna sandwich material subdivided into five tracks:

- I'm dealing with this prologue in the Studio Tan section, where you can see some differences between the score and the 1971 album version.

- "Tuna fish promenade". See below for a few samples.

- "Dance of the just plain folks". The Tuna sandwich music received its first public performance in 1970 with Zubin Mehta conducting the L.A. Philharmonic. In the Quaudiophiliac section I'm showing the opening pages of the score, where this section is called "The tuna sandwich ballet".

- "This town is a sealed tuna sandwich (reprise)". The sung lyrics of the reprise are the same as of the prologue, but the orchestration and harmonization are a variation upon it.

- "The sealed tuna bolero". This bolero isn't a bolero by the book, but bolero-like. It has a fourth beat added to it (a bolero is in 3/4), but it does have the characteristic faster notes on tick two of beat one. In this case a triplet instead of two 16th notes. The 16th notes are used elsewhere too, so the triplet notes are the fastest ones (except for the ad lib. harmony fill-in and bar 4). So it's a bolero with some liberty. Zappa would perform the well-known "Bolero" by

Ravel with his band in 1988. Bars 1-4 are in D Mixolydian. During bars 5-8 the singers are present. Now the orchestra and singers are following a chord progression, being D-Eb-E, thus a major triad moving upwards in a chromatic manner. Bar 8 continues with A.

1

mf

mp

15ma

8va

mf

mp

mf

mf

mf

4

mf

This

Town

Harmonic fill-in, ad lib.

mf

mp

mf

mf

mf



The sealed tuna bolero, 0:00-0:24. Transcription: KS (reduced and by approximation). Update Spring 2018 (deposited at the I-depot, The Hague).

Zappa started working on this material around 1968. Various elements can be recognized in tracks from the "Ahead from their time" CD. See the corresponding section with "The rejected Mexican pope leaves the stage" as an example. As mentioned above part of the "Epilogue" from this CD returns in "What's the name of your group?" from the suites.

This sequence got reworked upon twice for a smaller and a large orchestra, on both occasions without lyrics. Zappa changed the title for this separate piece from "This town is a sealed tuna sandwich" to "Bogus pomp":

- "Bogus pomp" (1975). Three smaller examples from "Bogus pomp" are presented in the Studio Tan section of this study.
- "Bogus pomp" (1983). This is the last appearance of the Tuna sandwich music, this time combined with the "Overture" and "Centerville" movements from "200 Motels". It's played as one piece, without lyrics. It also has a new coda. I'm describing it briefly in the L.S.O section of this study, with a couple of re-orchestrated bars as an example.

Below at track 13 you can see how "Centerville" precedes "This town is a sealed tuna sandwich" in the score. Zappa set them apart on the album, but their intended sequence is back on The suites. It's also logical. Centerville is the town that's compared to a tuna sandwich. The two sample pages from the chorus part, included below, cover the following period of bars, though most are empty for the chorus having no part in it:

- Bars 114-181. "Centerville", end of scene I through scene K.
- Bars 182-192. "This town is a sealed tuna sandwich", 11 bars in 2/4 (see the Orchestral favorites section). Beginning of scene L.
- Bars 193-221. "Tuna fish promenade" in 4/4, including the indicated lines with "The cause of the tickets back to L.A."
- Bars 222 etc. "Tuna fish promenade", continued in 2/4. Scene M, beginning with lyrics for the choir: "All the people in the sandwich town".

Above to the right and below to the left: samples from the scores in Zappa's handwriting.

Disc I track 9: Lonesome cowboy Burt

A parody-like country and western song, featuring Jimmy Carl Black as the ill-mannered redneck Burt (screenshot below). He would return to do a cowboy song once more on "You are what you is" from 1981 (see the corresponding section). He released a live version from 1987 on "The best band you never heard in your life", with various differences with the original and the lyrics adapted for commenting upon Jimmy Swaggart's recent arrest.

The song begins quite simple with playing around a I-V-I-V-VII-IV-VII-IV progression in C Mixolydian. It's not only the tight 4/4 rhythm with off beat drumming, as well as the bass pattern, that cause the pastiche effect. It's also the lyrics that are pushing you towards a parody interpretation. Less conventional is the structure of the song, that's a bit collage-like. The opening theme takes up the first 50 seconds of the song, but doesn't return anymore. Other themes are taking over, that do get varied upon.

- 0:00-0:53 Theme one, largely as above.
- 0:53-1:28 Theme two ("I'm lonesome cowboy Burt, speaking at you").
- 1:29-1:51 Theme three ("He's lonesome cowboy Burt").
- 1:52-2:58 Theme four ("Burtram, Burtram red-neck").
- 2:58-3:18 Theme two returns.
- 3:18-3:47 Theme three returns in the shape of a slower variation, serving as the coda.
- 3:48-3:57 Spoken end ("Opul, you hot little bitch").

Handwritten musical score for "Lonesome cowboy Burt". The score is written on five staves. The first staff is a bass line with a key signature of one flat and a 4/4 time signature. The second staff is a treble line. The third staff is a bass line. The fourth staff is a bass line with the label "Bvab." written below it. The fifth staff is a bass line with a key signature of one flat and a 4/4 time signature. The score includes handwritten lyrics: "My name is Bur-tram —, I am a" and "Others as bar 1". The score ends with "Etc.".

Handwritten musical score for "Lonesome cowboy Burt". The score is written on six staves. The first staff is the vocal line with lyrics: "red-neck- All my friends —, they call me Burt —. ALL my". The second and third staves are empty. The fourth staff is a guitar line. The fifth and sixth staves are bass lines, with the fifth staff labeled "As bar 1" and the sixth staff labeled "As bar 1" and "8va b.".

Lonesome cowboy Burt, 0:00-0:12. Transcription: KS. Update winter 2018 (deposited at the I-depot, The Hague).

Disc I track 10: Touring can make you crazy - Suites mvt. 6: Touring can make you crazy

Modern orchestra music, played integrally on the 1971 album as it is played during the suites. It's written for the string section, with a couple of notes for the clavichord added to it.

During the early seventies, when Zappa wrote for orchestras, the Wazoo band and the Roxy band, he had ensembles at his disposal where most people could read sheet music. It was also a period where everything had to be hand-written and duplicated by copyists. The official 200 Motels scores are only for rent, but quite a number of examples are available through other sources. The Frank Zappa songbook contains three original manuscripts and in the CD booklet four sample pages of the full orchestra score are reproduced. You need a magnifying glass for these last examples. Apparently not everybody was asked to return their scores in those days. Frequently handwritten scores by Zappa

Handwritten musical score for "OVERTURE" and "TOURING CAN MAKE YOU CRAZY". The score is written on multiple staves. The first staff is labeled "OVERTURE". The second staff is labeled "TOURING CAN MAKE YOU CRAZY". The third staff is labeled "WENT ON THE ROAD...". The fourth staff is labeled "WENT ON THE ROAD...".

himself are being auctioned.



Touring can make you crazy, section. Transcription: KS (update 2019, deposited at the I-depot, The Hague).

"Touring can make you crazy" is for the string sections only. As you can see in the image above to the right, it begins with sustained notes in 9/4. The example above is taken from the section where the cellos/contrabasses are making a descending movement with pulsing eighth notes in 3/4. Because of that, the rhythm of these bars is relatively easy to transcribe. The harmonies are an entirely different matter. These are made up of larger dissonant atonal chords. It's difficult to hear the exact notes involved from CD, because of which I can't do more with it from the analytical point of view. And even if you had the score: various examples show that it's more a rule than exceptional that there are version differences. The example is transcribed from the "200 Motels, the Suites" version (2015).

Disc I track 11: Would you like a snack? - Suites mvt. 2: Went on the road

To the standard orchestra set-up for playing the suites, a small electric combo is added. They stand central during this movement and the vamping part of "Penis dimension". Like the "Overture", "Would you like a snack?" refers to the opening theme from "Holiday in Berlin (full blown)" for its thematic material.

I

mf We're on the road.

mp Continues

mf Etc., *fpedal*

avabassa. *mf* *mp*

II

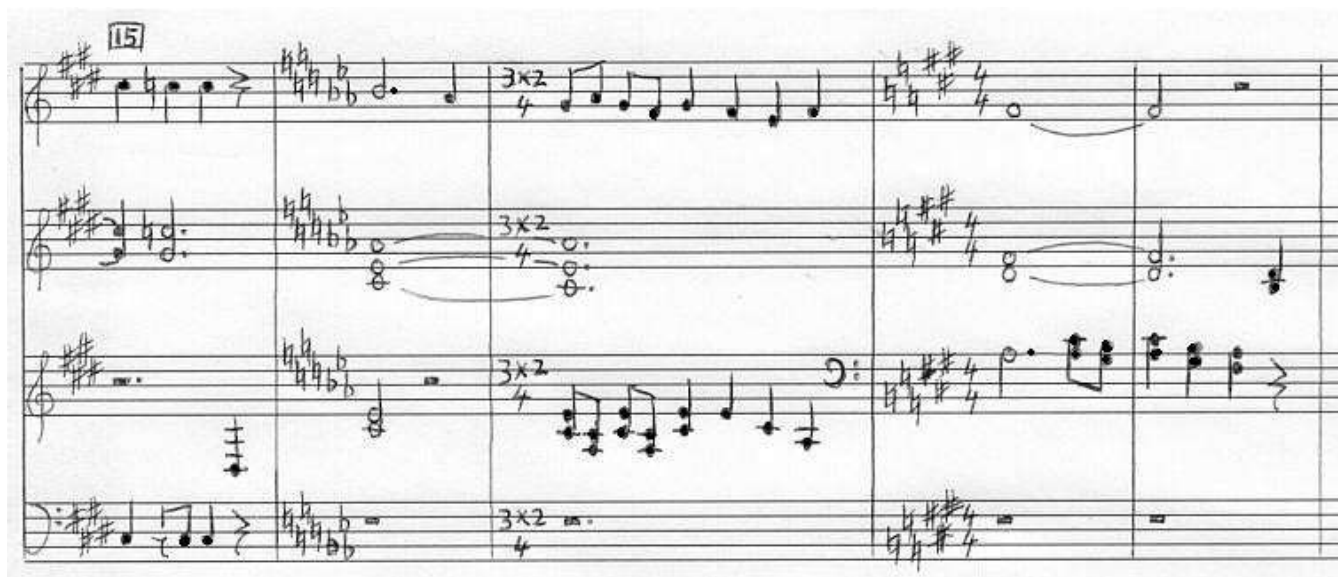
mf

fpedal *avabassa*

III

mp

5 10



Would you like a snack?, 0:39 till 1:09. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

Note: The 3x2 meter is notated this way to specify the rhythm accents here clearer (6/4 could also be 2x3), three bars with 2/4 is also an option. See also the main text for notation differences.

It's a variation upon this theme, played in two different instrumentations. The first one is all instrumental, the second one is with lyrics. It's this last one that's transcribed above. Notable are the various modulations and the way they are handled. During bars 1-4 the music is in C with the I 5th chord (or C Lydian, the F/F# isn't used). Then in bar 5 it turns to Eb Lydian I 7th. The chords belong to different keys and only have a G in common, only vaguely audible in the second chord. In a traditional harmony class they'd say you need some more linking chords. Here you get the interesting effect of a harmonic surprise. Bars 13-15 are in C# minor (C# pedal), bars 16-17 in Ab Lydian (Ab chord) and with bar 18 the transcription ends in D Lydian (D chord). Remarkable are also the large interval jumps the singers are making, for instance a 10th from bar 5 to 6 ("What a drag ...").

It occasionally happens that samples from the original score turn up after I've transcribed them. The following two notational differences originate from this:

- The sample above at track 10 shows that Zappa used an eighth note for what I'm notating as a quarter note. So two of my 4/4 bars correspond with one 4/4 bar in the original score.
- Bars 13-19 correspond with section B from the chorus part from the "Overture" (see above at track 1). Zappa notated 3/4 and 2/4 for my bars 16 and 17, thus making a different division.

Disc I track 12: Redneck eats - Suites mvt. 5: The restaurant scene

The opening features spoken text combined with harmony notes. It involves the chorus as well, so to let everybody stay equal, at least the rhythm of the words had to be written out. Staff eight of the left image is the "cowboy" part by Jimmy Carl Black, saying "hey, who are these two, are they boys or girls ...". In bars 3-4 the chorus joins in with "or a turkey, ha-ha-ha ..." (staves 10-11). All spoken words are notated with crotchets, so no exact pitches are prescribed. The accompanying harmony notes by the instruments do have pitches.



Left: the opening page from "The restaurant scene" in Zappa's handwriting.

Right: the chorus part taken from it, in the handwriting of a copyist.

The first four bars of both images coincide. The A block from the right image is the percussion section from this piece. The chord by the choir sets off the B block, to be heard at 0:38 on the "200 Motels" CD from 1971. This block begins with a series of pizzicato notes for the string sections, followed by a section with the piano standing central. At the end the cowboy returns, with "ha-ha-ha ..." for the chorus in an exact rhythm some more.

Disc I track 13: Centerville - Suites mvt. 3: Centerville

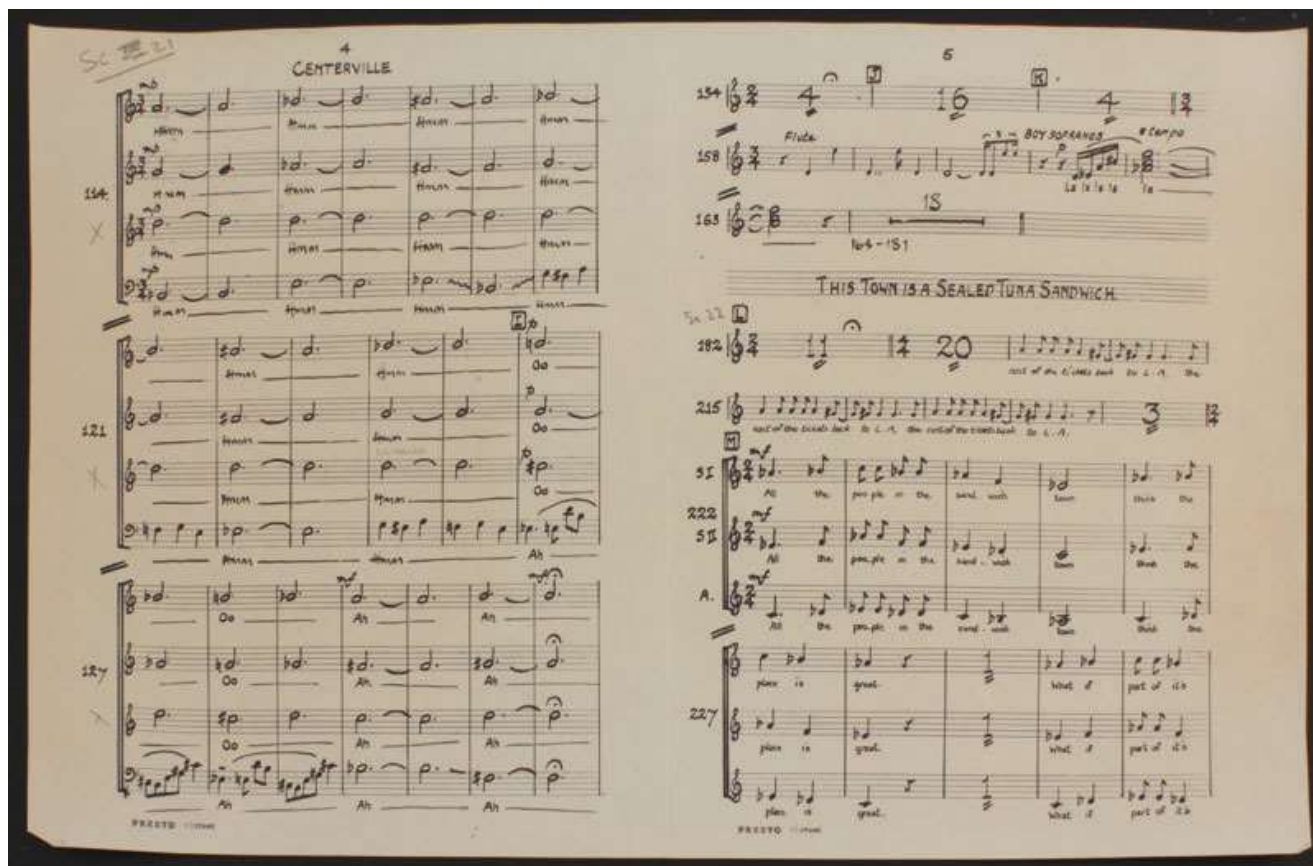
Centerville was the name of an imaginary small town, constructed in one of the Pinewood studios, where "200 Motels" was filmed. The music appears without many differences on the 1971 album, the suites and as a movement from the 1983 version of "Bogus pomp". During the latter piece "Centerville", however, is performed without lyrics. The next example is the opening and the chorus part, that Zappa apparently had in mind when originally composing this title.

The musical score is arranged in 12 staves. The first four staves (1-4) represent the chorus score, and staves 5 and following represent the reduced woodwind and string parts. The key signature is one flat (B-flat major or D minor). The time signature is common time (C).

- Staff 1 (Soprano):** Treble clef, whole notes, dynamics *pp*.
- Staff 2 (Alto):** Treble clef, whole notes, dynamics *pp*.
- Staff 3 (Tenor):** Treble clef, whole notes, dynamics *pp*.
- Staff 4 (Bass):** Bass clef, quarter notes, dynamics *pp*.
- Staff 5 (Violin I):** Treble clef, quarter notes, dynamics *mf*.
- Staff 6 (Violin II):** Treble clef, quarter notes, dynamics *mf*.
- Staff 7 (Viola):** Treble clef, quarter notes, dynamics *mf*.
- Staff 8 (Cello):** Bass clef, quarter notes, dynamics *mf*.
- Staff 9 (Double Bass):** Bass clef, quarter notes, dynamics *mf*.
- Staff 10 (Contra Bassoon):** Bass clef, quarter notes, dynamics *mf*.
- Staff 11 (Vocal):** Treble clef, quarter notes, dynamics *mf*.
- Staff 12 (Vocal):** Treble clef, quarter notes, dynamics *mf*.

Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). The vocal line is marked with *mf* and *normal*. The woodwind and string parts are marked with *mf*. The score includes various musical notations such as whole notes, quarter notes, eighth notes, and triplets.

Centerville, opening. Transcription from CD by KS (staves 5 and following, reduced) plus the chorus score from below (staves 1-4). Update Spring 2018.



The chorus part of Centerville (handwriting of a copyist).

This chorus part was meant for harmonizing 0:00 through 1:01 of this composition, but got skipped between 0:00-0:35. The correspondence can still be recognized, as well as the sung bass part from bars 120-121 and bars 124-129. This part is played by bass instruments on the album. Maybe faintly in the background the chorus is singing between 0:36 and 1:01.

- 0:00 Bars 114-117. Intro with a chromatic bass line and wind machine. I've indicated the chorus as ppp and I've included their part in the on-line midi file too. On CD I can't hear them, but one of their chords is instrumentally audible in bar 116.

- 0:18 Bars 118-125. Bass line continues with sung lyrics ("Centerville, a real nice place ..."). The bass line from bars 118-121 returns in bars 122-125, an octave lower. Otherwise it's a rather free movement. Overall a downwards movement dominates, alternated with smaller sections where notes can go up and down.

- 0:36 Bars 126-133. Block "I" from the total score with chords ("Churches ...").

- 1:01 Bars 134-147. Instrumental themes. Here the meter changes from 3/4 to 2/4.

- 1:44 Bars 148-163. Flutes and soprano section, turning back to 3/4. Bars 161-163 for boy sopranos are sung by female sopranos. These are the only chorus bars that are clearly recognizable.

- 2:01 Bars 164 till the end of "Centerville". The score indicates 18 bars, but there aren't that many included in the album track. This instrumental outro of "Centerville" also serves as the intro for the "Tuna sandwich" suite. Between 2:07 and 2:15 you can recognize the central motif of what later became "Bogus pomp". See the Orchestral favorites section from this study for variations upon this motif. Here can hear and see in the score that "Centerville" was originally planned to precede the "Tuna sandwich" suite. In the 1983 version of "Bogus pomp" Zappa did include "Centerville" again in this manner.

- 2:31 End.

Disc I tracks 14-19: She painted up her face sequence - Suites mvt. 11: Shove it right in

Most of the music from "Shove it right in" appears on the 1971 album as well, where it gets alternated with the theme from "She painted up her face", a pop song. For this reason I'm calling the album set-up an example of a rondo in the Orchestral favorites section. The "She painted up her face" theme returns in "Half a dozen provocative squats" and "Shove it right in". The lyrics are different, but the notes from the theme are played only slightly different as it comes to details. "Mysterioso" is an interlude with normal and glissando chords for the string section, all at a piano or pianissimo volume. The tracks, as they are titled on the album:

- "She painted up her face".
- "Janet's big dance number".
- "Half a dozen provocative squats".
- "Mysterioso".
- "Shove it right in".
- "Lucy's seduction of a bored violinist & postlude".



A printed musical score for the piece "Shove it right in". It features a vocal line with lyrics "Ah" and "A", and a piano accompaniment. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The piano part includes a section marked "8va b." at the bottom right.



Janet's big dance number, section. Transcription/score: KS (update Fall 2019)/Material from the images from the main text (on-line version).

The example above is being played between 0:20 and 0:44 on "The suites", returning in the shape of a variation between 0:20 and 0:44. On "Janet's big dance number" it's played between 0:26 and 0:55. Again there are differences between the 1971 and 2015 CDs. In this case I think it's the mixing. The piano and strings are far more prominently present on the 1971 album. The arpeggio chord from the first bar is either mixed to inaudible or really absent on the 2015 CD. I've transcribed it by listening to both versions, using the material from above. It's a slow movement in 3/4, using an atonal chord progression for singers and orchestra. Pretty irregular, though transpositions of movements can be recognized, as indicated in the score:

Figure B is equal to figure A, being transposed up a major second.

Figure C is equal to figure D, being transposed up a minor third.

"She painted up her face" is one of the themes Flo and Eddie are singing on "200 Motels". It's the opposite of the fast strings Zappa can be using in songs like "Call any vegetable", going slowly with notes lasting over bars. Personally I like the way they're singing here best, namely with bright voices, not the raw screaming notes they often apply elsewhere. Bars 1-3 are in B Dorian. Over the Bm chord a downwards string is played, touching all notes but the A. From bar 4 onwards this piece is in E Mixolydian. The harmonic basis of the main theme is a slow I-VII alternation.

As said, this theme returns during the first half of "Half a dozen provocative squats". The second half contains two themes, specific for this track. The example above comprehends the opening of the first theme, played halfway. It shows an interaction between the lyrics and the music. The words are chosen musically to form an even series of eighth notes. The meters, on the other hand, are dictated by the length of the sentences. So you've got 12/8, 6/8 and 9/8. Harmonically this theme is for Zappa standards rather

simple. Bars 1-4 are a sequence of triads in G. Bars 5-8 are in F Lydian with sung chords over an F pedal by the bass. While everything has been pretty even so far, the bass is using another subdivision of the 9/8 meter in bar 7 to vary things.

The image displays a handwritten musical score for the piece "She Painted Up Her Face". The score is written in 9/8 time and consists of three systems, each with three staves. The key signature is G major (one sharp). The first system is labeled "Guitar" and the second system is labeled "Bass". The third system is labeled "Drums". The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and notes with stems and beams. The score shows a sequence of triads in G in the first four bars, followed by a change to F Lydian in bars 5-8. The bass part in bar 7 uses a different subdivision of the 9/8 meter to vary the rhythm.

She painted up her face, main theme. Transcription: KS (update 2005, 3rd printed edition 2007).

Handwritten musical score for a section titled "Half a dozen". The score is written on six staves. The first staff is labeled "8va" and has a circled "1" above it. The key signature is one sharp (F#) and the time signature is 12/8. The music features a mix of eighth and sixteenth notes, with some rests. The third staff includes vocalizations "Ah-" and "Uh-". The fourth and fifth staves have the lyrics "Half a dozen--". The sixth staff includes the lyrics "Half a dozen--" and sound effects "(plop)" and "(scratch)".

Handwritten musical score for a section titled "Half a dozen". The score is written on six staves. The first staff is labeled "8va" and has a circled "2" above it. The key signature is one sharp (F#) and the time signature is 9/8. The music features a mix of eighth and sixteenth notes, with some rests. The second staff includes a vocalization "F". The third and fourth staves have the lyrics "Half a dozen--". The fifth staff includes the lyrics "Half a dozen--" and sound effects "(plop)" and "(scratch)".

Half a dozen provocative squats, section. Transcription: KS. Update winter 2018 (deposited at the I-depot, The Hague).

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The first system (staves 1-5) includes vocal parts for Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass), and piano accompaniment for the right hand (RH) and left hand (LH). The second system (staves 6-10) continues the vocal parts and piano accompaniment. The score is marked with dynamic indications such as mp, pp, mf, and p. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked "Allegretto".

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The example above contains the opening bars of one of the sections "Lucy's seduction of a bored violinist & postlude" is made up of. In the liner notes of the "Dance me this" booklet, Todd Yvega explains the idea behind what Zappa called "burglar music": "To explain burglar music requires a little digression - but even this story ties into Frank's appreciation for the sciences (mathematics in this case). We were discussing a musical technique called phasing in which several parts play simultaneously with each looping but with each having a different loop length. Although the individual loops may be relatively short, the piece as a whole doesn't repeat until all the individual looped parts realign in exactly their original orientation. By choosing loop lengths that are relatively prime to each other one can achieve a very long period between exact repetitions (hours, even a day or more)." The example above might be called an easier example of such burglar music. Bars 1-4 show a bass pattern using two alternating meters, 7/8 and 6/8. This pattern last 13/8 in total and keeps being repeated during this block, though with small variations. On top of this a second descant melody starts in bar 5 (staff 1). This melody lasts 24/8 in total, before it gets repeated at the dashed line in bar 8 of my example. Both melodies keep being repeated, so you've got these two melodies in a loop, starting at bar 5. It can be calculated when they return in exactly this position: after 13 times playing the descant theme or 24 times the bass figure. Mathematically the equation is $13 \times (24/8) = 336/8 = 24 \times (13/8)$. The descant theme lasts about 7 seconds, being played six times between 0:27 and 1:08, not enough times to get a complete "burglar music" cyclis.

The descant theme is played over evenly sustained harmony notes, letting the orchestra sound like bagpipe players. Staves 2-4 of bars 6-10 are filling in the harmony with other floating notes and arpeggios. The music is diatonic, but not following a standard scale. It starts as C Dorian with an E flat, but its tail is from C major. The Eb only shows up at the beginning of this block in bars 3 and 5, so for the remainder it sounds as major. Above to the right string players from the orchestra during this section, one of several sections from the movie with colour effects.

Disc II tracks 1-3: Stealing the towels, Dental hygiene dilemma and Does this kind of life look interesting to you? - Suites mvt. 10: I'm stealing the room

Both movements 10 and 11 from the suites are a couple of individual tracks from the 1971 album grouped, rather than that the album tracks are subdivisions of one piece.

Handwritten musical score for Suite Movement 10, "I'm stealing the room". The score is written on five staves. The first staff is marked "Fast" and "Retardando" with a dashed line indicating a tempo change. The second staff is marked "Fourtimes". The third staff is marked "Fourtimes". The fourth staff is marked "Fourtimes". The fifth staff is marked "Fourtimes". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score for the song "I'm stealing the towels". The score is written on eight staves. The first two staves are for a vocal line, with lyrics "Two-hun-dred mo-tels". The third staff is for a guitar or piano accompaniment. The fourth staff is for a bass line. The fifth staff is for a violin (labeled "vra"). The sixth staff is for a viola (labeled "vab. #"). The seventh staff is for a cello (labeled "bo"). The eighth staff is for a double bass (labeled "bo"). The score is in 2/4 time and features various musical notations including treble and bass clefs, time signatures, notes, rests, and dynamic markings.

I'm stealing the towels, 0:38-0:56. Transcription: KS. Update winter 2018 (deposited at the I-depot, The Hague).

In this case:

A) "I'm stealing the towels".

"I'm stealing the towels" is written for an orchestra with choir. It's rather wild atonal music with varying meters. Much of it is instrumental. The mix isn't bright enough to get to a certain transcription regarding the harmonies. Because of this I can't comment upon the chords being used, but their variation and atonality can be clear.

The example above gives some idea of the character of this piece:

- Bar 1 is in 14/16, beginning fast, but gradually slowing down to a more normal tempo. This should be happening at the beginning of block A in the chorus sheet below, but isn't present there in this manner. Bars 1-28 from the chorus sheet are only present to let the chorus know the outlines of what's going on before they have to enter, mostly empty bars with their meters. So I don't have enough clues to compare the score and the example above, transcribed from the 1971 album.
- Bars 2-5 contain a figure in 11/16, being played four times. Next to the atonal chord progression by the descant instruments, a counterpoint bass movement can be heard. Now these bars do correspond with bars 22-5 from the chorus sheet below.
- Bar 6 in 6/16 is made up of two little figures lasting 3/16 each.
- So far the music has been played by pianos, a wind instrument and the percussion section. In bar 7 toms and gongs turn up, while towards the end of this piece the strings and brass section enter the picture. So "I'm stealing the towels" begins chamber-music-like, but ends orchestrally. Yet again the meter changed to a bar lasting 2/4 (one might also choose for 4/8 or 8/16).
- Bars 8-9 feature the choir, singing in 4/4. They are singing "200 motels" three times, harmonized differently, while the Jeff figure joins in saying "I'm stealing the towels". The example from above contains the first harmonization. You've got an individual alt and soprano in the foreground (staff 1). The remainder of the choir is singing in the background. Straight from CD it's very difficult to exactly hear what notes they are singing, so I've put their part in staff 2 between brackets. It corresponds with bars 29-30 from the chorus part below, the way it was handed over to the choir. Because of the persistence of version differences, I'm trying to transcribe such bars from the album nevertheless.

The image shows a handwritten musical score on a yellowed piece of paper. At the top, the title "I'M STEALING THE ROOM" is written in large, bold, black capital letters. Below the title, the tempo is marked "FAST" with a metronome icon and the number "88". The score is written for three staves. The top staff is labeled "PERC II" and contains a series of rhythmic notations with "X" marks above them, indicating a drum part. The middle staff is labeled "PNO I" and contains a piano part with various notes and rests. The bottom staff is labeled "PERC III" and contains another drum part. There are several annotations in the score, including "MOD/HARD STICKS" and "MOD. PLUG". The score is divided into measures by vertical lines, with some measures containing the numbers 11, 16, 5, 9, and 16. The handwriting is somewhat messy and expressive, typical of a working draft or a composer's sketch.

Head of bars 1-3 with piano and percussion staves (original score in Zappa's handwriting).

The image shows a handwritten musical score for the chorus of "I'm Stealing the Room". The score is written on multiple staves, including piano and percussion parts. It features various time signatures, tempo markings, and musical notation.

CHORUS I'M STEALING THE ROOM.

FAST $\text{♩} = 88$

1 $\frac{7}{8}$ 2 $\frac{3}{4}$ 3 $\frac{3}{4}$ 4 $\frac{3}{4}$ [END] $\frac{5}{16}$

1 $\frac{7}{8}$ 2 $\frac{3}{4}$ 3 $\frac{3}{4}$ 4 $\frac{3}{4}$ [DINNER GONE] $\frac{5}{16}$

A 19 20 21 [END] $\frac{3}{16}$

22 23 24 25 26 27 28 29 (30) 30 (31)

S. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

A. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

T. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

B. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Two HUNDRED MO - TELS

Page 1 of the chorus part in the handwriting of a copyist.

B) "Dental hygiene dilemma".

A thumbnail of the orchestra sheet with the first four bars from "Dental hygiene dilemma" can be found in

the CD booklet with the 1971 version, next to three other samples. They are small images, barely legible at sight, but their resolution is good enough to follow most of it when you magnify them.

Handwritten musical score for the opening of "Dental hygiene dilemma". The score is written on five staves. The top staff is for the vocal line, with lyrics "Hen-min-tun--" and dynamics *mf* and *mp*. The second staff is for Cellos, with dynamics *mp* and *f*. The third staff is for Eva Piano/Celeste, with dynamics *mf* and *mp*. The fourth staff is for Violins, with dynamics *mf* and *mp*. The bottom staff is for the percussion section, with dynamics *mf* and *p*. The score includes various musical notations such as notes, rests, and dynamic markings. A vertical label "No meter" is written on the right side of the score.

Handwritten musical score for the opening of "Dental hygiene dilemma". The score is written on five staves. The top staff is for the vocal line, with lyrics "Man, this stuff is great. It's just as if-Do-no-van him-self had ap-peared on my very own TV with words of piece-". The second staff is for Cellos, with dynamics *mf* and *p*. The third staff is for Eva Piano/Celeste, with dynamics *mf* and *p*. The fourth staff is for Piccolos, with dynamics *mf* and *p*. The bottom staff is for Woodwinds, with dynamics *mf* and *p*. The score includes various musical notations such as notes, rests, and dynamic markings. A vertical label "No meter" is written on the left side of the score.

Dental hygiene dilemma (album version), opening. Transcription: KS (by approximation; some elements could be taken over from the CD booklet).

Update winter 2015 (deposited at the I-depot, The Hague).

The album version is not bright enough to be positive about every note in the transcription above. Still it can be observed that, again due to the limited rehearsal time, concessions to the score were made:

- Bars 1: Opening motif. This motif by itself could be interpreted as diatonic, if it weren't for the other parts visible in the score. The whole is atonal. The score starts on A and the transcription on Bb, so the track must have been sped up. The Jeff character sings along with the line for the cellos instead of using spoken language, as prescribed in the score. This is another change that must have been made on the spot.
- Bar 2: Strings of 16th notes, in the shape of quintuplets. Zappa scored this out in detail for a celeste, piano and harp. All three are playing up- and downwards, but not in the same manner. On album this got simplified. It looks like an improvised bar with only the rhythm maintained.
- Bars 3-4: Second motif, played twice. Also here the score seems to be played with some liberty.
- Spoken block without a meter. To the right a screenshot of the cartoon figure Jeff with Donovan appearing on his TV during this spoken block.
- Bar 5: Variation upon the opening motif. This time the other parts from the score are better audible, making the atonal character of the composition coming out better.

The "200 Motels" scores need a better recording than the 1971 album. The three more recent performances of "200 Motels, the suites", have ultimately lead to a double CD with the L.A. Philharmonic (released in November 2015). It's recorded under better conditions, regarding accuracy but mostly regarding sound quality. In 1971 Zappa wanted the project to succeed one way or the other, so a lot of concessions were made, both to the music and the number of scenes that could be filmed. He also had to deal with extra problems that arose during the shooting of the film. The script deals with all kind of subjects about a band on the road, directly derived from Zappa's own experience. One scene is about the aspirations of bass player Jeff Simmons to start a band of his own. Zappa knew this was on his mind, but it became very real when Jeff Simmons actually did what the song is about: he left the group right before the filming would start. So Zappa had to find another bass player in a rush and for the film this Jeff Simmons scene got replaced by a cartoon episode.

C) "Does this kind of life look interesting to you?"

A thumbnail of the coda is included in the CD booklet of the 1971 version. It's also included as a bonus track in the "Greggery peccary & other persuasions" CD by the Ensemble Modern from 2003. This piece is made up of three blocks:

- 0:00 "Does this kind of life look interesting to you?": spoken text over an elaborate vamp.
- 0:42 "200 Motels": variations upon the material from "I'm stealing the towels" (see above).
- 1:13 "I'm stealing the room": this part is what Zappa refers to as the coda. Since it takes up half of this piece, it must be the coda of the Suites, mvt. 10, rather than this track alone. Because the suites version didn't exist on record yet, Zappa had no alternative for calling it the coda of "Does this kind of life look interesting to you?" in the CD booklet. The three bars from the booklet are played between 1:13 and 1:24.
- 2:59 End.

The "200 Motels" score isn't available for the public, but these thumbnails, the Songbook examples and the circulating copies give a good idea of how Zappa composed on paper. His written scores can be pretty dense and detailed, possibly too demanding. In this case the rhythm of the parts overlaps, but their lines are mostly different. You're getting at dense atonal harmonies. See also the opening from "Mo 'n Herb's vacation" and the first "The perfect stranger" example from this study for other instances of such dense harmonies. Bar three, with its piano arpeggios, begins with a very broad dissonant cluster. The recording of this track is not bright enough for a good transcription from record, nor is this (magnified) thumbnail entirely legible. Things you can notice:

- The score is generally followed, but much of the details are skipped. The track also got sped up.
- The last eighth note of "room" in bar 1 got extended to a quarter note, before bar 2 sets in.
- The first of the four dissonant chords by the brass in bar 2 got cancelled.

Handwritten musical score for a jazz ensemble. The title is "DADA 1=63 SWIVER" with a tempo marking of 27. The score is divided into two systems, each with a key signature of one flat (Bb) and a 4/4 time signature. The first system is marked "SEFF" and the second system is marked "S'M STEALING THE ROOM". The score includes parts for a saxophone (SAX), piano (PIA), double bass (DB), drums (DR), and a vocal line (V). The vocal line has lyrics: "Now MR", "Now MR", and "Now MR". The score is written on ten staves, with the first five staves for the instrumental parts and the last five staves for the vocal line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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Does this kind of life look interesting to you?, bars 1-3 of the coda.
 Magnification of the thumbnail on page 27 of the original score as reproduced in the CD booklet.

Disc II track 4: Daddy, daddy, daddy

An accessible pop song. In content it's related to the "Do you like me new car" song from "Fillmore East, June 1971". Its general outlines:

- 0:00 intro in F# Mixolydian.
- 0:16 theme 1, continuing in F# Mixolydian.
- 0:31 theme 2 in C# Mixolydian.
- 0:53 theme 1.
- 1:20 theme 3, the "if his dick is a monster" theme, ending with a chord sequence from "Do you like my new car?", as included in the example from the Fillmore East section of this study (bars 6-9).
- 1:36 themes 1 and 2 alternating.
- 2:28 outro as a variation upon the intro.
- 3:11 end.

Disc II track 5: Penis dimension - Suites mvt. 12: Penis dimension

"Penis dimension" is today available in a couple of appearances:

1) The handwritten orchestra score. As you can see, someone other than Zappa has written "concert score" in the above left corner, to avoid the question if for instance the Bb clarinet should be transposed or not. As a concert score it's notated as an untransposed clarinet. You can be positive about this by comparing it to the Songbook (see below). As far as I've seen, Zappa's orchestral scores are mostly notated as concert scores. I can't tell for sure if Zappa used transposed scores in other situations. The Songbook knows two versions of the opening from "Music for low-budget orchestra", one with a Bb clarinet melody as concert score, in combination with a piano part, and one with the Bb clarinet part transposed. "Get whitey" gets transposed too.

This total score contains 196 bars, of which I only got five sample pages, among them the two ending pages with a coda. Four are from an auctioned score, with page 1 presented below. One is publicly available via the CD booklet, being page 6, though only as a thumbnail image. This coda hasn't yet been performed. See the "Penis dimension" paragraph from the just another band from L.A. section of this study for the content of this coda. Possibly there's more unreleased music to it. The example below contains:

- Bar 1-2: the song starts as if in C, the meter being 3/4 with standard on beat notes. The Songbook describes it as a modest waltz and Zappa indicates moderato in the score. Upon C-G (sustained) the following chords are played: Gadd2, Amadd2 and Gadd2.

- Bar 3-4: modulation to C Dorian. Bar 4 has the Cm7add4 chord as total harmony (or Cm11, no 9th). Bar 5 is in parallel octaves with a rhythmically articulated figure using triplets.

- Bars 5-9 are a variation upon bars 1-4. Bar 5 is a literal repetition of bar 1. Bars 6 and 7 are harmonically different, using Db13 (following Db Lydian without the C) and a chromatic chord upon Gb (Gb,A,C,Eb,F). On beat 3 of bar 7 the piccolo part is a chromatic series of stacked fifths, while the trumpets/VC/CB play Dbmaj7+5. Bars 8-9 aren't shown below. They go like bar 4, largely the same regarding the rhythm, but somewhat different regarding intervals. While bars 1-6 could at least to a point be called diatonic, in bar 7 the atmosphere becomes chromatic. During the next bars 10-15 it's all atonal. See the Penis dimension paragraph from the previous section for these last bars.

2) The performance as included in "200 Motels". As it turned out later, with parts being skipped.

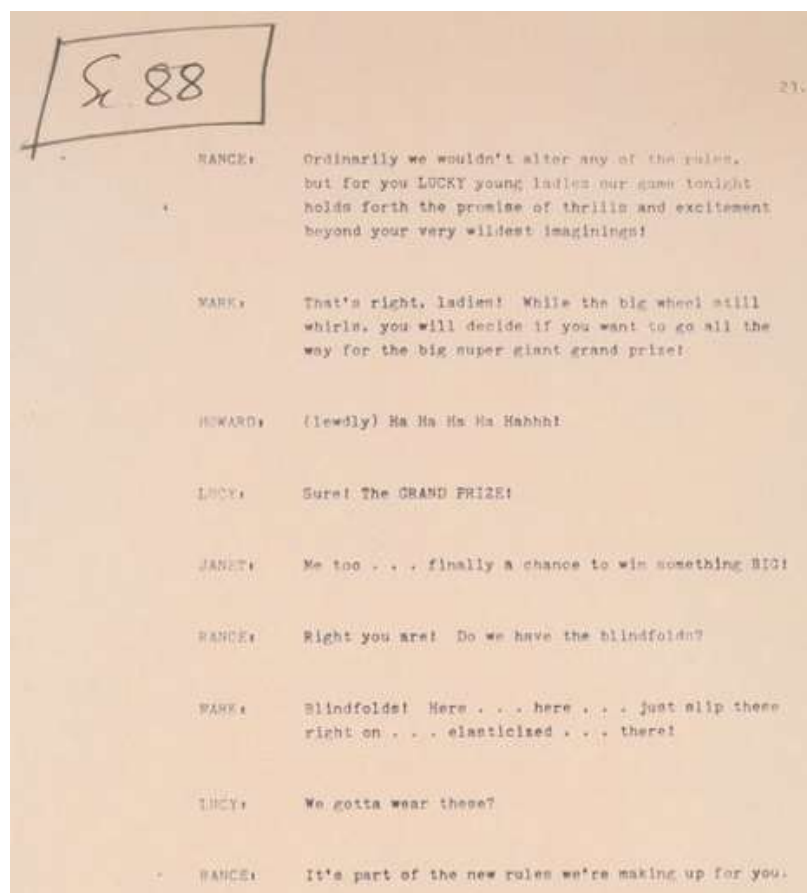
Regarding structure, it is following the Songbook.

3) The version from "The suites" lasts the longest on CDs. Compared with the "200 Motels" edition, it has additional texts and material from "Bwana Dik" added to it. But, as said, it's without the coda.

Bars 1-7 from the orchestra score in Zappa's handwriting as auctioned at Heritage Auctions.

- 4) A piano reduction of the score of "Penis dimension" is included in the Frank Zappa songbook vol. I. The 196 bars from the handwritten score by far exceed the number of 77 bars from the Songbook. See the previous Just another band from L.A. section for bars 1-23 as taken over from the Songbook. That section is about sequences, where it is presented as an example of an atonal sequence. When you compare the Songbook with the original score, it comes out that it's not only reduced. A number of harmony notes are skipped to ease a performance on piano. The piccolos and trumpets parts of bar 6 got left out altogether. The Songbook is authorized, so these version differences should be taken into consideration. It complicates things for when you would be studying the harmonies of "Penis dimension".
- 5) The 1972 big band performance as on "Wazoo". The "Wazoo" booklet contains an image of the score collection the band used, including "Penis dimension". The Wazoo band was relatively big, but much smaller than the number of players of the orchestra Zappa had in mind when writing the above score. For the 1972 band he wrote out everything (see the next sections for examples). So there must be a second handwritten score by Zappa himself, like the Songbook version being reduced.
- 6) The rock-band version as to be found on "Zappa in New York Deluxe".

Below a sample page of the script, dealing with scene 88, the "wheel of fortune" event. In 1971 much of the script and score couldn't actually get filmed and recorded. "200 Motels, the suites" gave a re-birth to many earlier unreleased sections, but still not all. The mentioned "Penis dimension" coda and the earliest version of "Naval aviation in art", called "Jeff and Don" aren't fully available. See the Perfect stranger section of this study for a sample of the latter composition. It would also be very welcome if the ZFT ever decided to publish the entire script for "200 Motels", in order to get an idea of how it was contemplated when everything could have been shot.



Disc II track 6: What will this evening bring me this morning

Another pop song from the 1971 album. I'm dealing with "What will this evening bring me this morning" in the counterpoint part 1 section from this study. It's an example of Zappa applying classical counterpoint, here in the shape of a canon. It's also an example of a Zappa song with an explicit emotional recognizability. Its lyrics could only be related to when you're a famous rock artist, but otherwise it's much exhilarant. In some cases one might wonder what could have happened to Zappa songs if the lyrics would have better appealed to the general public. I'm addressing myself to this matter as well in case of "Bobby Brown" (see the Does humor belong to music section).

Disc II tracks 7-14: A nun suit through Courduroy ponce - Suites mvt. 9: The pleated gazelle

Next is an example of an atonal score for choir for "200 Motels", called "A nun suit painted on some old boxes". It's one of the three "200 Motels" scores that got published in the Songbook. First below is the album version, that goes differently from the original handwritten version of the Songbook (secondly below). Zappa could change his scores during rehearsals, as he himself expressed it, "anytime anyplace anyway for no reason at all". The other reason it got changed upon is in all probability the limited rehearsal time. The most notable differences are the absence of various harmony notes and the original sextuplet, that now gets spread out over two bars.



A nun suit painted on some old boxes (album version), opening. Source/transcription: Songbook (as below)/KS (adaptation to the album version). Update 2007.

Handwritten musical score for the song "Why" by The Beatles. The score is written on three systems of staves. The first system has three staves: the top staff is for the vocal melody with lyrics "Why--", the middle staff is for guitar accompaniment with lyrics "b7. Hamm--", and the bottom staff is for bass with lyrics "Why--". The second system has two staves: the top staff continues the vocal melody, and the bottom staff continues the bass line. The third system has two staves: the top staff continues the vocal melody, and the bottom staff continues the bass line. The music is in 4/4 time and features various musical notations including notes, rests, accidentals, and fingerings.

A nun suit painted on some old boxes, opening. Source: Songbook.

TEMP 10 BE
STRICTLY OBSERVED

Sc 33

4:50

THE PLEATED GAZELLE

Playback only piece

4/4

STRINGS

1st Violin

2nd Violin

Viola

Cello

Double Bass

Flute II

FRANCE

1st Violin

2nd Violin

Viola

Cello

Double Bass

Piano II

377 BARS TOTAL

Narrator

三 十 九

Narrator

11:8 9:8 3

coffee, and took out the mu- sic I'd been working on,

Violins

Piano

Slower Narrator

a piece, for voice, and..

Violins

Piano

Previous pages: The pleated gazelle, bars 1-7. Source/transcription:

- bars 1-4: original 1971 score (see the thumbnail in this page).
- bars 1-4: the pitches and rhythm of the spoken text is following the suites version (transcribed by KS).
- bars 5-7: transcribed from the suites CD by KS.

Update Spring 2016, deposited at the I-depot, The Hague.

[1]
Narrator

Handwritten musical score for "The pleated gazelle, bars 1-4". The score is written on five staves. The top staff is for the Narrator, with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is for Strings, with a key signature of one sharp and a 4/4 time signature. The third staff is for Horn, with a key signature of one sharp and a 4/4 time signature. The fourth staff is for Piano, with a key signature of one sharp and a 4/4 time signature. The fifth staff is for Harp. The score includes various musical notations such as notes, rests, and dynamic markings like "pizz.", "normal", "pp", and "mf". There are also handwritten annotations like "As the previous example" and "mf example".

The pleated gazelle, bars 1-4, the suites version. Transcription: KS (update Spring 2016, deposited at the I-depot, The Hague).

"Nun suit" is part of a series of compositions for choir and orchestra to be found on what used to be side four of the original double album. The series is titled "The pleated gazelle" (above are two sample images of an auctioned copy). Among others it includes the 1971 album tracks:

- "A nun suit painted on some old boxes".
- "Motorhead's midnight ranch".
- "Dew on the newts we got".
- "The lad searches the night for his newts".
- "The girl wants to fix him some broth".
- "The girl's dream".
- "Little green scratchy sweaters & courduroy ponce".

This album sequence is different from the suites version and a pop song, called "Magic fingers", got added to it (see below at track 20). "The pleated gazelle" from the suites has a lot more to it. About ten of the 21 minutes aren't on the album. Among the sections unavailable on the 1971 album is the whole opening block of seven minutes.

The above opening block of "The pleated gazelle" is made up of a series of atonal miniatures, with a narrator telling a story either along with it, or between the miniatures. It is one of the rare occasions where the I-figure is not Zappa impersonating somebody. It is actually about the real himself, starting to write music after a concert. Bars 1-4 are the first miniature. It is played over an A pedal with four repeated piano chords per bar. The chords for the string section are dense and clustered. The violincelli part gets spread out over twelve individual players. The first six are playing pizzicato notes. Chords of three notes at first and a second cluster at the end in bar 4. The first six (staves 8-9) are playing a clustered block of stacked minor seconds. The violas get divided into four groups and the violins into eight. The whole becomes a torpid atonal mass of notes. It can be easily seen in the score how the components of this mass are moving up and down via mostly triplets. Above, with the "Can I help you with this dummy?" example, I've shown that the suites are a revised version of the 1971 score, at least for some of its movements. In this case the revision meant a strong reduction of the notes to be played. A few ornamental notes got added as well. The majority however got skipped and as a consequence the character of these bars changed drastically. Instead of featuring dissonant clusters we're getting at a light transparent miniature, where during bars 1-4 the spoken text stand central. Zappa notates these spoken lyrics as plain text within the bars the words get pronounced, or - when there is no accompaniment - in an empty bar or space behind a bar. I've written out the pitches and rhythm from the suites version to be able to include it in the on-line midi file. With bars 5-7 the next atonal miniature starts. It features a series of piano chords played over sustained notes by the string section. The sample pages I encountered on internet included bars 1-4 and bars 27-40, so I can't tell if there are differences between the 1971 and the suites version for these bars. Bars 27-40 are again atonal miniatures and yet again stylistically much different from the previous example. It features a difficult soprano part with the chorus snapping their fingers as well as chords and counterpoint lines by a few instruments. Thus not as dense as bars 1-4. It gets interrupted twice by the narrator telling his story unaccompanied.

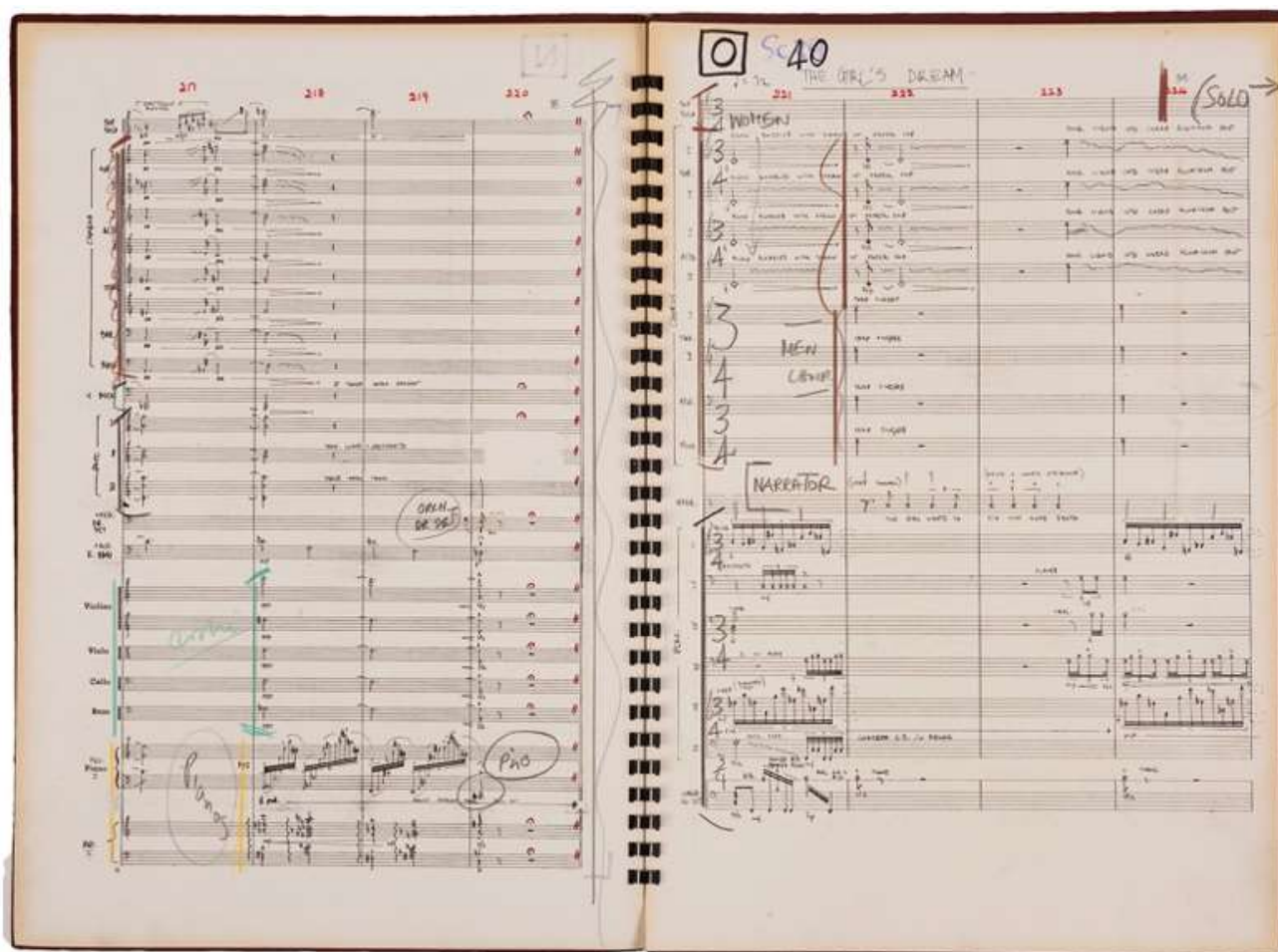
"The pleated gazelle" is a collage piece, mostly made up of atonal music for chamber orchestra and choir. It has a little story to it about a girl falling in love with a newt rancher, having to cope with his affection for his vacuum cleaner. It's being explained by a narrator. The fact that Zappa could record and film far from all he had planned went to the detriment of the coherence of the movie. This specifically goes for "The pleated gazelle", a series of scenes by itself, not particularly related to the remainder of the movie. Above and to the left you can see that this composition had a score of its own, thus not incorporated into the two "200 Motels" volumes of the conductor score (see the bottom of this section). "The lad searches the night for his newts" carries scene letter J, while scene J from "200 Motels" is part of "Centerville" (see above). The vacuum cleaner and newts were also puppet characters played by actors during the movie, so something had to be done with it, but the plot of the story went lost. The here reproduced sample image from "The lad searches the night for his newts" is the narrator part, indicating when to pronounce his spoken line in a 4/4 environment. Otherwise the narrator isn't involved in this track.

The image shows a handwritten musical score on a single page. At the top, it is labeled "CROSS 3A" and "P. 4". The title "THE LAD SEARCHES THE NIGHT" is written in a stylized, hand-drawn font. Below the title, there are several staves of music. The first staff is marked with a large "8" and "2/4". The second staff is marked with "146" and "3/4". The third staff is marked with "150" and "TACET AL". The fourth staff is marked with "204" and "1/2". The fifth staff is marked with "207" and "6". The sixth staff is marked with "212" and "SPEECH (Rend)". The score is written in ink and includes various musical notations such as notes, rests, and dynamic markings.



Dew on the newts we got, 0:33-0:44. Transcription: KS. Update winter 2018 (deposited at the I-depot, The Hague).

The tracks on the "200 Motels" CD are outtakes in a following order different from the piece as a whole, as played on "The suites". The little example from above is a fragment from "Dew on the newts we got". It contains four bars for the soprano section of the choir, with some instrumental accompaniment and, if I'm hearing it correctly, one or a few notes by the tenors. It's transcribed from the "200 Motels" CD. It has different meters, following the lengths of the sentences. The last bar in 11/8, ending with sustained notes, may very well have been notated differently in the original score.



Sample from the "Pleated gazelle" score, as auctioned at *Heritage.com*. It can be heard on "The suites" CD between 12:18 and 12:36. The left page is the end of "The lad searches the night for his newts" section with arpeggio chords and 16-note strings for the pianos in 3/4 (The suites version). The right page is the opening of the "The girl's dream" block, with the narrator saying "The girl wants to fix him some broth". The image is too small to make it legible. What you can recognize is that, next to the narrator, there are chorus parts (skipped on the CDs, both the 1971 and 2015 issues) and percussion instruments playing 11-tuplets over 3/4. On the 1971 CD this is a separate track, called "The girl wants to fix him some broth". It gets followed by the "tinsel cock" part on the next page.

The next example contains the five final bars from "The girl's dream" and the first five bars from "Little green scratchy sweaters". Both pieces are atonal. Regarding their compositional style these two sections are opposites. "The girl's dream" ends deliberately irregular. It contains spoken parts, sung parts, high whistling, a guitar chord and four bassoon parts. These bassoon parts follow their own lines. They have some regularity by themselves, but these parts as a group are melodically and rhythmically unrelated. Zappa specifically wrote it in a manner that the rhythms don't coincide, creating some sort of a deliberate cacophony. Such examples are rare (bar 97 from "The girl in the magnesium dress" is another example in this study). To play it literally in this manner would have cost rehearsal time. On album we have yet another example how the scores were changed during the recording sessions, in this case rather drastically:

- All four bassoon parts got skipped. They are replaced by improvised notes by two bassoons, a flute and one of the guitars.
- The soprano does not follow the prescribed melody literally, but is improvising as well.

- The chorus in bar 4 only follows the prescribed rhythm, not the pitches.

Handwritten musical score for "The girl's dream" (album version), end. The score is written in 4/4 time and includes the following parts:

- Vocals:**
 - Soprano:** Highwhistling, *mp*, *mf* tr.
 - Tenors:** *mf* 6c---, *whispering*, *p* The girl--
 - Bass:** *mf* Oh--
 - Narrator:** *mf* The girl-, in - a - state-ment to the press, ex- plains-
- Guitars:** *mp*
- Flute:** *mp*
- Bassoons:** *p*, *mp*, *pp*

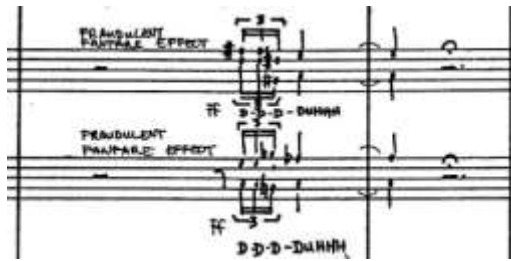
The score shows a complex arrangement with various musical notations including triplets, slurs, and dynamic markings.

The girl's dream (album version), end. Transcription/source: KS (album improvisations)/Songbook (main elements).

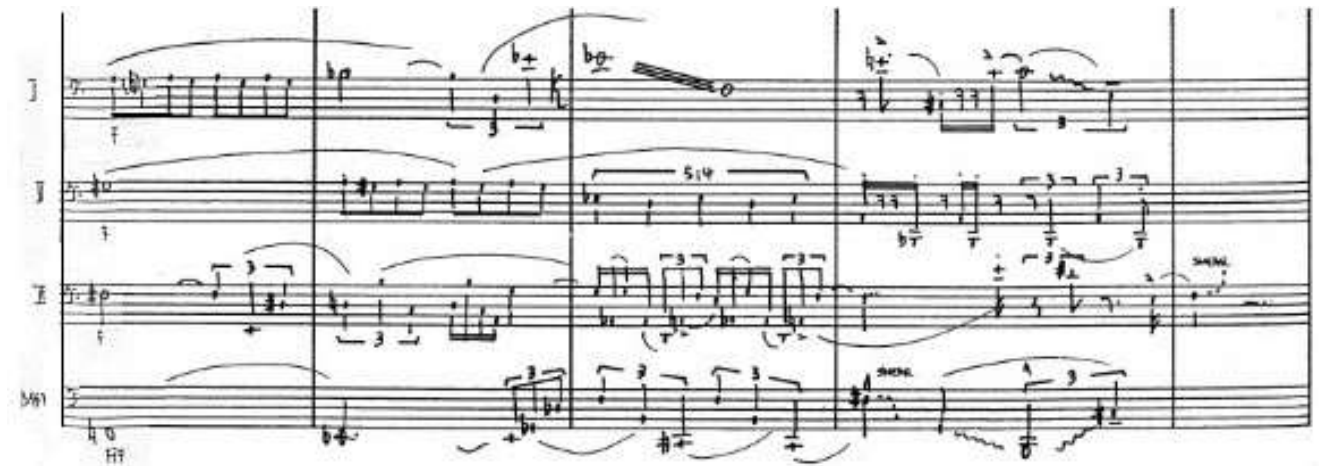
Update winter 2015 (deposited at the I-depot, The Hague).

Handwritten musical notation for a specific section of the score. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a series of eighth and sixteenth notes, with a final measure containing a whole note. A handwritten instruction "VIBRATE THROAT WITH FINGER MOVEMENT" is written above the first measure.

The girl's dream, end, soprano part from the score.

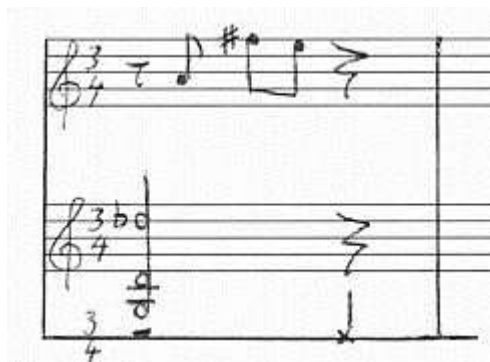


The girl's dream, end, chorus part from the score.



The girl's dream, end, bassoon parts from the score.

Little green scratchy sweaters & courduroy ponce, opening. Source: Songbook (bar 4 adapted to the album version by KS). Update winter 2015.



Little green scratchy sweaters & courduroy ponce, rhythm of bar 4 as prescribed in the score.

"Little green scratchy sweaters & courduroy ponce" segues upon "The girl's dream" in a much different style. The example above shows the start of this piece in 3/4, after which it continues in 5/8. The irregularity of the "The girl's dream" is gone: both the chorus and the instrumental parts neatly complement the soprano lead melody with harmonies, while all parts are basically following the same rhythm. Strong dissonances are avoided. The score and the album version are mostly the same, though some notes aren't clearly audible. The main difference must have been made by Zappa himself on the spot, namely the rhythm of bar 4. Performing difficulties can't have been the reason. Bar 4, as prescribed, is easy to perform, and the album version is a little more complicated. The example above contains the first three phrases of the soprano part:

Bars 1-2: phrase 1. The chorus sings Cmaj7 (no 3rd) all through bar 1, followed by Ab-Eb-D (Ab 11th) in bar 2. The trumpets accompany the soprano lead melody via parallel thirds, of which the higher note is identical to the sung melody.

Bars 3-4: phrase 2, a variation upon phrase 1. Phrase 1 gets reiterated a minor second lower. The rhythm goes much different. Compared to bar 2, two extra notes are added in in bar 4, before the soprano gets at E. The chorus sings Bm#7 in bar 3 and the trumpets are playing parallel thirds again. The combination of the soprano and harmony notes in bar 4 is such, that it's largely consonant. Only one major 7th interval, D-C#, causes some sharper dissonance. For the rhythm of bar 4 Zappa decided for an acceleration: a normal eight note got replaced by an eight note in triplet time. The bar in total lasts about an eighth note longer because there is some pausing at the end. See the "This town is a sealed tuna sandwich" example from the Orchestral favorites section for another example of changes, that probably were also made on the spot.

Bars 5-6: phrase 3, a character variation: only the upward going chromatic line resembles the previous two phrases. Again there are no dissonances till we get at the final chord. In this last chord we get at two minor seconds dissonances between the parts: F-F# and A-A#.

Disc II track 15: Strictly genteel (the finale) - Suites mvt. 13: Strictly genteel

This finale for "200 Motels" is the part Zappa returned to the most. Not only does it re-appear on Studio Tan and the L.S.O. CDs for orchestra only, two live versions by his rock band can be found on "YCDTOSA vol. VI" and "Make a jazz noise here". In this study I've included five examples from "Strictly genteel" in the London Symphony Orchestra section. The "200 Motels" version of "Strictly genteel" is much more extensive than the later versions:

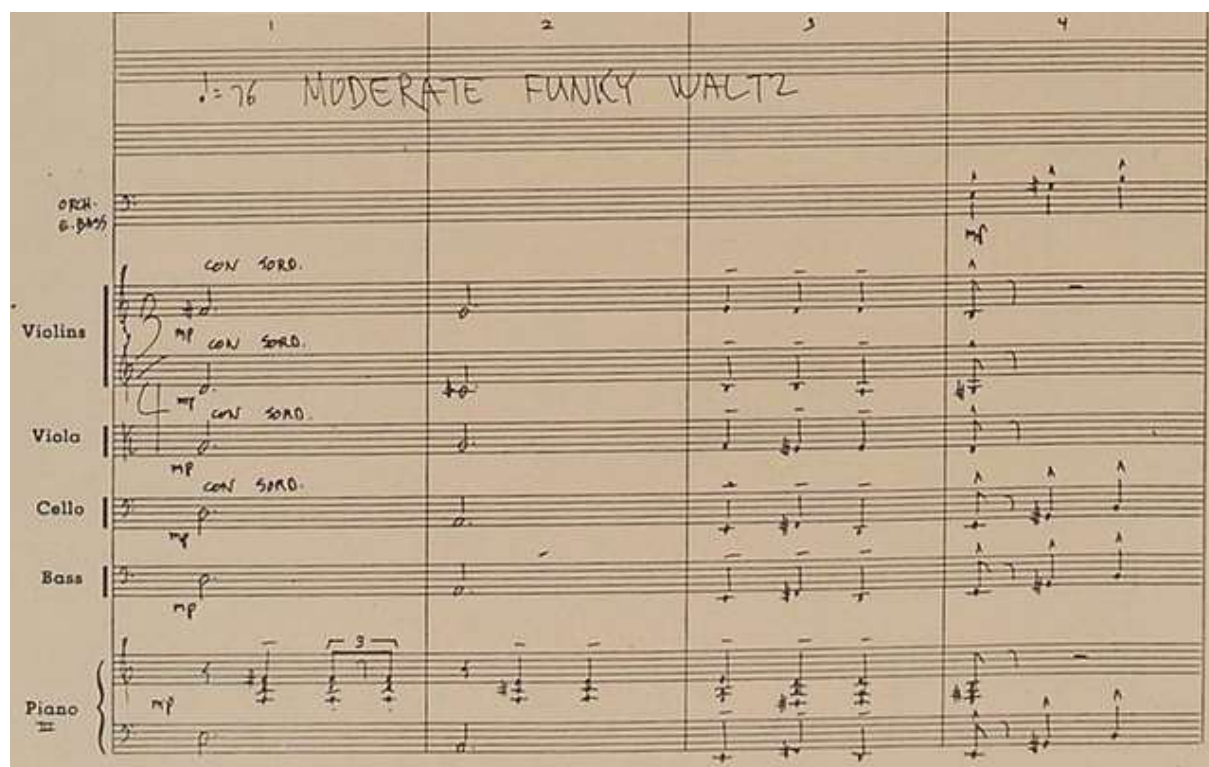
- 0:00 Spoken intro.

- 0:30 "Strictly genteel" as played on for instance the L.S.O., here with lyrics (orchestra and choir).

The score sample from the CD booklet can be heard between 1:58 and 2:06, at this point referred to as the "Every poor soul who's adrift in the storm" part from the finale.

- 6:20 "We're gonna clear out the studio ...", rock music by the band.

- 9:53 "He's making me do this ...", an atonal cacophony as outro.
- 11:10 End.



Bars 1-4 from "Strictly genteel" in Zappa's 1971 handwriting, calling it a funky waltz.



The set for the chorus with the Finale/Strictly genteel to the left (handwriting of a copyist).

Disc II tracks 16-20: Promotional radio-spots and Magic fingers

As a United Artists production, the "200 Motels" album wasn't part of the agreement Zappa reached with Warner Bros. in 1982. At that time the album was still available, but the latest pressings had become terrible. It took a while to get "200 Motels" re-released on CD. As a bonus for the re-release four promotional radio spots and the single edit of "Magic fingers" got added. To the right Zappa playing his guitar solo during this song. His own part during the film is limited, being some cameo appearances as musician and director. The Zappa character from the script, all parts with texts, were played by Ringo Starr, dressed up as Zappa. The overall set-up of "Magic fingers":

0:00 Main body with two alternating themes.

1:22 Guitar solo in A Dorian over an A pedal note.

2:19 Interlude.

2:30 Coda with a repeated third theme.

2:53 Surrealistic epilogue with sexual fantasies (track 8), left out on the single edit (track 20).

3:52 End.

①

mf Ooh—the way you— (With vibrato)

mf

mf

Bvab. mf

②

O-pen up--

p mp

Bvab.



Magic fingers, 0:13-0:34. Transcription: KS. Update Spring 2018 (deposited at the I-depot, The Hague).
Basic sung lead melody by W. Ludwig.

The example above contains the two central themes:

- Bars 1-4: phrase one of theme one with a chord progression, being I 7th-III-II in A Dorian. In bar 1 the additional D extends the first chord to I 11th.
- Bars 5-8: phrase two, a diatonic sequence. Its motif is a group of four notes, turning up four times. The sequence takes the second note of a motif as the starting point for the next motif. The sequence neatly alternates major seconds and minor thirds. In this case this can be done in total within the Dorian scale, thus without touching upon other scales.
- Bars 9-13: phrase one of theme two. Everybody is singing and playing parallel with some chromatic passing notes turning up. Till bar 11 the rhythm is very even with strings of eighth notes standing central. Zappa craving for rhythmic variation gets commented upon in the Roxy and elsewhere and In New York sections of this study. One would rather think of an example with wild irregular groupings to demonstrate this, as they indeed occur in his music. Flipside of this search for variation is that it also comprehends doing what's perfectly normal or even simple, like the even ticking of eighth notes. At bar 12 you're getting at notes between beats.
- Bars 14-15: phrase two, a mini guitar solo of three bars over an A pedal note.

In pop music people focus on the currently popular artists and the attention Zappa is getting is a bit waning. Classical music is for posterity and it's good to see that from this angle Zappa keeps being performed. I think his best chances lie in this direction and in my opinion at least part of Zappa's pop albums also deserve to be interpreted as classic, not just in the context of pop music. Pieces as "Drowning witch" and "It must be a camel" are classic in every sense. I also hope the policies of the ZFT become less severe as it comes to conditions for performing Zappa.

Below a review of "200 Motels, the Suites", showing the ongoing interest in Zappa's (classic) music. It's from the Volkskrant, January 20th 2016, written by Frits van der Waa. I'm including it here, because, as a Dutch newspaper, you're unlikely to find this one on-line, and I like the way it's written: "45 years ago, when he was 30 years of age, Frank Zappa went into a London filmstudio, together with his Mothers of Invention, a complete choir and the Royal Philharmonic Orchestra. *200 Motels*, about a rock band on tour, would become his most ambitious project of his life. The resulting movie was disorderly. The accompanying double album a bit of everything, but with Zappa's mark all over it, him being the master of

musical collages. The *200 Motels, the Suites* concert version, that was constructed after his death [KS: by FZ himself], got premiered during the Holland Festival 2000. Only some obscure copies of that performance circulate on internet. Now we finally have an official registration, by the Los Angeles Philharmonic with Esa-Pekka Salonen as conductor and a wide range of vocalists. It's not easy music: Zappa let his erratic imagination run free uninhibitedly. This suite version has little to do with pop music, rather with Stravinsky and Varèse, but also these two almost disappear in this exuberant crossroad of changing directions, that's even more also full of cartoon-like monologues and dialogues. The balance of this live-recording isn't ideal. But in between this debris, you'll find diamonds glittering and other exciting material, that didn't make it to the original album. Zappa was a genius, though not always self-critical. It's a pity forever he couldn't continue this intriguing direction his work took because of his early death."



KLASSIEK *****

FRANK ZAPPA: 200 MOTELS

ROYAL PHILHARMONIC ORCHESTRA
Zappa Records (2 cd's)

45 jaar geleden ging de toen 30-jarige Frank Zappa een week lang een Londense filmstudio in, samen met zijn Mothers of Invention, een compleet koor en het Royal Philharmonic Orchestra.

200 Motels, over het leven van een rockband op tournee, zou het meest ambitieuze project van zijn leven worden. De resulterende film was een rommeltje. De bijbehorende dubbel-*lp* bleek een lappendeken - maar dan wel een waar Zappa, de meester van de muzikale collage, stevig zijn stempel op gezet had.

De postuum samengestelde concertversie *200 Motels - the suites* beleefde zijn première in het Holland Festival 2000. Van die uitvoering resteert alleen een in internetuithoeken circulerende opname. Maar nu is er dan eindelijk een officiële registratie, door het Los Angeles Philharmonic met dirigent Esa-Pekka Salonen en

een hele cast aan vocalisten.

Makkelijke muziek is het niet: Zappa heeft zijn grillige verbeelding ongeremd de loop gelaten. Met popmuziek heeft deze suiteversie niet heel veel te maken, eerder met Stravinsky en Varèse, maar ook die verdwijnen welhaast in de exuberante maar van de hak op de tak springende kruispuntmuziek, die ook nog eens doorspekt is met cartoonachtige mono- en dialogen.

Ook is de balans van de liveregistratie niet helemaal ideaal. Maar tussen het gruis schitteren veel diamantjes - en bovendien allerlei vaak spannende stukken, die de oorspronkelijke plaat niet hebben gehaald. Zappa was een genie, al was hij niet altijd even kritisch op zichzelf. Het blijft eeuwig jammer dat hij door zijn vroege dood deze intrigerende lijn in zijn werk niet heeft kunnen doortrekken. **FvdW**

Jazz (1972)

Confined to a wheelchair, Zappa composed on paper with an unprecedented pace. He returned to the idea of recording a sequel to *Hot rats*. The recording sessions resulted in enough material for two albums, *Waka/Jawaka* and *The grand wazoo*. A small tour with this band got planned. The first part involved a big band, the second part - due to contractual obligations of some members - a smaller combo. Strangely enough Zappa himself released nothing from these live shows. This conspicuous gap was filled by The Zappa family trust (ZFT), governing his tape archive since 1993. Three CDs could be compiled from these concerts, *Imaginary diseases*, *Wazoo* and *Little dots*.

WAKA/JAWAKA: THE JAZZ COMBO

Confined to a wheelchair at the beginning of 1972, Zappa returned to the idea of composing jazz music, that had worked out well on *"Hot Rats"*. Meanwhile Flo and Eddie, with no new projects announced for them, left the group and started touring on their own. In the summer of 1972, as a sequel upon *"Hot Rats"*, *"Waka/Jawaka"* was released first, to be followed by *"The Grand Wazoo"* at the end of this year. At this time Zappa worked with trained session musicians, who could read sheet music. The members of the band were given a book, being a set of a dozen of scores of the pieces they were expected to play. See fig. E from the booklet that comes along with the 2007 *"Wazoo"* release by the ZFT. Relatively much handwritten sheet music by Zappa himself from this period is circulating. There are a couple of samples and thumbnails from the original scores included in this section and the following two. Apart from that Wolfgang Ludwig has transcribed much of the composed lead melodies from Zappa's jazz music in his study, using them frequently for his analysis.

1. Big swift

"Big swift" wasn't a large composition from the start. On the *"Joe's Damage"* CD by the ZFT its opening themes are played in combination with *"The new brown clouds"*, lasting 2:44 in total (see below at *"Frog song"* for some more about this CD). "Big swift" eventually became big by adding an outchorus and a lot of improvisations. All opening themes from this composition, their structure and coherence get a lot of attention in the Ludwig study. An official arrangement by Jon Nelson is on the Barfko Swill list from the ZFT site (available for rent only). Several points taken from Ludwig's analysis of "Big swift" are presented below, concerning for instance the use of meters and rhythms. Roughly this title can be subdivided into six sections:

Opening themes.

- 0:00 Themes 1-2.

Changes of meters as well as tempo changes are characteristic of the opening block. Given here are the first two themes that are using a 7/8 and 3/4 alternation. The Ludwig study, pages 92-97, gives an overview of all meters used and an explanation how Zappa could use meters and thematic/motif variations as a way of structuring a song. On top of that you've got tempo changes. Zappa himself writes in the *"Wazoo"* booklet: "This piece (which comprises all of side one of the *Hot rats-Waka/Jawaka* album) presents a theme in rapidly alternating time signatures, a few solos, and an outchorus done up in a sort of Prom Night orchestration which suspends the opening rhythmic structure over a straight 4/4 accompaniment." The two opening bars below are built around an F#-G movement, by itself suggesting the key of F# Phrygian. The descant of the piano part also begins with a I-II alternation in this key, while the bass points more at E Dorian with the I chord. With the melody ending on E for the first two themes the general key tends more towards E Dorian. The outro part below is also in E Dorian.



Big Swifty, first two themes of the opening. Transcr. W. Ludwig (1992).

Piano

BIG SWIFTY PART 5

9 10 11 12 13 14 15 16 17-18 19-20

25

Big Swifty, piano part. First page of the original score.

Whereas the CD executions on "Waka/Jawaka" and "Make a jazz noise here" of this song could serve as an example of a melody that's played as a single melody or in parallels, the piano part for this composition shines a different light upon its construction. I only encountered it on the net around 2010. This piano part hasn't been actually used in any "Big swiftly" performance, also not in the two versions on the ZFT releases. It's in Zappa's own handwriting and shows that at least at one point he had a harmonized version of "Big swiftly" in mind. It changes the character of this piece significantly, making it move from jazz to modern music. The descant chords, apart from the arpeggios, form a normal 5th chords progression. The bass chords, however, are adding extra notes not being part of these 5th chords, so the whole becomes a progression of enlarged chords. Most of the time relatively consonant, but in bars 9-10 and 13-14 the juxtaposition of F# and G in the bass make it dissonant. It's a further example that shows that Zappa's original scores often don't correspond one on one with what's on record. They can be different versions by themselves as well. It's also known that Zappa tried out his players to find out what they could maximally do and by doing so he also presented them compositions that crossed the line of what's doable. So there must be sheets with music that never has been performed at all and that could theoretically be premiered today via digital executions.

43 *Tempo II* ♩ = 138

47 *Tempo I*

54 *Tempo III* ♩ = 132

61

66

Big Swiftly, themes 4-6. Transcr. W. Ludwig (1992).

- 0:23 Theme 3 in 5/8 and 3/4.
- 0:38 Theme 4 in 4/4 (bars 43-46 in the second example below).
- 0:45 Theme 5 in 3/8, 6/8 and 5/8 (bars 47-56).
- 0:52 Theme 6 in 4/4 (from bar 57 onwards).

Free improvisation block #1.

- 1:12 Band members are playing at lib. over an F pedal.

Solos, block #1.

- 2:10 Soloing over a I-II alternation in E Phrygian. The solo begins with George Duke on keyboard, next Sal Marquez takes over on trumpet, followed by Zappa on guitar. George and Sal continue soloing in the background when Frank is playing, to a degree becoming a trio. In his response to me Brett Clement names the scale in this part the E Phrygian dominant scale (E-F-G#-A-B-C-D). This Phrygian variant does occur in this block, especially during the keyboard part (e.g. between 2:33-2:42). Mostly it's standard Phrygian as in the example below.

The image shows a musical score for a solo section, measures 1 through 5. The score is for Guitar, Trumpet, Keyboard, and Bass. Measure 1 shows the Guitar starting with an 8va slide, followed by the Trumpet, Keyboard, and Bass. Measures 2-5 continue the soloing with various musical notations including slurs, ties, and dynamic markings.

Big Swifty, solo, 5:48-6:04. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

- 8:12 Transition. Zappa is improvising and varying some motifs. Tony Duran joins in on slide guitar, responding to these motifs.

Solos, block #2.

- 9:27 Second block with both guitars soloing. Both E Mixolydian and E Dorian are coming by. The following is an outtake from the section in E Mixolydian with Tony and Frank playing some sort of a duet on guitars. George Duke plays the keyboard part and Alex Dmochowski bass. The latter credited as "Erroneous".

1 Guitar (TD) 8va ->

Guitar (FZ)

Trumpet

Synth/Keyb.

Bass

5 Guitar 8va ->

Guitar

Keyb.

Bass

Big Swifty, solo, 9:42-9:57. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

The sustained notes from staff 1 are played with vibrato.

- 11:43 Transition with some more improvising and varying of motifs.

Outchorus.

- 13:17 The outchorus begins with varying material from the opening in slower tempo and a different meter, now standard 4/4. The scheme from below points at returning motifs during themes 1-3 and 5 from the opening, being transposed and occasionally lightly varied upon. These relationships build a coherence between these themes. Theme 4 however, stands by itself, using only B-C#-D as notes.

Thema 1 

Thema 2 

Thema 3 

Thema 5 

Big Swifty, thematic relationships. Ludwig study, page 95.

Outchorus
Tempo III (Orientierung an Ba3 v. Schlagzeug) 3



Big Swifty, opening of the outchorus. Ludwig study, page 239.

Included in this last example are the opening bars from the outchorus where you can recognize three variations upon theme 1 from above. Theme 1 knows to phrases and you can see that material from both phrases re-appears in these variations. The next example below begins with a variation upon theme 2.

- 13:39 During the outchorus a simultaneous use of two different tempi occurs, beginning at 13:40. While the drummer keeps beating the tempo from the beginning of the outchorus, followed freely by the bass guitar, the brass holds back at a 2:3 tempo. The two tempi cause some polyrhythmic interaction between the brass and the rhythm section.

Big Swifty, fragment of the outchorus, notation via syncopes. Transcription: W. Ludwig (1992)/KS (2nd printed edition).

Big Swifty, fragment of the outchorus, original Ludwig 2:3 notation. Transcription: W. Ludwig/KS.

The transcription above contains two notational variants. As mentioned above Zappa talks about a Prom Night arrangement. He further mentions that for this outchorus a "rhythmically deranged" guitar solo was also made use of, a solo that trumpet player Sal Marquez had transcribed and that should be present on the "Waka/Jawaka" album. So far I haven't been able to figure this out. Sal heavily contributed to "Big swifty" for taking care of all (overdubbed) brass parts. After a brief fall-out for having dared to ask for an advance, Sal returned in 1973 for the "Overnite sensation" CD. To the right the photo by Emerson-Loew of Sal Marquez from this last CD.

Free improvisation block #2.

- 14:51 Some more rather free improvisations by all band members in E Dorian.
- 17:21 End.

2. Your mouth

Handwritten musical score for the piece "Your mouth". The score is written on five staves. The top staff is the vocal melody, with the lyrics "I heard your story..." written below it. The second staff is labeled "Brass" and contains a complex melodic line with many beamed notes. The third staff is labeled "Guitar" and contains a simple melodic line. The fourth staff is labeled "Brabassa" and contains a complex melodic line with many beamed notes. The key signature is one flat (Bb) and the time signature is 12/8. The score is written in a handwritten style with some corrections and annotations.

Handwritten musical score for the piece "Your mouth". The score is written on five staves. The top staff is the vocal melody, with the lyrics "I heard your story..." written below it. The second staff is labeled "Brass" and contains a complex melodic line with many beamed notes. The third staff is labeled "Guitar" and contains a simple melodic line. The fourth staff is labeled "Brabassa" and contains a complex melodic line with many beamed notes. The key signature is one flat (Bb) and the time signature is 12/8. The score is written in a handwritten style with some corrections and annotations.



Your mouth, section. Transcription: KS (update 2007, deposited at the I-depot, The Hague).

"Your mouth" and for instance "For Calvin" from the next "The grand wazoo" album are more stable in the use of their meters. "Your mouth" is in 12/8 and the transcribed part below is in C Dorian. See the next section at "For Calvin" for a comparison of the element of improvisation during these two songs. Other than "For Calvin", "Your mouth" has just the melody prescribed, but this melody lasts all through. All instruments are playing freely around this theme. There's no improvisation block in this song.

Like "Hot rats", "Waka/Jawaka" and "The grand wazoo" are largely instrumental albums. "Your mouth" has lyrics like a regular popsong. The next track only at the beginning, as does "For Calvin", the only track on "The grand wazoo" with lyrics. During the 1972 fall tour with this jazz band, the lyrics were skipped altogether. A couple of tracks did originally or later on have lyrics, like "Penis dimension", the "New brown clouds" and "The grand wazoo" at the time it was called "Think it over". This shows that the presence of lyrics has little influence upon Zappa's musical writing styles. More about this in the Make a jazz noise here section at "Let's make the water turn black".

3. It just might be a one shot deal - Frog song

"It just might be a one shot deal" consists of three theme blocks with two intermezzi along the way. Its structure goes as:

Beginning with most bars transcribed below:

0:00 Theme A. The song begins with a bass vamp of two bars with some improvised harmony over it. The singer begins in swing-time 4/4. The key is E Mixolydian.

1:13 Theme B with vocals. The bass plays a melody of its own in G against the sung melody.

1:24 Intermezzo I. The song now continues chromatically, ending with a dissonant chord B-Bb-E.

Remainder of the song:

1:47 Theme B with guitar solo.

3:18 Intermezzo II.

3:38 Theme C.

Handwritten musical score for Theme B with guitar solo. The score is written on four staves (bass, two treble, and another bass) in 4/4 time, key of D major (two sharps). The tempo is marked "Tempo I". The first staff (bass) contains a melodic line with triplets and a guitar solo section marked "Hummm..." and "Ah, now it...". The second staff (treble) contains a melodic line with triplets and a guitar solo section marked "Etc.". The third staff (treble) contains a melodic line with triplets and a guitar solo section marked "Etc.". The fourth staff (bass) contains a melodic line with triplets and a guitar solo section marked "Etc.". The score includes various musical notations such as triplets, slurs, and dynamic markings. A handwritten note "Repeats several times" is written in the right margin.

Handwritten musical score for a song, featuring two systems of staves. The first system includes a treble and bass staff with lyrics "But you should..." and tempo markings "Tempo II: ♩ = ♩" and "Tempo I". The second system includes a treble and bass staff with lyrics "Yes, you should- (Not strict)" and "Percussion figures ad lib.". The score is written in a handwritten style with various musical notations and annotations.

It just might be a one shot deal, opening. Transcription: KS (update 2005, 3rd printed edition 2007). See also the notes in the text.

Handwritten musical score for a song, featuring a single system of staves. The score includes a treble and bass staff with lyrics "(But) Two Three Be-bop Be-bop Bob Bop Two Three Four" and "(One) Two Three Four ('Cause it etc.)". The score is written in a handwritten style with various musical notations and annotations.

"But you should...", indication during rehearsal ("Frog song" from "Joe's damage"). Transcription: KS (as above).

See also the notes in the text.

Intermezzo I however moves on in a peculiar way. Zappa recorded an early rehearsal on an ordinary cassette tape (mono and dim sound), probably to get an impression of the result that far. The band had been studying the scores and was now playing through the parts with Zappa present in his wheelchair and a guitar on his lap to demonstrate things. They were already able to play the music at a demo level and what Zappa basically does is some extra explanation and sharpening the accuracy of the performance. The Zappa Family Trust has put the tape on CD as "Joe's damage", which includes this piece as the rehearsing of the "Frog song". It's not much of public interest the way it has been brought out. It would have been a lot better to help people follow the process by including the scores that Zappa had handed over in a booklet. Now you get only half of the picture, but it did help me out to get an idea of this intermezzo I (see the transcription for the details with Zappa counting through it). Straight from record and without any clue it's sort of a jigsaw puzzle. The photo to the right shows Zappa sitting in his wheelchair during a rehearsal session in 1972 (source: "Joe's damage" CD cover, copyright ZFT).

The transcription of this section from "But you should ..." onwards is based upon some indications given during a rehearsal session that Zappa put on tape. I'm still not positive about the correctness of the transcription here though. The final version is also not entirely identical to the early rehearsal version. The "Frog song" example above is how I interpret the rehearsal of this section. The unit of timing as presented by Zappa remains the quarter note (one-two-three...) and the 16th note (be-bop). First the quarter notes are played as triplets. Here the Bb of "But" is strictly within the triplet, above no more. This Bb still falls within the previous meter and eight triplet notes follow in the next bar, notated above via a tempo change to triplet time. Then you get the be-bop figure, which ends with a note lasting 4/4. Two little changes were made later on. The lyrics went from "... while it's happening" to "... what this might be", thus the D falls out, having one syllable less to play. "... While it's happening" now gets superimposed as spoken text. The second 4/4 appears to have been augmented to 5/4 with free percussion figures starting.

4. Waka/Jawaka

Both "Waka/Jawaka" and "Blessed relief", the closing numbers of the two CDs of this section and the following section, can be seen as variation pieces, where themes return several times in different set-ups. These two pieces can also be presented as modulation schemes, both for the written themes as for the soloing. Every couple of bars the bass pedal changes to a different note, causing a change of scale.

"Waka/Jawaka" begins with theme I, stated twice in a different form. The theme itself can be seen as made up of two phrases, that can be interpreted as character variations upon each other. Not the whole melody gets varied upon, but some of its characteristics. For instance the rhythm of the first bar of both phrases goes identical. Both phrases lead to a sustained note at the end. For phrase one it's the highest note, while for phrase two it's the lowest note. The Ludwig study presents the lead melody on page 260 (first statement). The first example below begins with the second statement of the second phrase with the following set-up:

- staff 1: the lead melody played in the form of a series of chords involving three notes. Most chords are triads, but in bar 2 you also have a 7th chord and a stacked fourth.
- staff 2: a high pulsing fourth. Per beat you have three possible appearances of its rhythm, indicated as a, b and c in the example. The following order is consistently a-b-c, thus by itself more as if in 3/4, while "Waka/Jawaka" is in 4/4 all through.
- staff 3 (bars 1-2) and staff 4 (bars 3-4): another pulsing combination in the same rhythm. Here it's a third, E-G# in bar 1, followed by C#-E in bars 2-4. In bar 4 this third gets interrupted twice by a fourth. As on "Hot rats", overdubbing is used to let a relatively small band sound as a big band.
- staff 3 of bar 3: some more harmonic enrichment, lightly audible in the background.
- staff 4 (bars 1-2) and staff 5 (bars 3-4): a repeated bass figure functions as a counterpoint line. For phrase

2 this figure is a variation upon the bass figure for phrase 1. The figure for phrase 1 keeps returning during the piece.

The only exception I have found to this general rule is the [027] sonority accompanying the A-Lydian main theme of “Waka Jawaka” (1972). This superimposed chord features the least stable pitches of the fifth-stack (5–7), and thereby creates a very striking and dissonant effect.

It must be this pulsing accompanying chord about which Brett Clement writes the above citation on page 152 of his 2014 article. In A Lydian the indicated chord would be C#sus2, C#-D#-G#, with D# and G# indeed being the lead tones in A Lydian. I'm hearing this accompanying chord a bit different, but in combination with the chords of the lead melody all harmonic possibilities of the A Lydian scale can be heard. More about this subject can be found in the Zoot allures section of this study at the block about unstable chords in Brett's Lydian systems.

The image displays a handwritten musical score for a piece in A Lydian mode. The score is organized into two systems, each containing five staves. The first system begins with a circled '1' in the top left corner. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The second system continues the composition, featuring a '3' in a circle above a staff and a '3' with a horizontal line below it. The score concludes with a double bar line and the word 'End.' written below the final staff. The handwriting is clear and legible, with some annotations like 'Like bar 1' and 'etc.' providing context for the musical structure.

Handwritten musical score for a trumpet solo (transition). The score is written on ten staves, organized into three systems. The first system contains staves 1-6, the second system contains staves 7-8, and the third system contains staves 9-10. The music is in 2/4 time and features a key signature of one flat (B-flat).

Staff 1: Marked with a boxed "5". Contains a complex melodic line with a triplet of eighth notes (G4, A4, B4) and a slur over a group of notes.

Staff 2: Bass clef. Contains a chordal accompaniment with a triplet of eighth notes (G3, A3, B3) and a slur. Dynamics: *mp*. Marked "Etc." at the end of the staff.

Staff 3: Treble clef. Contains a chordal accompaniment. Dynamics: *mp*. Marked "Etc." at the end of the staff.

Staff 4: Bass clef. Contains a chordal accompaniment. Dynamics: *mf* and *p*. Marked "Etc." at the end of the staff.

Staff 5: Treble clef. Labeled "Sva". Contains a whole rest.

Staff 6: Treble clef. Labeled "Sva". Contains a whole rest.

Staff 7: Bass clef. Labeled "Sva.b.". Contains a melodic line.

Staff 8: Treble clef. Contains a melodic line with a triplet of eighth notes (G4, A4, B4) and a slur.

Staff 9: Treble clef. Labeled "Sva.b.". Contains a melodic line with a triplet of eighth notes (G4, A4, B4) and a slur.

Staff 10: Bass clef. Labeled "Sva.b.". Contains a melodic line.

Waka/Jawaka, theme I - trumpet solo (transition). Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

Waka/Jawaka, guitar solo, opening. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

The general construction and the modulation scheme of "Waka/Jawaka" go as:

0:00-0:51: Theme I in A Lydian as described above. This theme is immediately followed by a long period of soloing, thus it takes a while before we get back at another composed section.

0:51-1:41: Trumpet solo. The three pedal notes for the solos are F, A and G. Every couple of bars they alternate with each other. The scale used over these pedal notes is of the major type, rather than one specific scale. Mostly the Lydian scale from theme I returns, but players can also chose for major or Mixolydian. It can also happen that two scales happen simultaneously. As already mentioned above this is a returning feature in Zappa's music. One that complicates the analysis of his music. It's standard to identify scales, but Zappa's attitude towards scales is ambiguous. Frequently one is forced to listen to all

individual notes, chords and bass line included, to be positive what scale the music is using during a specific period. Sal Marquez begins his trumpet solo in F major, as you can see and hear in the first example.

1:41-4:43: Keyboard solo. On one occasion you have F# as a pedal note in combination with a minor type of scale (2:47-2:57). In this context this F# can best be interpreted as a pedal substitution for A.

4:43-6:31: Guitar solo. This solo begins with Zappa choosing for A Mixolydian (bars 1-4 of the second example), followed by two bars in G Mixolydian. Next the band returns to the A Lydian key from theme I. This is first indicated by Don Preston on keyboards, who is alternating the E and G#m chords. At 5:22 the solo briefly turns over to A Dorian, first indicated by the Am chord by the accompanying guitar.

6:31-6:44: Theme II, in A Lydian for its first statement.

6:44-7:22: Theme III, made up of two phrases (in F and A Lydian respectively). The first phrase is a single upwards moving melody, leading to phrase two at 7:12.

7:22-8:04: Drum solo.

8:04-9:07: Theme I returns.

9:07-9:19: Theme II, transposed down a major third. The pedal note, however, switches from A to D instead of F, causing the scale to become D Dorian.

9:19-9:45: Theme IV. This theme is made up of two phrases that get repeated. The melody follows two different diatonic scales. The bass plays a D-E alternation during the first phrase and a D-C alternation during the second. In both cases the D is a chromatic note in relation to the scale of the melody and the harmony. Thus this D can better be taken as a passing-through note for the second bass note. It sets the key to E major for the first phrase and C Locrian for the second. The latter scale is an obscurity, in music in general and in Zappa's music as well. The accompanying chord progression is II-V and VI-V respectively.

9:45-10:35: Theme II returns once more, now with the descant melody transposed up a minor third, while the bass is doing over a D-C alternation. So this last time this theme is played in D Mixolydian.

10:35-11:19: Theme V in D major.

Handwritten musical score for "Waka/Jawaka, theme III, end." The score is written on 18 staves, organized into three systems of six staves each. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Triplet markings (indicated by a '3' over a bracket) are present in several measures across the score. The first staff of the first system contains a measure with a triplet of eighth notes and a measure with a triplet of sixteenth notes. The second staff of the first system is labeled "Like staff 1". The third staff of the first system is labeled "8 v. 5.". The fourth staff of the first system is labeled "8 v. 6.". The fifth staff of the first system is labeled "8 v. 7.". The sixth staff of the first system is labeled "8 v. 8.". The second system of staves continues the musical theme with similar notation and triplet markings. The third system of staves concludes the piece with a final measure on the sixth staff.

Waka/Jawaka, theme III, end. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

Handwritten musical score for Waka/Jawaka, theme IV, fragment. The score is written on ten staves, organized into two systems of five staves each. The first system (staves 1-5) is in the key of D major (two sharps) and 4/4 time. It features a melody in the first staff with triplets and a '15ma' (15th harmonic) in the third staff. The second system (staves 6-10) is in the key of B-flat major (two flats) and 4/4 time, also featuring triplets and a '15ma' in the third staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Waka/Jawaka, theme IV, fragment. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

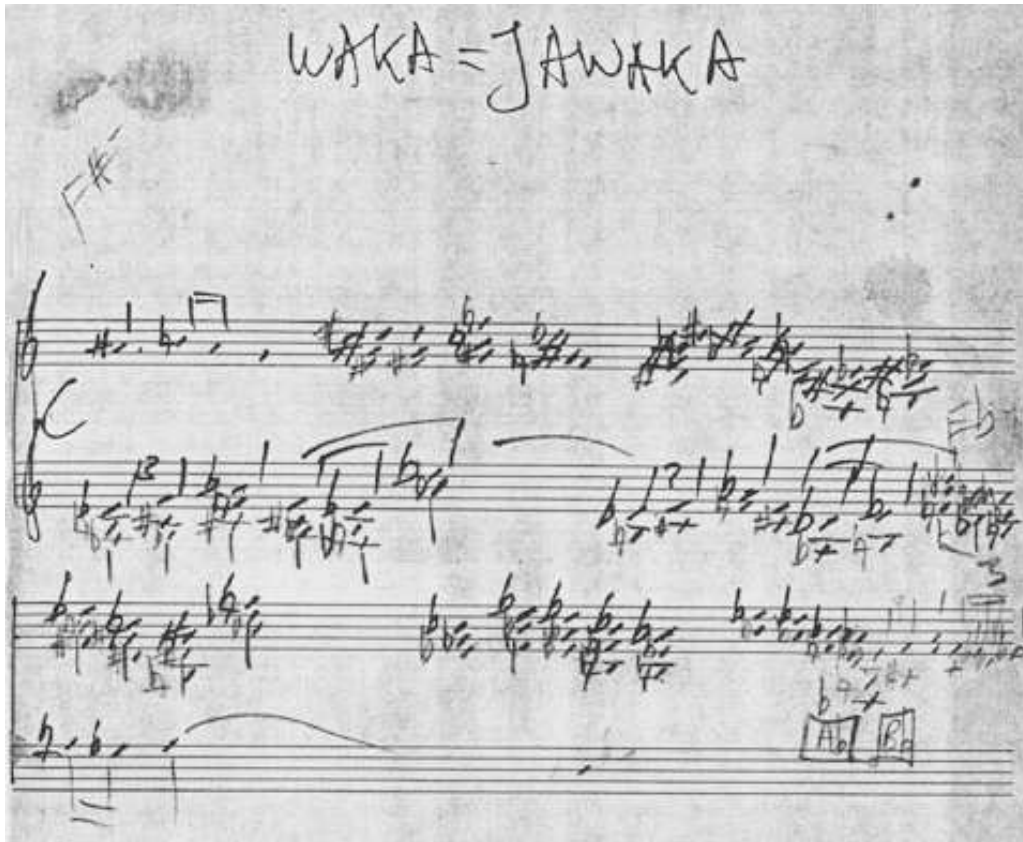
Handwritten musical score for Waka/Jawaka, theme V, opening. The score is written on three systems of staves. Each system has four staves: Treble, Bass, and two lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings like 'p' (piano) and 'vab.' (vibrato). The score is divided into measures by vertical bar lines. The first system has two measures. The second system has three measures, with the last two labeled 'Like bar 1' and 'Like bar 2'. The third system has three measures, with the last one labeled 'Like bar 1'.

Waka/Jawaka, theme V, opening. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

The third "Waka/Jawaka" example presents part of theme three. It contains the last two bars of its first phrase, an irregular upwards moving melody, leading to the sound blast of its second phrase (bars 3-6 of the example). Again Zappa is using overdubbing to let a smaller band sound as a big one. Over an improvised bass line you have two prescribed brass chord progressions, completed with a third melody for keyboard/guitar in staff 3. In staff 1 you mostly encounter the II, I and VI chords. Staff 2 is mostly a VI-I 7th alternation. The bars keep varying their rhythm, so the total sounding combination of notes keeps varying as well. Another example of Zappa using a scale as a harmonic field: all combinations of the seven scale-notes can turn up.

"Waka/Jawaka" ends in D major with the bass playing I-V-I-IV over a period of two bars, a variant upon a traditional cadence, fading out (the last example above). Again you have some ambiguity about the scale, because the C chord during beats 3-4 in bar 1 belongs to D Mixolydian, but for all other instances it's C sharp. Yet again Zappa is using a pulsing accompanying chord. This time it's rhythm is without a specific pattern, as there was during the first example. The notes of the chord aren't constant. It's D-add2 for bar 1 and beats 3-4 of bar 2. During beats 1-2 of the second bar it's Dsus4-add2.

Waka=Jawaka sketch



Head of the "Waka=Jawaka" sketch as reproduced in the Frank Zappa songbook vol. I.

On pages 114-5 from the Frank Zappa songbook vol. I a page with a manuscript is included, which Zappa describes as "the first sketch from the recording session of Waka-Jawaka". It carries the title "Waka=Jawaka". Word has it that he encountered these syllables on a sign and apparently he liked the sound of it. In English it's meaningless. He liked toying with words as in finding new combinations ("zoot allures") or coming up with something not yet existing ("the grand wazoo" standing for a prototype

megaphone, as explained in the CD booklet). It creates some degree of confusion, in my opinion intentional, which can also be said about this page of manuscript. All other included manuscripts are notated in a standard manner, but this sample got notated thus swiftly and loosely, that probably only Zappa himself could follow it.

Two staves are combined as if in a 4/4 meter, but it's not notated like that and I even doubt if these staves were indeed meant as to be played together. In it a couple of atonal chord progressions can be detected. My guess is that Zappa notated a couple of things to remember them with, to be worked out later. The on-line midi file contains the notes from the third staff from the sketch (counting from above). Nothing resembles a released song, so it's another example of something existing on paper only. In this case the sketched material is too limited to distract a composition from it.

THE GRAND WAZOO: THE BIG BAND

"Waka-Jawaka" and "The grand wazoo" were recorded during the same sessions. For "Waka/Jawaka" the set-up of the band is mostly like a smaller jazz combo. That this album can occasionally sound as a big band nevertheless is due to the frequent overdubbing. Sal Marquez for instance gets credited for "many trumpets" during "Big swift". "The grand wazoo" can be more truly using a big band, a band with which Zappa also made a short tour. In full the band ultimately involved twenty members. Both 1972 jazz albums have extended solos as well as large composed sections. Several blocks are relatively stable in their use of keys. More like "King Kong" than the modernistic "Uncle Meat main title" and the "It must be a camel" examples from the preceding sections. "For Calvin" on the other hand is very versatile. Despite of the quality of these albums, Zappa has not become well known as a jazz arranger.

1. For Calvin

Handwritten musical score for "For Calvin" by Frank Zappa. The score is written on three systems of three staves each. The first system is marked "Slow, gentle" and "Two times". The second system is marked "Evabassa". The third system is marked "---Cal-vins car." and features complex triplets and sixteenth notes. The notation includes various musical symbols such as treble and bass clefs, time signatures (12/8), and dynamic markings.

Note: after relistening in 2017 a third melodic line has been added to bar 1, the lower melody in staff 2.

"For Calvin" is very flexible in its use of scales. The first five instrumental opening bars don't follow a regular scale at all, the last transcribed bar 6 is in E. In between the key note floats and the scales keep changing. "Your mouth" is more stable in this aspect, staying in C Dorian.



KEYBOARD

FOR CALVIN PT. I

ARPEGGIO FILLS

COMP. ARPEGGIOS

CORN STYLE

VIBRATO

For Calvin, opening bars of the trombone III and keyboard sheets. Original score.

I included this example in 2005, but later on I came across samples from the original score. First this shows that Zappa had notated this piece in 3/4 with one of my 12/8 bars coinciding with four bars in 3/4. Secondly the harmonies of my bar 1, played twice, were originally written as wider:

Audible on record:

- descant melody: C-B-G#-E. The last E is part of a chord with also a C# and B.
- lower melody: D-C-A-B.
- bass: G#-F#-E-A.
- harmonic fill in: B and E.

Present in the score, but not (fully) audible on record:

- trombone #3: Ab-E-C#-A.
- keyboard: arpeggio chords, each played for two bars, subsequently A-Ab-B-C-E and A-A-B-C#-E.

Such divergence between the written scores and the album recordings happens all the time. The Uncle Meat section gives an overview. I can't tell what the whole original score would be like, whether now audible parts replaced written parts or whether parts got skipped. It does make clear that the opening is harmonically complicated. The whole is chromatic, but there are fragments of diatonic material to be discerned in individual parts. It is clear that the keyboard part got largely skipped. Not only for the opening bars (reduced to B-E), but also when the first theme begins.



In the score the theme from above is referred to as part I. The screenshot here above is from the trombone #3 part of the second composed part. It starts at 3:57. Also this theme is all in 3/4, and harmonically quite complex, mingling chromatic passages with diatonic material. This part II encompasses the return of part I as a variation upon it.

2. The Grand Wazoo - Think it over - Another whole melodic section

About every song from "Waka/Jawaka" and "The Grand Wazoo" has a different group of people playing and/or overdubbing. The number of persons employed during various songs is less than you might expect from the sound, that can be like a big band, also when there are only five people credited. Apart from the overdubbing Zappa used his musicians efficiently in the sense he give each one a different instrument with its own part or - when he doubled a part - the instruments would have to be individually audible rather than melt together. In the transcription of "The grand wazoo" section below it's mostly one note played by one instrument. This is his normal approach to rock bands. Many producers however choose to record the same part with the same vocalist/instrument more than once, and then overdub it, or use a group of players to do exactly the same. It makes the sound more voluptuous, like the two Abba singers becoming something like a choir of two groups. There's no right or wrong here, it's more a matter of taste. Paul McCartney hated what "wall of sound" producer Phil Spector did to "Let it be", whereas John Lennon stated he made something out of nothing.

The existence of some demo tapes, released as "Joe's damage", has been mentioned in the previous Waka/Jawaka section. Novelties on "Joe's damage" are "The grand wazoo" with lyrics and a second theme Zappa had in mind for this title track. He introduces it as "Another whole melodic section" before playing it on guitar with Aynsley Dunbar on drums, and considers writing out a sketch for the next meeting. As it turned out, it went unused for "The Grand Wazoo" album. Shown below is a part of this theme, containing the central riff in bars 9-10, an irregular syncopic figure. Also presented is a section from "The grand wazoo" that starts with the tail of Zappa's guitar solo over the main vamp in D Dorian, that precedes the main theme block. The central theme starts in bar 13 and lasts four bars. The corresponding lyrics on "Joe's damage" are "If something gets in your way, just think it over". The transcription depicts four different harmonizations of this theme, not indicating the instrumentation. Because it's led over various instrument combinations the actual sound of its performance on "The grand wazoo" is of the big band type. This was carefully planned for as you can see down below in the corresponding "Think it over" bars. Zappa notated this theme four times note by note for each instrument, indicated as blocks A-D. The lead

melody by itself might be called being in A minor. The bass keeps moving, being part of the changing harmonies, rather than giving a pedal note, except for bars 17-18 and bars 25-26. Here the bass plays parallel with the lead melody. In bar 29 the second theme begins. This one also lasts four bars and gets repeated once, also in a different setting. It's a little sequence of three bars, followed by one closing bar. During this sequence a motif gets varied upon beginning a second lower each time, whereas the bass does the opposite by moving upwards with seconds. The descant melody of the motif follows a third, but the intervals (minor or major seconds) differ. It doesn't follow a specific key. Bars 37-38 are the first two bars of the third theme.

The image displays a handwritten musical score for guitar and bass, organized into four systems. The first system features a guitar staff in treble clef and a bass staff in bass clef, both in 4/4 time. The guitar part begins with a key signature of one sharp (F#) and a dynamic marking of 'mf'. The bass part also starts with 'mf'. The system is divided into two measures, labeled 'As bar 1' and 'As bar 2'. The second system continues the guitar and bass parts, with the guitar part including a triplet marking 'L 3-1'. The third system introduces a 'Brass' section, indicated by a bracket on the left, and includes the instruction '(Guitar goes to background)'. The bass part continues with 'As bar 1'. The fourth system continues the brass and bass parts, featuring various musical notations such as triplets and accidentals.

Handwritten musical score for "Brabassa" in 4/4 time. The score is written on three systems of three staves each. The first system includes a treble, bass, and a third staff (likely for a second bass or a different instrument). The second system has a treble, bass, and a third staff. The third system has a treble, bass, and a third staff. The music features various rhythmic patterns, including triplets and sixteenth notes. A key signature change to one sharp (F#) is indicated in the second system. The title "Brabassa" is written above the third system.

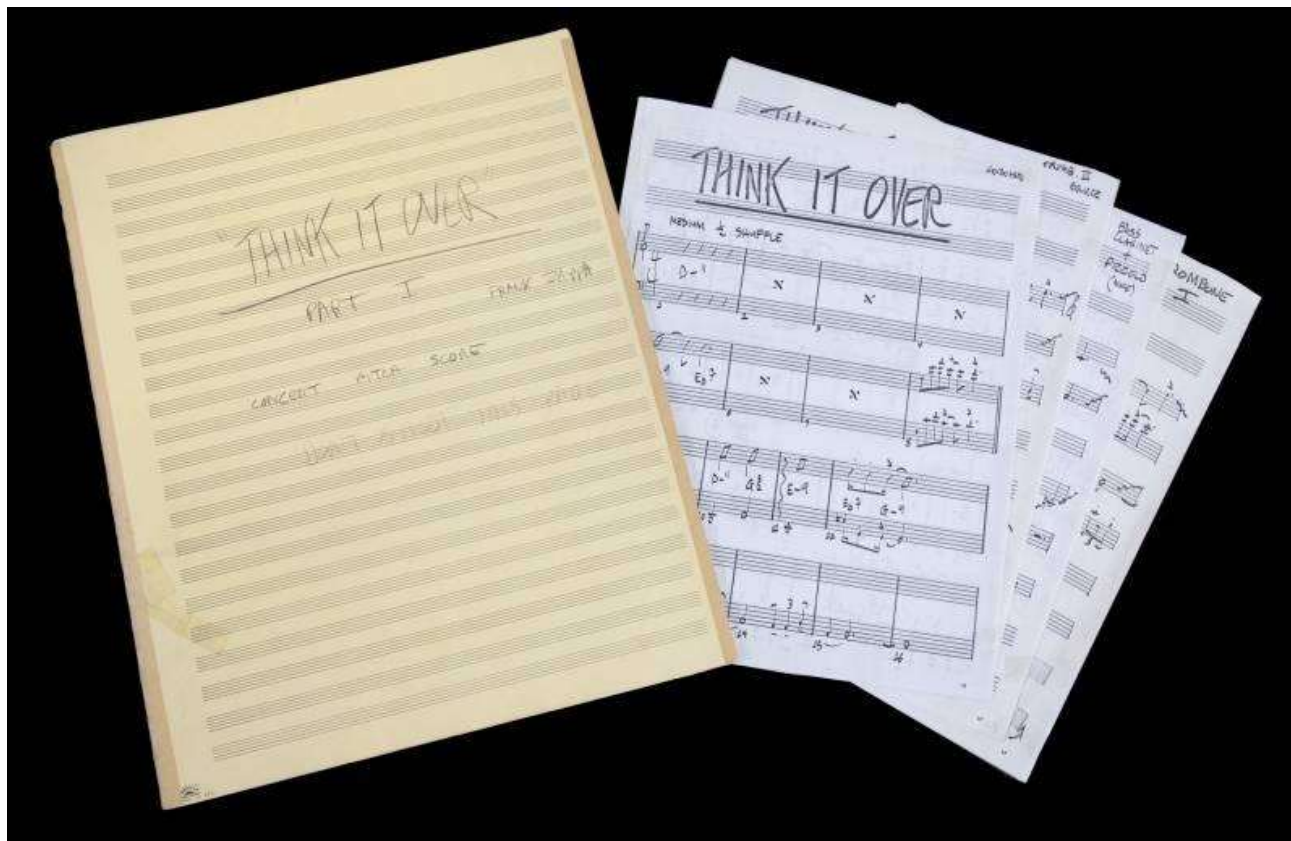
Previous pages: The grand wazoo, section. Transcription: KS (bars 1-12 and harmony/bass fill in from bar 13 onwards)/Wolfgang Ludwig (basic melody from bar 13 onwards).

Ludwig part published in 1992, KS: update 2007, deposited at the I-depot The Hague.

Note: via the Think it over score (see below in the Grand Wazoo section) I noticed Zappa had composed beat 3 of bar 13 etc. as a quintuplet.

The image displays a handwritten musical score for a section titled 'The grand wazoo'. It consists of four systems of music, each with a treble and bass staff. The first system shows a 5-measure quintuplet in the treble staff of the first measure and a 3-measure triplet in the second measure. The second system continues the melody and harmony. The third system includes a handwritten note 'Bars 3-5 repeat alike' and shows measures 9 through 16. The fourth system continues the melody and harmony. The score is written in 4/4 time and features various musical notations including notes, rests, and accidentals.

Another whole melodic section, section. Transcription: KS (update 2007, deposited at the I-depot The Hague).



Samples from the original sheet music for "Think it over", as auctioned on internet in 2014.

Handwritten musical score for 'As bar 1' and 'As bar 3' in 4/4 time. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The score includes dynamic markings like 'mf' and 'pp', and a bracket indicating 'Bars 1-4 repeat'.

6

mp

If something gets in your way - , just think it



Think it over (as on Joe's Damage), opening. Transcription: KS, combined with elements from the original score (update 2014, deposited at the I-depot The Hague).

"Think it over" on "Joe's Damage" is the predecessor of "The grand wazoo" title track, essentially the same song. As happens quite often in Zappa's output, the score and the CD versions differ in a number of ways. The on-line midi file "Think it over, #1" represents the literal album version of "Think it over", while #2 corresponds with the album version combined with the keyboard score. The differences are:

- bars 1-4 of the score (bars 5-8 of the Grand wazoo example): the Grand wazoo vamp, later on used for soloing. It's a vamp of four bars in D Dorian. The first three bars are identical, the fourth is a minor variation. On "Joe's Damage" the chord progression is I-IV. The original score prescribes an improvised harmonic fill in, following Dm11. On "The grand wazoo" this song begins with soloing over the vamp for over a minute.

- bars 5-8 of the score (bars 9-12 of the Grand wazoo example): on "Joe's Damage" bars 1-4 repeat almost identically. The score prescribes a different progression, namely using the chords D-9 and Eb7. The second chord means that Zappa evades from the D Dorian scale to a scale with four flats, thus pretty different from the Dorian scale with all notes being natural. For the midi file #2 I'm assuming that the lead melody also plays a Db, or maybe an Eb, instead of a D, otherwise it would get dissonant. I only have page 1 of the keyboard part of the original score in a legible size, so I can't tell for sure how the entire score goes.

- bars 9-12 of the score (bars 13-16 of the Grand wazoo example): first theme. Other than on the 1972 album release, you're here having this song with lyrics. The bass line for the keyboard part goes a bit different from the bass guitar on "Joe's Damage", but the chords are pretty different. The score prescribes F2add3 - Em11 - Dm11 - G2add3 - Em9, followed by Eb7 - Gm9 for bar 12. On album none of these chords are played like that, it's a simple F - Em progression sounding in the background. Again the Eb7 chord is evasive and, for the midi file #2, again I'm assuming the lead melody plays along with this.

- bars 13-16 of the score (bars 17-20 of the Grand wazoo example): repetition of the first theme in a different set-up. Bars 13-14 of the score, as well as bars 17-18 and bars 25-26 of the Grand wazoo

example, are the part of the first theme where you can say that it's in A minor. The melody has A as the central note and in these bars it gets supported by an A pedal by the bass. This does not happen in the "Think it over" version on "Joe's damage". That version can hardly be assigned to a specific scale.

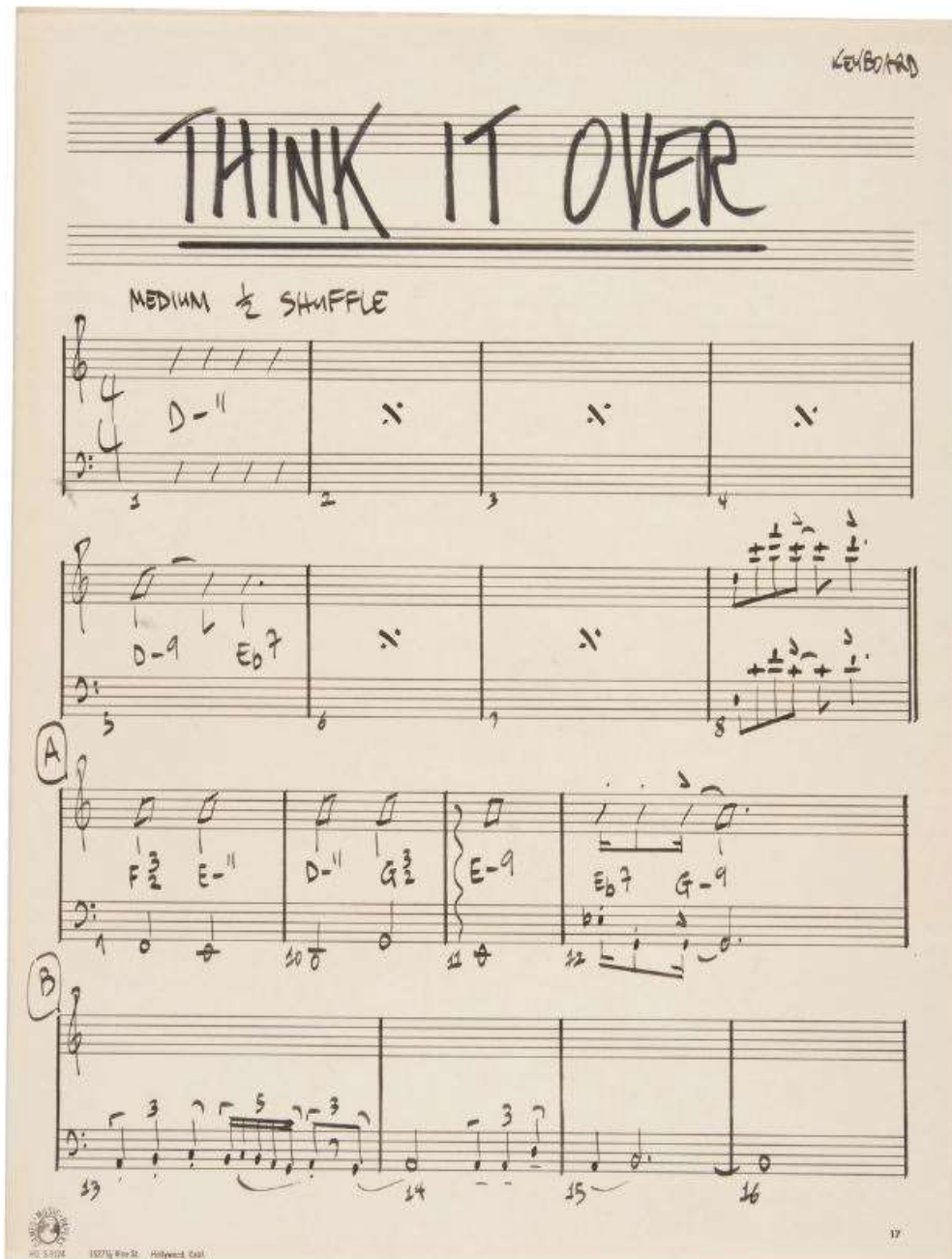
Blocks A-D in the score are the four different set-ups of the first theme (bars 13-28 of the Grand wazoo example). Block E corresponds with bars 29-36 of the Grand wazoo example. Bars 37-38 of this example represent the beginning of block F. Block I is reserved for a guitar solo, lasting 16 bars. On "Joe's Damage" you're getting at:

The image shows a handwritten musical score for a piece titled "Joe's Damage". The score is written for five instruments: Guitar, Brass, Rh. guitar, Keyboard, and Drums. The music is in 4/4 time and consists of two systems of staves, each with five staves. The first system (measures 1-4) includes a guitar solo (measures 1-4) and a brass section (measures 1-4). The second system (measures 5-8) includes a rh. guitar solo (measures 5-8) and a keyboard section (measures 5-8). The score is marked with various dynamics (mf, pp, mp, p) and includes many musical notations such as triplets, sixteenth notes, and rests. The handwriting is in black ink on white paper.



Think it over (as on Joe's Damage), guitar solo section. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

For the live performances of 1972 the solo sections often got complemented with figures and chord progressions for the brass section. In this case an upgoing chord progression of triads during bars 4-8. See the "D.C. Boogie" example from the next section - bars 7-9, staff 3 - for an example of a figure. Such movements and figures were probably indicated on the spot during rehearsals, as well as the rhythm section vamps. Here it's simply D pedal. The scale is predominantly D Dorian, as at the beginning of this composition, but D Aeolian also gets touched upon. In bar 5, beat 2, bar 7 beat 4 and bar 11, beat three, a Bb is used. This is a recurrent feature in Zappa's music, happening too often to interpret this as incidentally altering notes. He frequently mingles closely related scales. See the Guitar section for an overview of the clearer examples that you can find in this study.



Think it over. Page one of the keyboard score in Zappa's handwriting.

3. Cletus awreetus-awrightus

As mentioned above, transcriptions of the lead melodies from most tracks from "Waka/Jawaka" and "The grand wazoo" can be found in the Ludwig study (see the references from the left menu). In case of "Cletus awreetus-awrightus" on pages 261-2. This lead melody suffices for exposing the structure and rhythm of the main themes. For identifying the keys, one has at least to listen to the harmonies too, sometimes also the improvised parts. I've supplemented these melodies to a complete score for bars 1-18.

15ma 1

Keeps repeating

8va.

15ma 6

8va.

15ma 10

8va.

8va.

8va.



Cletus awreetus-awrightus, bars 1-18. Transcription: KS (update spring 2017, deposited at the I-depot, The Hague). Lead melody by Wolfgang Ludwig.



Cletus awreetus-awrightus, bars 16-42. Transcription: Wolfgang Ludwig.

Note: there's a writing error on the preceding page 261, in the sense that bar 5 got notated double. This has been corrected in the screenshot by moving the bar numbering one bar forwards.

While "Cletus awreetus-awrightus" is stable in 4/4 without rhythmic complexities, the keys are changing a number of times. The structure is one with a multitude of themes:

- 0:00, bars 1-3. Theme one in A. Bars 1 and 3 are regularly in A, while bar 2 features quite some altered notes. The bass and brass players are following a chord sequence: A-Bm-C#m-Dm-C#dim5-Bdim5-A.

- 0:04, bars 4-9. Theme two, a sequence of motives, nominally in G Dorian. This time the bass and brass section are playing the same melody with parallel octaves. The harmony is formed by the keyboard parts (staves 1-2). Bar 9 is used to modulate to E Mixolydian.

- 0:12, bars 10-15. Theme three, made up of three phrases:

Bars 10-11: chord progression with the bass and descant moving in opposite directions and using different notes. The first chord, for instance, is the D chord by the descant with an E beneath it. Combined the total harmony is Dmaj9, without the 7th.

Bars 12-13: sustained Bm chord, letting the key move over to B Dorian by switching the pedal note.

Bars 14-15: abrupt modulation to Db. Zappa applied both smooth modulations between closely related chords, sometimes with a pivot chord, and sudden modulations like this one. It causes a surprise effect.

- 0:21, bars 16-18. Theme four, a figure of one bar in E, repeated twice.

- 0:25, bars 19-21. Theme one. The themes return, but harmonized differently.

- 0:30, bars 22-27. Theme two.

- 0:38, bars 28-31. Theme three.

- 0:44, bars 32-37. Theme five, played twice.

- 1:01: variation upon theme four.

- 1:07: playing around a chord progression, being C#-Bb-G. It's a parallel movement of three major triads, causing modulations per chord. The scales are Mixolydian each time, but with different bass notes as keys. See also my discussion of "The idiot bastard son" in the YCDTOSA Vol. II section for how such parallel movements can cause key changes.

- 1:29: improvisation over a I-VII alternation in E Mixolydian.

- 1:51: continuing with a I-VII alternation in C# Dorian.

- 2:02: another variation upon theme four.

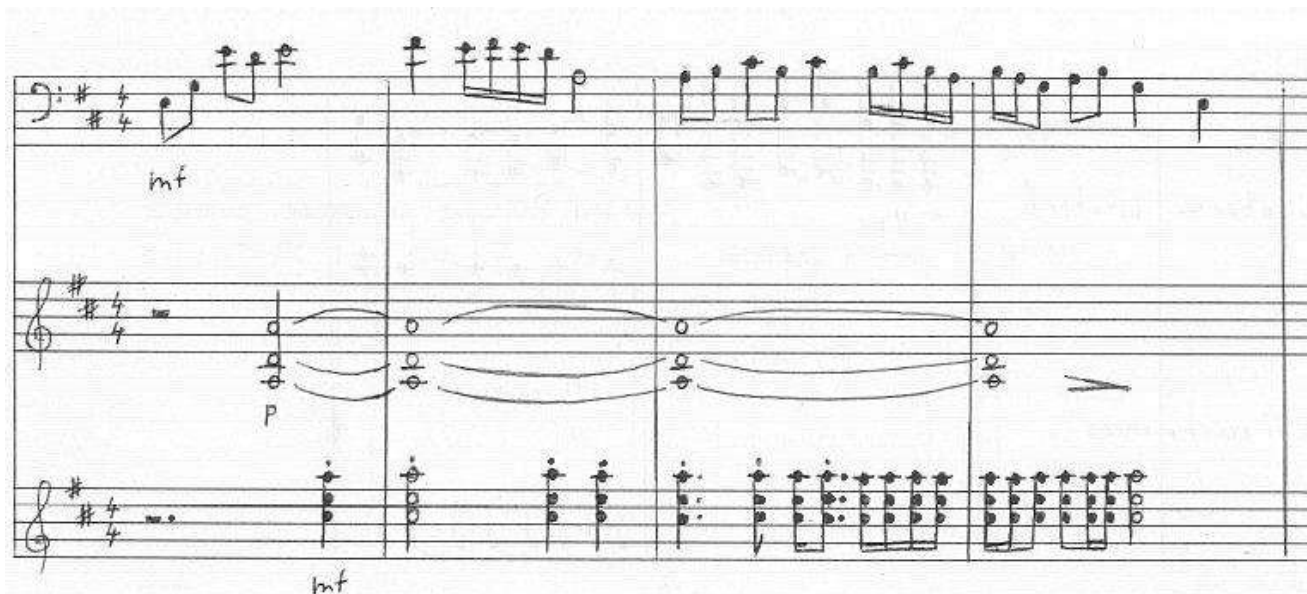
- 2:07: themes 1-3 return, again in different harmonizations and with vocal parts (without words).

- 2:49: theme 4 is used as the coda for this piece. This time the final bar ends with a C# minor chord, as if theme four should now be re-interpreted as being in C# minor.

- 2:57: end.

4. Eat that question

"Eat that question" from "The grand wazoo" (1972) has a four-bar riff in E Dorian as its basis. It introduces a keyboard solo, followed by Zappa on guitar, and it returns at the end of the song. Here this riff is represented with the brass harmony during the closing of this piece. This harmony blends the D and A chords, the combination being Dmaj9.



Eat that question, riff as played at the end. Transcription: Wolfgang Ludwig (1992; brass harmonies added by KS).

Before the riff enters the picture, George Duke plays a keyboard intro without any accompaniment by others. At 0:34 the riff is to be heard first with refined harmonies, played on two keyboards and deliberately non-synchronous. At 0:44 the band joins in. In 1987 the band played this piece in a similar way, though without the solos, to be found on "Make a jazz noise here". To the right an outtake from the background of the album cover with a little village in a desert landscape. It's in the background of the laboratory of the evil scientist Uncle Meat, a character first appearing in the Uncle Meat booklet.

5. Blessed relief

Like "Waka/Jawaka" from the previous section, "Blessed relief" follows a modulation scheme, in this case going as presented below. The lead melody and chords can be found in a lead sheet I encountered on the net. It stems from a collection of jazz examples from the seventies, including three pieces by Zappa (this one, "Peaches on Regalia" and "Son of Mr. Green Genes"). Probably they were copied from lead sheets by Zappa himself (they are very accurate).

Left above on the lead sheet this piece gets labeled as a "Jazz waltz" (the whole composition is in 3/4).

- 0:00 Intro. Improvisation over a I/II alternation in Bb Lydian.
- 0:27 Theme A, F major. For the last bar the E of the melody and chords from the previous three bars becomes an Eb. This goes for both the bass pedal note and the chord. Thus an altered chord or a mingling of F major and F Mixolydian.
- 0:40 Theme B, Bb Lydian.
- 0:53 Theme C, Bb Lydian.
- 0:53 Theme D, four bars in A Dorian, followed by four other bars in G Dorian.
- 1:12 Block E. Solos. Every four bars the following scales alter in this following order: F# Dorian - E major - F# Dorian - E major - A Dorian - G Dorian.
- 6:17 Themes A-D return.
- 7:10 Variations upon the intro, now used as outro.
- 8:01 End.

50

(SAX ALTO)

BLESSED RELIEF

- FRANK ZAPPA

INTRO Bbmaj7#11 - SOLO OVER BASS LINE -

A

B

C

D

(Solo)

END BY SOLING OVER INTRO

FRANK ZAPPA - "GRAND WAZOO"

This is a handwritten musical score for the saxophone part of 'Blessed Relief' by Frank Zappa. The score is written on a single page of paper, with the title 'BLESSED RELIEF' and the composer's name 'FRANK ZAPPA' at the top. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into several sections: an 'INTRO' section, followed by a main body of music with sections labeled A, B, C, and D, and a 'Solo' section. The notation includes various musical symbols such as notes, rests, and accidentals, along with chord symbols like Bbmaj7#11, Fmaj7, G-7, A-7, Ebmaj7, C7/bb, C7, Bbmaj7, A-7, G-7, E-7b5, Bbmaj7, A-7, G-7, E-7b5, F#-7, Ebmaj7, A-7, and G-7. The score ends with a bracketed instruction 'END BY SOLING OVER INTRO'. At the bottom of the page, it says 'FRANK ZAPPA - "GRAND WAZOO"'. The page is numbered '50' in the top left corner.

Blessed relief, lead sheet (anonymously posted by someone on the net). Possibly a copy of the original score.

WAZOO - IMAGINARY DISEASES - LITTLE DOTS: THE JAZZ BAND LIVE

When hiring the players for the "Waka/Jawaka" and the "Grand wazoo" sessions they were informed that it was Zappa's intention to do a small tour afterwards. It proved to be difficult to find a suitable time schedule for everybody taking part. All players were session musicians who had to take their other contractual obligations into consideration as well. The only possibility for a big band tour proved to be eight venues in Europe and the U.S. in September 1972. Twenty musicians took part of it (to the right part of the inner sleeve photo from "Wazoo". The ZFT released the final Boston concert with this group in 2007 as a double CD, called "Wazoo". Just for its sound and composition of the band it's unique. Zappa writes in the "Wazoo" booklet: "To begin with, the Wazoo bears little resemblance to any previous form of rock and roll band. There are twenty musicians in it who mostly sit down and read music from an array of charming little fiber-boards stands. Nobody sings, nobody dances. They just play music." At the time the audience got presented with music mostly unknown to them ("The grand wazoo" album was still upcoming). The majority of the material has become known in other versions afterwards. Today there are no unreleased compositions in the setlist of "Wazoo". It's the different arrangements and settings that make it an interesting show. Following hereupon Zappa did a second series of shows in 1972 with a smaller selection from this group, referred to as the "Petit Wazoo" band. This band played a couple of titles only included in two ZFT releases.

Greggery Peccary mvt. I, interlude - mvt. III, guitar solo

In the case of "Greggery peccary", the music got played in four movements of modern music. Most rock band parts, to be found on "Studio tan" (1978), aren't included here, though the booklet accompanying the CD makes clear that the story of "Greggery Peccary" was completely existent in 1972. See the Studio tan section for the correspondence between these two "Greggery Peccary" versions. The fact that the version here lasts 32 minutes, a lot longer than the "Studio tan" track, depends upon the two-third component with improvisations. These improvisations are taking place in prearranged environments. Zappa himself describes the second half of the first movement as an interlude with 16th notes. It's made up of variations upon a theme given by Zappa, strictly in 4/4 and indeed with 16th notes. It starts softly with just two instruments playing around the theme and ends with the whole band all doing their own variations. The example below is taken from somewhere in the middle, starting at 3:46. In the 4th printed edition of this study I identified this episode as E Dorian. By itself it can be called that way, but after relistening to it in a wider context, I think it can better be seen as in D. There's a descending bass line G-F#-E-D and at various point the accent lies on D.



Gregery Peccary mvt. I, interlude, fragment. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

In the second movement the climate for the improvisations is determined by an accelerated bolero type vamp, to be followed by a tango vamp. In the third movement the improvisations start off with something

that gets called circular breathing: everybody playing slowly in the same key, thus forming coincidental harmonies, that keep shifting. Gradually a minor second movement moves in as a vamp, best known from the James Bond theme. Next this movement itself gets varied upon on guitar.

The image shows a musical score for a guitar solo section. It is divided into two systems, each with three staves. The first system starts with a guitar solo (mf) and piano accompaniment (p). The second system continues the guitar solo (mf) and piano accompaniment (mp). The bass line is also present in both systems.

Greggery Peccary mvt. III, guitar solo, section. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

At 8:53 this piece turns into a more regular pedal note guitar solo, in E minor in this case. The example above is played slowly between 9:29 and 9:50, stable in this key. As this solo is evolving more and more chromatic notes are getting involved. At some points even a bit cacophonous, with Zappa citing the "New brown clouds" theme rather fast and the others freely improvising. See the next track below for "The new brown clouds".

Greggery Peccary mvt. IV - The new brown clouds

The fourth movement of "Greggery Peccary" is also known as "The new brown clouds" because of the lyrics it has on the 1978 "Studio tan" album version. Globally this composition knows three blocks:

- Exposition of the main theme and accompanying vamp (diatonic).
- Medley of a number of sections (E-J), where the prescribed melodies are chromatic/atonal. Only the occasionally returning vamp relates this block to the opening block.
- Re-exposition of the main theme, variations upon it and a coda.

Block B is an example of what George Duke referred to as "organized chaos" (undoubtedly in a positive manner). Here Zappa is deliberately irregular, both regarding rhythm and melodies. Blocks A and C, on the other hand, are the opposite. They are about the art of variation, quite "classical".

Intro.

- 0:00 Four bars with a two-bar vamp, that accompanies several sections.
- 0:08 Bars 5-8. First theme. In many compositions you can encounter an ambiguity what key a piece is in.

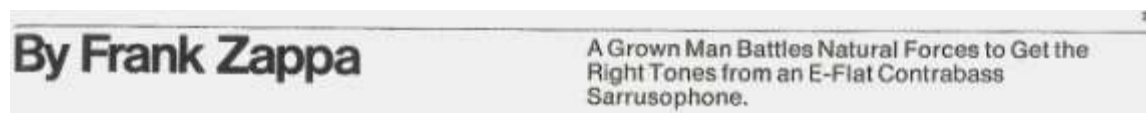
The vamp suggests G, while the melody follows G Mixolydian. This first theme is a slower version of the "Billy is a mountain" line from the "Just another band from L.A." album, as also indicated by Zappa in the Wazoo booklet.

Section A.

- 0:16 Bars 9-13. A variation upon the first theme. All through his career Zappa liked to experiment. About always he did this within the normal range of what instruments can do and with the material at hand. Some modern composers rather come up with ideas like letting an ensemble play under water as being truly innovating, along with fantastic musical theories to explain the genius of it, but Zappa kept being "traditional". In this case he lets the trombones/tubas play harmony notes in their lowest registers. The sounding effect is a low cluster, not bright enough for me to get it on paper with any degree of certainty. Maybe it also includes Earl Dumler (citing the Wazoo booklet):



Five wind players from the 20-member Wazoo band, with Earl as:



- 0:26 Bars 14-16. Another experimental element: a couple of pattern breaking bars with a group of notes pulsing in an irregular rhythm. The notes form a dissonant chord, A-Bb-C-D-(G), next to the sustained low brass notes, that I can't identify with certainty. The Bb clarinet part from below has to be transposed so that it plays along with trombone III. At this point, however, the Bb clarinet would be playing a B natural, making these bars even more dissonant (these two bars are chromatic). But this note got skipped during the live performance.

- 0:32 Bars 17-20. Drum solo. While Zappa had written out the drum part in detail, the 1972 live performance only roughly follows this drum part. Specifically during bars 14-16 the drummer beats steady eighth ticks instead of following the complex rhythm of the lead melody. It's easier to perform these bars when someone is drumming the meter in a standard way, I would guess. During bars 17-20 it becomes an improvised drum solo, only following the prescribed rhythm.

Section B.

- 0:39 Bars 21-27. Main theme. This main theme is also present as the "New brown clouds (1978)" example from this study, where it has lyrics ("Who is making these new brown clouds ..."). In 1978 the vamp from the opening is used all through this main theme, which applies less to the 1972 version. Only in bars 24-26 it's clearly present some more. This vamp is responsible for the 6/8 meter. The main theme has its own meter, lasting 10/8 for its first phrase, repeated two times. Zappa didn't notate 10/8 over 6/8, but his notation of the accents makes it perfectly clear how it should be played (grouped as 2+2+4+2 eighth notes). The second phrase of the main theme lasts 14/8, grouped as 2+3+2+2+3+2 eighth notes. The main theme is played via parallel thirds and fourths, though the Bb clarinet part would extend these chords to triads. I'm not hearing the clarinet on the CD, but one could very well include it. It's just one of many examples where the recorded version goes a bit differently from the score.

Section C.

- 0:53 Bars 28-35. With the vamp no longer being used, the meter becomes 3/8. It's just an A pedal with keyboard improvisation, modulating to A Dorian.

- 0:59 Bars 36-62. Violin solo over a series of four pedal notes/chords. It begins with 8 bars continuing in A Dorian (or minor, the F/F# isn't present). Next the pedal note becomes F and the key F Lydian. At this point the transcription from below stops. I'm continuing with the general outlines, at first based upon the trombone III part, pages 2-3, as shown below.

1

6

8va b.

11

8va b.

15

8va ↑

Feedback

8va b.

DRUM SOLO

21

26

8va b.

32

40

The new brown clouds, 0:00-1:06. Transcription: KS (update fall 2019, deposited at the I-depot, The Hague). Notes:

- The trombone I and III parts could be taken over from the example below.
- The low brass notes, beginning in staff 4 from bar 6, are an approximation only.



Handwritten musical score for "THE NEW BROWN CLOUDS" (continued). The score is written on two pages. The left page contains sections D, E, F, G, and H. Section D is marked "MOD. VIB.". Section E is marked "NIGHT TUNE". Section F is marked "Solo FILL". Section G is marked "Solo FILL". Section H is marked "Solo FILL". The right page contains sections I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z. Section I is marked "CORAN VIB.". Section J is marked "CORAN VIB.". Section K is marked "CORAN VIB.". Section L is marked "CORAN VIB.". Section M is marked "CORAN VIB.". Section N is marked "CORAN VIB.". Section O is marked "CORAN VIB.". Section P is marked "CORAN VIB.". Section Q is marked "CORAN VIB.". Section R is marked "CORAN VIB.". Section S is marked "CORAN VIB.". Section T is marked "CORAN VIB.". Section U is marked "CORAN VIB.". Section V is marked "CORAN VIB.". Section W is marked "CORAN VIB.". Section X is marked "CORAN VIB.". Section Y is marked "CORAN VIB.". Section Z is marked "CORAN VIB.". The score is written on two pages. The left page contains sections D, E, F, G, and H. The right page contains sections I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z. The tempo is marked "MODERATO". The score includes a vocal line and a piano accompaniment. The piano part is divided into sections labeled A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z. Section A is marked "OPEN". Section B is marked "PULSERA". Section C is marked "OPEN". Section D is marked "PULSERA". Section E is marked "OPEN". Section F is marked "PULSERA". Section G is marked "OPEN". Section H is marked "PULSERA". Section I is marked "OPEN". Section J is marked "PULSERA". Section K is marked "OPEN". Section L is marked "PULSERA". Section M is marked "OPEN". Section N is marked "PULSERA". Section O is marked "OPEN". Section P is marked "PULSERA". Section Q is marked "OPEN". Section R is marked "PULSERA". Section S is marked "OPEN". Section T is marked "PULSERA". Section U is marked "OPEN". Section V is marked "PULSERA". Section W is marked "OPEN". Section X is marked "PULSERA". Section Y is marked "OPEN". Section Z is marked "PULSERA".

- 1:20 Bars 63-67. Phrase two from the main theme returns, now with its accents following the 3/8 meter.

Section D.

- 1:23 Bars 68-79. Variations upon the main theme in 3/4.

Section E.

- 1:52 Bars 80-85. Rhythmically accentuated figures.

- 2:08 Bar 86. This bar has a pause of indefinite length. What sounds as an electronically mutated clarinet is playing a little solo.

- 2:27 Bar 87. A sustained chord.

- 2:30 Bar 88. A brief melodic line with a pretty complicated rhythm in 4/4.

Section F.

2:34 Bars 89-96. Soloing over the returning vamp in 6/8.

Section G.

- 2:48 Bars 97-100. Short melody followed by two bars more with the vamp.

- 2:55 Bars 101-102. Another short melody, notated as two times (7+5)/16.

- 2:58 Bars 103-108. Some more soloing over the vamp in 6/8.

Section H.

- 3:09 Bars 109-114. A longer melody using 6/8 and (7+5)/16.

- 3:20 Bars 115-118. The vamp returns.

Section I.

- 3:27 Bars 119-126. A sequence, characterized by interval jumps going up and down while enlarging, as was also happening in bars 109-110.

- 3:42 Bars 127-130. A shorter melody with fast note strings.

Section J.

- 3:50 Bars 131-146. A larger melodic section in 3/4.

- 4:24 Bar 147. A pause of indefinite length with the participants saying "Ah".

Remaining sections.

- 4:28 The main theme returns, accompanied by the opening vamp. At this point I don't have any more samples from the score at hand (page 4 as it seems, on the backside of page 3), nor did I transcribe anything from this block.

- 4:46 Variations upon the main theme.

- 6:05 The compositions ends. Applause with Zappa thanking the audience for coming to the concert.

- 7:32 "One, two, three", leading to the encores.

- 7:34 End of the track.

Variant I processional march

The piece presented as "Variant I processional march" is an earlier version of "Regyption strut" from "Sleep dirt". This one begins with some 20 seconds of march music. Other than "The little march" from "Run home, slow", this march is a parody. It's in strict 4/4 with a stereotype accompanying figure. This figure implies that the key is C# or C# minor. No other part is playing in this key, or in any key, consistently. So you're getting some sort of a cacophony, that, as a short prelude, proves to be funny.

1

Figure continues

14

(Figure keeps continuing)

Handwritten musical score for Variant I processional march, opening. The score consists of two systems of five staves each.

System I: Marked with a boxed 'I' and a key signature of one sharp (F#). The first staff contains a melody. The fourth staff contains a bass line with triplets and a 'Figure stops' instruction. The fifth staff contains a 'Bass Figure continues' instruction.

System II: Marked with a boxed 'III'. The first staff continues the melody. The fourth staff continues the bass line with triplets. The fifth staff continues the 'Bass Figure continues' instruction.

Variant I processional march, opening. Transcription: KS., except for the trombone part in staff 3, that could be taken over from the copy below. Update 2008, deposited at the I-depot, The Hague.



Variant I processional march, guitar and trombone part, opening. Source: original score. Everything is Zappa's handwriting, except for the title "Variant I" on the trombone part, that apparently was inserted there by somebody else. The guitar part isn't actually played on "Wazoo".

The march wasn't a separate piece added as an intro to the main melody. It was literally composed this way, as the original trombone and guitar parts show, that I encountered on internet (samples are added to the transcription). The "Regyption strut" melody, as we know it from "Sleep dirt", starts in bar 9. More about "Regyption strut" in the Sleep dirt section.

Imaginary diseases

Handwritten musical score for "Imaginary diseases". The score is written on five systems of staves, each system containing three staves (treble, bass, and a lower bass staff). The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten note "Like bar 1" is present in the first system. The score is written in a clear, legible hand.

Like bar 1



Imaginary diseases, section #1. Transcription: KS (update 2006, 3rd printed edition 2007).

Bubassa

Rh. guitar

p

3

Imaginary diseases, section #2. Transcription: KS (update 2006, 3rd printed edition 2007).

For the remainder of the fall of 1972 Zappa continued with a small tour with a selection of ten persons from the previous "Wazoo" band, visiting a dozen cities in Canada and the U.S. He selected and mixed the recorded material between 1972 and 1977. These pieces by what has become known as the "Petit Wazoo" band only first got released by the Zappa Family Trust in 2006 as "Imaginary diseases", filling in a conspicuous gap in the Zappa history (CD cover to the right). Listening to it, it becomes peculiar why Zappa himself has released nothing of it. It was all new compositions at the time in 1972-1973, and partly still is today. There would have been enough on the tapes for editing a single album, and why not a single part of it got included in the YCDTOSA series from the eighties is even more inexplicable. Next are two sections from "Imaginary diseases", consisting of a two-minute theme for brass players and rhythm section followed by a five minute guitar solo before the theme gets repeated.

The first example contains the first two themes in A Mixolydian. The second example begins with a variation upon the first theme with the band playing it in full. It's followed by a gentle bass theme, that serves as a bridge between the opening block and the ensuing guitar solo. In bar 11 the band modulates to B Dorian. In bar 13-14 the bass plays just B pedal, for the remainder of the solo it follows the vamp from bar 15.

Rollo

The now earliest available version of Rollo is also present on "Imaginary diseases". This composition had to wait for "YCDTOSA Vol. I" for its first release. By then it was already in its fifth shape. These are subsequently available on the following releases:

1) Imaginary diseases/Little dots (recording year 1972).

Already known before to the bootleg collectors, the Rollo track on "Imaginary diseases" album is a shortened version. It started with a sung section, followed by "Rollo interior" (see 2) and a solo by Tony Duran. Only then the album version starts. This sung section did get officially released on the 2016 "Little dots" CD by the ZFT.

2) St. Alphonso's pancake breakfast (1973).

The second instrumental half of this piece is known as "Rollo interior", composed separately (see the next section for a block from this piece). It can be played as an independent song or in combination with "Rollo". The bootleg versions of 1) explain the word interior: it was intended to be played between the sung part and the instrumental block.

3) Quaudiophiliac & One shot deal (1975).

The opening below shows how "Rollo interior" relates to "Rollo". The first motif of "Rollo interior" is a variation upon the opening bars 1-3 of "Rollo". The second motif from "Rollo" (bar 5) returns slightly different at the end of "Rollo interior". The corresponding lyrics on "St. Alphonso" are "saint al-phon-so". "Rollo interior" can be considered a large through-composed character variation upon the first motif, an ongoing string of 16th notes in 4/8 or 8th notes in 4/4, depending upon how you're notating things. "Rollo interior" itself isn't present on this version. This one has an opening block with Zappa playing a solo. It begins with a theme in Bb Lydian (bars 1-4 and 13-16). Bars 5-12 are in a different scale without a clear key note. The lead melody in staff 1 plays the progression D-Em-Em-G, while the others do D-C, thus playing against it and enlarging the total harmony. The solo is in E Dorian.

4) Saturday night live (1978).

A TV appearance by Zappa's band. This is the only version that contains "Rollo interior" and "Rollo" combined.

5) YCDTOSA Vol. I (1979).

Here "Rollo", without "Rollo interior" and a solo, is used as the finale of the so called Yellow Snow suite (tracks 1-4 from "Apostrophe (')"). It has lyrics added to the earlier material.

Handwritten musical score for "Rollo" by Frank Zappa. The score is divided into three systems, each with three staves (treble, middle, and bass clef). System 1 (measures 1-6) is marked *mf* and includes a "Bars 5-6 repeat three times" instruction. System 2 (measures 7-12) is marked *mp* and includes a "Guitar" instruction. System 3 (measures 13-18) includes a *pp* (pianissimo) marking. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Rollo (1975), opening. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

"Rollo" is one of many pieces, where Zappa is mingling diatonic with chromatic/atonal material. On the "Imaginary diseases" version of this title you can hear the following:

- 0:00 The figure from bars 5-12 from above, in this case played as a downwards sequence.
- 0:13 Ab pedal. It begins with the just a sustained extended chord F-Ab-Bb-Eb chord (Fm7 add 4). Next the melody begins following notes from Ab major for bars 1-4 and 9-13 in the example below (without using the C), interrupted by Ab minor (with the augmented 7th) for bars 5-7 and 14. That is if you want to explain it diatonically. One might also call it octatonic, using Ab-Bb-Cb-Db-Eb-Fb-F-G.

1 8

8va b.

6 8

8va b.

12 8

8va b.

16 8

8va b.

Rollo (Imaginary diseases), 0:18-0:48. Transcription: KS (update 2019, deposited at the I-depot, The Hague).

- 0:41 Chord progression following Ab Lydian (bars 15-18 from the example above). Notable are the dotted quarter notes, causing a rhythmic divergence between the parts.
- 0:51 The bass pedal switches to Eb. The chords follow Eb major. The F chord at 1:00 prepares a modulation to Bb major.
- 1:01 Bb pedal with chords from Bb major.
- 1:12 The music is gradually becoming chromatic.
- 1:32 Repetition of 0:13-0:17.
- 1:36 Becoming chromatic some more.

1

8va b.

5

8va b.

Rollo (Imaginary diseases), section. Transcription: KS (update 2019, deposited at the I-depot, The Hague).

- 1:52 A melody over descending pedal notes, with chromatic and fragmented diatonic material:
Over Bb-G-C the melody plays:
bar 1: Eb-Fb-G (chromatic), followed by D-Ab-F (fragment from Bb Mixolydian).

interval pattern: +1+3-5-6-3 (number of minor seconds in a jump, up- or downwards).
 bar 2: B-C-F-Db-Gb-Eb (chromatic).
 interval pattern: +1+5-4-7-3.
 bar 3: D-G-C-F (stacked fourths, fragment from Bb major type), followed by Db-Gb (chromatic).
 interval pattern: +5+5+5-4-7.
 bar 4: Eb-D (fragment from Bb major/Mixolydian), followed by E-A-G#-C# (chromatic).
 interval pattern: -1-10+5-1+5.
 Next the bass pedal descends with minor seconds:
 bar 5: Over A-B the melody plays F#-B-C#-G# (fragment from A major/Lydian).
 interval pattern, figure #1: +5-10-5.
 bar 6: Over G#(Ab)-A#(Bb) the melody plays G-D-F-C# (chromatic).
 interval pattern, figure #2: -5-9+8.
 bar 7: Over G-A the melody plays E-A-B-F# (fragment from G major/Lydian).
 interval pattern, figure #1: +5-10-5.
 bar 8: Over F#-G# the melody plays F-C-D#-B (chromatic).
 interval pattern, figure #2: -5-9+8.
 bar 9: Over F-G the melody plays D-G-A-E (fragment from F major/Lydian).
 interval pattern, figure #1: +5-10-5.

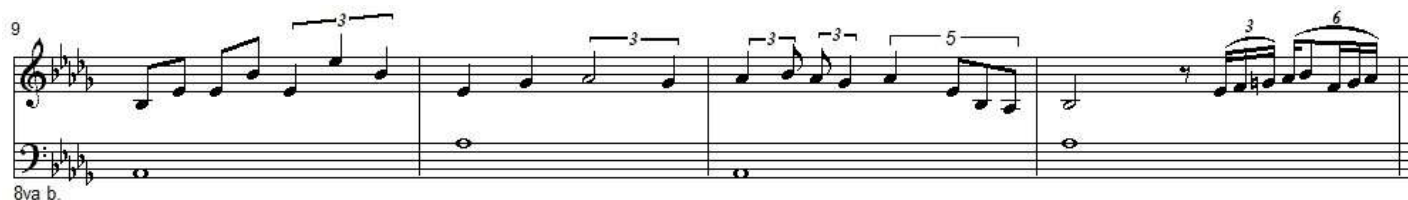
Etc. While the meter, rhythm and bass line offer stability, the melody is highly irregular for its use of scales. Regarding intervals and melodic directions some patterns can be discerned. Bars 1-2 have similar movements, while bars 5-8 show two figures that get transposed. The "Rollo interior" interlude does something similar in a faster tempo.

- 2:22 C# pedal with a chromatic figure, played in a downwards sequence.
- 2:36 Chord progression. First the Esus2 chord, played over a descending bass line, F#-E-D-C#-C (on the last C adding an A). Next this piece ends with the F# chord.
- 3:20 End.

On "Quaudiophiliac" it goes as:

- 0:00 Opening as described above.
- 0:21 Guitar solo in E Dorian. After this solo the song continues as on "Imaginary diseases".
- 3:27 The figure from bars 5-12 from the first example above, like on "Imaginary diseases" played as a downwards sequence.

The musical score consists of two systems, each with three staves (treble, middle, and bass clef).
 System 1 (measures 1-4):
 - Treble staff: Melody with triplets and a descending sequence. Measure 1 has a dynamic marking of *mp*.
 - Middle staff: Accompaniment with triplets. Measure 1 has a dynamic marking of *pp (faint)*.
 - Bass staff: Bass line with a descending pedal point. Measure 1 has a dynamic marking of *mf*.
 System 2 (measures 5-8):
 - Treble staff: Continuation of the melody.
 - Middle staff: Continuation of the accompaniment.
 - Bass staff: Continuation of the bass line.
 The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.



Rollo (1975), section. Transcription: KS (update 2019, deposited at the I-depot, The Hague).

- 3:37 Ab pedal. Other than above at "Imaginary diseases" the melody over it isn't composed but improvised. This time in Ab Mixolydian.
- 3:58 Continuing as from 0:41 onwards on "Imaginary diseases".
- 5:59 End.

Been to Kansas City in A minor

BLUES

The most typical of blues is its chord scheme: I-I-I-IV-IV-I-I-V-IV-I-I. Several variants are possible. The one chord takes up 8 of the 12 bars and can be said to be decisive for a blues piece being in minor/Dorian or major/Mixolydian. Another characteristic of blues is that there's some amount of freedom for the IV and V chords to be major or minor triads. They can deviate from the key the I chord is following, causing some ambiguity about the scale the piece is in. Other elements that you can call blues-like are:

- The presence of pentatonic passages.
 - The presence of the blues-scale (the pentatonic scale with an additional chromatic note).
- "Been to Kansas City in A minor" is in A Dorian/minor with both F# and F natural being used. The following scales are involved:

- A Dorian: A-B-C-D-E-F#-G.
- A minor: A-B-C-D-E-F-G.
- A minor pentatonic: A-C-D-E-G.
- A minor blues-scale: A-C-D-D#-E-G.

The example below contains the first 12-bar-blues-cycle of this piece:

- Bars 1-4 with the I-chord following A Dorian. The accompaniment is consistently playing triplets, so this example might just as well have been notated in 12/8.
- Bars 5-6 with the IV-chord being a minor triad (Dm with an F natural), so switching to A minor.
- Bars 7-8 with the I-chord in Dorian again.
- Bar 9 with the bass being on step V, while the chords alternate V and II. Other than Brett Clement says below, the V chord harmony is a minor triad. The trumpet only plays a G. If the guitar would play a G#, the dissonance would be audible. It does happen in Zappa's blues music that he is using a major triad upon step V in a piece that is otherwise in minor/Dorian (e.g. "Tiger roach"), but not in this example. It remains in Dorian.
- Bar 10 with the bass being on step IV. Now you are getting at a dissonant situation with the guitar chord being G augm. instead of D or Dm. The presence of the D# in the guitar chord, next to the melodic D natural, is something that can happen following the A minor blues-scale. But this bar does more than that.
- Bars 11-12. Return to I with Dorian and minor being mingled. The guitar chord in bar 11 uses the F natural from A minor, while the bass in bar 12 follows Dorian with an F#.

The image displays a musical score for the piece "Been to Kansas in A minor". The score is organized into four systems, each consisting of four staves. The first staff of each system is a single melodic line in treble clef. The subsequent three staves are a piano accompaniment in bass clef, featuring a continuous eighth-note bass line and chords. The music is written in A minor, indicated by the key signature of one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, with some measures containing rests. The systems are numbered 1, 4, 7, and 10 at the beginning of their respective first staves. The overall structure suggests a short, rhythmic piece.

Been to Kansas in A minor, 0:00-0:38. Transcription: KS (update 2019, deposited at the I-depot, The Hague).

In his Response to me Brett Clement writes:

- Regarding my labeling this piece as A Dorian: "not even close; melody is minor pentatonic, chords are from the minor blues: i-iv-i-V-iv-i; the only Dorian element is the harmonic embellishment of the i chord".

- Regarding blues in general:

"Blues aspects in Zappa range from full-on 12-bar blues based music (ex. Road Ladies) to blues-styled solos over static one-chord vamps (ex. The Gumbo Variations). Almost without fail, Sloots analyzes these situations as Dorian or Mixolydian. In certain cases, he is simply wrong (ex. Lost in a Whirlpool/Been to Kansas; basically, there is no way that the 12-bar blues can be labeled as strictly Dorian). In others, there is a possibility that the term "Dorian" could be used to describe the music, but with an important qualification:

2. The minor-pentatonic scale.

As is well known, blues music is based around the minor-pentatonic scale (ex. C-Eb-F-G-Bb). In the traditional 12-bar blues, the chords are usually major (I, IV, V) or Mm7, while the melody tends to use notes of the minor-pentatonic scale. In Zappa, blues elements most commonly occur in his guitar solos over static minor-key tonic vamps (many times, these solos are taken from songs that are explicitly blues based (ex. The Illinois Enema Bandit)). Zappa tends to use notes of the minor-pentatonic in these solos. However, you will find him occasionally adding one or two pitches, and these are usually scale degrees of the Dorian scale. The characteristic Dorian addition would be, therefore, the "raised" scale degree six. This is also sometimes present in the accompaniment in the form of an embellishing major IV chord (the "D/M" progression is discuss). One might conceptualize this addition as a remnant of the major IV chord of the 12-bar blues progression."

- And: "However, it is also necessary to recognize the differences between "pure" Dorian and minor-1 pentatonic in a blues context. For example, compare the purely Dorian solos of "Drowning Witch," "Zoot Allures" (ca. 1976), and "The Mammy Anthem" with the minor-1 pentatonic solos "Advance Romance," "I'm the Slime," and "Trouble Every Day," etc.. To my ear, these solos sound quite different. The former are based on diatonic structures, the latter on pentatonic melody. Therefore, there needs to be a separate classification for these examples. Simply labeling them all as Dorian, as does Sloots, is misleading. (However, I will admit that the line between pure Dorian and minor-1 pentatonic is not clear in all examples)."

This topic is also coming by in my Burnt weeny sandwich section, where the pentatonic scale is being addressed to in general, also outside a blues-like context. The discussion Brett is trying to raise can be understood, but is essentially non-existent. He suggests that for a number of songs/solos one has to choose between something being pentatonic OR diatonic (minor/Dorian or major/Mixolydian), while the reality is that it is BOTH. Pentatonic passages happen frequently in Zappa's music, but they are about always embedded in a diatonic environment. Not just as occasional additional notes, but systematically. Pure Dorian is as a term rather useless. It is true that "Been to Kansas City in A minor" isn't 100% following the Dorian scale or the minor scale, but it is far away from purely minor pentatonic. As it comes to pure, none of the preludes & fugues from the Well-tempered clavier by Bach are 100% in one major or minor key. Altering notes is standard rather than exceptional.

1

7

8

11

8va b.

Been to Kansas in A minor, most of the bars with the I-chord.

In this last example I've taken most of the I-chord bars separate. I've encircled the notes/chords that extend

the pentatonic scale to the Dorian/minor scale in red (F/F# and B). Chromatic passing notes are encircled in green.

The neutral way to describe this is diatonic with pentatonic passages. If you like you can call it a subcategory of a diatonic scale, in most cases Dorian.

Of course there's a lot of improvisation going on in Zappa's blues recordings. In the example above the lead melody is played by one of the trumpetists. Most other blues examples in this study are also better described as diatonic with pentatonic passages than as just pentatonic.

- "Lost in a whirlpool": here I agree that this song isn't simply Dorian. This piece can't be uniquely attributed to a single scale, it's neither "strictly" Dorian nor minor pentatonic.
- "The world's greatest sinner": opening bars with one blues cycle. This one alternates A Mixolydian and Dorian with both C# and C natural turning up. Upon I the music isn't pentatonic but hexatonic.
- "Metal man has won his wings": my transcription is a section with IV-I-V-IV-I from the scheme. Here E Mixolydian and Dorian are mingled with G# and G natural being used next to each other, remindful of the major blues scale, but the other two diatonic notes are applied too.
- "Tiger roach": my transcription contains the end with one blues cycle. It's basically E Dorian, though with a major triad upon step V. In this case it can be called (minor) pentatonic to a good deal. Only bar 10 with the major triad isn't (major) pentatonic. The G# in bar 9 might be seen as a passing note.
- "All skate", 2nd example. Far away from just pentatonic.
- "Dickie's such an asshole", 1st example. See this example and my description. Passages are pentatonic, but the other two diatonic notes are present too.
- "200 Years old", opening bars: the minor pentatonic scale is part of both the Aeolian and Dorian scale. By inclusion of his minor pentatonic examples and "blues related things" under his Dorian section, Brett also implicitly admits the Dorian environment. In this little example the E being natural determines the scale being Dorian instead of Aeolian.
- "Big leg Emma": this one goes to some degree as traditional blues as Brett describes above. The E, A and B are major chords, the sung lead melody uses a minor type of scale. It follows E Dorian, rather than being minor pentatonic. The interlude also knows a lot of chromaticism and some mingling of Mixolydian and Dorian.
- "Duck duck goose", section with one blues cycle: the full E Mixolydian scale is deployed.
- "Dong work for Yuda (H.O.)", end with one blues cycle. Major and Mixolydian are alternating. Diatonic scales are normally played.
- "Sexual harassment in the workplace", intro with one blues cycle. This one is in minor. I've included the comment by Brett in my Guitar section.
- "What kind of girl?", beginning of the blues part with I-IV. This is another one with Mixolydian and Dorian being mingled, this time with A as tonic and again with a full diatonic scale being involved. See the Bongo fury section at "200 Years old" for some more about blues. The pentatonic-Dorian discussion is also coming by in the following two sections from this study:

Burnt weeny sandwich chapter: the pentatonic scale in general.

The Lydian theory by B. Clement: his discussion with me.

D.C. boogie

Both "D.C. boogie" and "Montreal" are guitar solos within a preset framework that incorporates the brass section at various points. The construction of the first half of "D.C. boogie" goes as:

0:00-0:23: introductory bars. The solo spreads out an eastern atmosphere by its strong pedal note scent.

Both Tony Duran on second guitar and the bass guitar keep plucking on the D note.

0:23-3:43: solo in D Mixolydian.

3:43-4:35: Tony moves over from D pedal to a two-chords alternation. The transcription begins with the

last two bars with both the second guitar and the bass playing D pedal. From bar three onwards Tony drops the pedal note and begins playing chords, using D and F#-5 (the overall harmony being D7, including the D-pedal by the bass). This is a sign for the brass to join in gently with a figure (bars 7-9) and to fade out several bars later again. The brass is widening the harmony to D9, while the bass guitar keeps playing D pedal with a lot of 16th notes.

The image displays a handwritten musical score for a section of 'D.C. Boogie' (3:37-4:04). The score is written on three systems of staves, each with a key signature of one sharp (F#) and a 4/4 time signature.

- System 1 (Bars 1-3):**
 - Guitar (FZ):** Labeled with a circled '1' and 'Bra-->'. It features a melodic line with eighth and sixteenth notes, including a triplet in bar 3. The dynamic is marked 'mf'.
 - Guitar (Tony Duran):** Labeled 'mf'. It plays a similar melodic line with eighth and sixteenth notes, also including a triplet in bar 3.
 - Bass:** Labeled 'mf'. It plays a steady eighth-note pedal point on the D string.
- System 2 (Bars 4-6):**
 - Guitar (FZ):** Labeled with a circled '4'. It continues the melodic line.
 - Guitar (Tony Duran):** Labeled 'mf'. It continues the melodic line.
 - Bass:** Labeled 'mf'. It continues the eighth-note pedal point. A handwritten note 'Continues like bar 4' is written below the staff.
- System 3 (Bars 7-9):**
 - Guitar (FZ):** Labeled with a circled '7'. It continues the melodic line.
 - Guitar (Tony Duran):** Labeled 'mf'. It continues the melodic line.
 - Brass:** Labeled 'Brass' and 'pp' (pianissimo). It enters in bar 7 with a short, rhythmic figure. The dynamic changes to 'mp' (mezzo-piano) in bar 8 and 'mf' (mezzo-forte) in bar 9.
 - Bass:** Labeled 'mf'. It continues the eighth-note pedal point. A handwritten note 'Continues like bar 4' is written below the staff.

D.C. Boogie, 3:37-4:04. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

4:35-5:27: The bass goes down an octave with longer notes. The drummer starts beating 16th notes consistently on the bass drum. For the brass this is a sign to come up with their second figure in the background. At 5:06 Zappa turns on a vibrato effect for his guitar for a while. Shortly hereafter the brass draws back.

5:27-6:53: Everybody calms down for the coda. Zappa starts playing around chords. At 5:53 he has reached his final chord. The brass is filling this chord in with various complementary harmonies, thus creating a series of extended chords. At 6:37 the bass and Zappa take the lead again when the brass is playing its final bar. At 6:53 the second half of the song starts, when the audience gets to vote about how to end this song. They go for boogie, but the band must have been prepared for other responses as well.

Farther O'blivion

In 1972 and much of 1973 the band played a medley of three songs with the title "Farther O'blivion". Zappa introduces it this way on "Imaginary diseases". The difference between pronouncing "Farther O'blivion" and "Father O'blivion" (without an r) is hardly audible. On the Beat the boots CD "Piquantique" it's titled "Father O'blivion" and at first I thought that the addition of the r was something the ZFT had come up with to make a difference with "Father O'blivion" from the "Apostrophe (')" album, an entirely different piece.

But in 2013 I encountered a piano part of this piece in Zappa's handwriting with the title "Farther O'blivion" above it. So it was Zappa himself who wrote two different pieces with almost the same title.

The medley consisted of three pieces with solos between them:

- The "swifties, such big swifties" part from "Greggery Peccary". The opening part of this section gets presented below.
- Tuba solo.
- "The be-bop tango". See the Roxy and elsewhere section for this piece.
- Trombone and drum solo.
- "Cucamonga". See the Bongo Fury section for this song (including an example taken from the 1972 "Farther O'blivion" version).

Handwritten musical score for three systems, each containing four staves. The notation includes various musical symbols, dynamics, and articulations.

System 1 (Measures 19-24):

- Staff 1: Treble clef, 3/4 time. Dynamics: *mp*, *mf*, *mf*. Includes triplets and slurs.
- Staff 2: Treble clef, 3/4 time. Dynamics: *mp*, *mp*. Includes triplets and slurs.
- Staff 3: Bass clef, 3/4 time. Dynamics: *mp*, *mf*. Includes triplets and slurs.
- Staff 4: Bass clef, 3/4 time. Dynamics: *mf*. Includes triplets and slurs.

System 2 (Measures 25-30):

- Staff 1: Treble clef, 3/4 time. Dynamics: *mf*. Includes triplets and slurs.
- Staff 2: Treble clef, 3/4 time. Dynamics: *mf*. Includes triplets and slurs.
- Staff 3: Bass clef, 3/4 time. Dynamics: *mf*. Includes triplets and slurs.
- Staff 4: Bass clef, 3/4 time. Dynamics: *mf*. Includes triplets and slurs.

System 3 (Measures 31-36):

- Staff 1: Treble clef, 3/4 time. Dynamics: *p*, *pp*, *mf*. Includes triplets and slurs.
- Staff 2: Treble clef, 3/4 time. Dynamics: *mf*, *mp*, *mf*. Includes triplets and slurs.
- Staff 3: Bass clef, 3/4 time. Dynamics: *pp*, *mf*. Includes triplets and slurs.
- Staff 4: Bass clef, 3/4 time. Dynamics: *mf*. Includes triplets and slurs.

Handwritten musical score for measures 34 and 39 of "Farther O'blivion". The score is written for five staves (Treble 1, Treble 2, Treble 3, Bass 1, Bass 2) in a key signature of one flat (B-flat).

Measure 34:

- Staff 1 (Treble 1):** Starts with a whole note chord (B-flat, D-flat, F, A-flat) marked *p*. This is followed by a half note chord (B-flat, D-flat, F, A-flat) marked *pp*, and then a half note chord (B, D, F, A) marked *mf*. The measure ends with a half note chord (B-flat, D-flat, F, A-flat) marked *mf*.
- Staff 2 (Treble 2):** Features a triplet of eighth notes (B-flat, D-flat, F) marked *mf*, followed by a triplet of eighth notes (D-flat, F, A-flat) marked *mp*, and then a triplet of eighth notes (F, A-flat, B-flat) marked *mf*. The measure ends with a triplet of eighth notes (B-flat, D-flat, F) marked *mp*.
- Staff 3 (Treble 3):** Features a triplet of eighth notes (B-flat, D-flat, F) marked *p*, followed by a triplet of eighth notes (D-flat, F, A-flat) marked *p*, and then a triplet of eighth notes (F, A-flat, B-flat) marked *p*. The measure ends with a triplet of eighth notes (B-flat, D-flat, F) marked *p*.
- Staff 4 (Bass 1):** Features a triplet of eighth notes (B-flat, D-flat, F) marked *p*, followed by a triplet of eighth notes (D-flat, F, A-flat) marked *pp*, and then a triplet of eighth notes (F, A-flat, B-flat) marked *p*. The measure ends with a triplet of eighth notes (B-flat, D-flat, F) marked *mf*.
- Staff 5 (Bass 2):** Features a triplet of eighth notes (B-flat, D-flat, F) marked *p*, followed by a triplet of eighth notes (D-flat, F, A-flat) marked *pp*, and then a triplet of eighth notes (F, A-flat, B-flat) marked *p*. The measure ends with a triplet of eighth notes (B-flat, D-flat, F) marked *mf*.

Measure 39:

- Staff 1 (Treble 1):** Starts with a whole note chord (B-flat, D-flat, F, A-flat) marked *p*. This is followed by a half note chord (B, D, F, A) marked *mf*, and then a half note chord (B-flat, D-flat, F, A-flat) marked *mp*. The measure ends with a half note chord (B-flat, D-flat, F, A-flat) marked *mp*.
- Staff 2 (Treble 2):** Features a triplet of eighth notes (B-flat, D-flat, F) marked *mp*, followed by a triplet of eighth notes (D-flat, F, A-flat) marked *mf*, and then a triplet of eighth notes (F, A-flat, B-flat) marked *mp*. The measure ends with a triplet of eighth notes (B-flat, D-flat, F) marked *mp*.
- Staff 3 (Treble 3):** Features a triplet of eighth notes (B-flat, D-flat, F) marked *p*, followed by a triplet of eighth notes (D-flat, F, A-flat) marked *p*, and then a triplet of eighth notes (F, A-flat, B-flat) marked *p*. The measure ends with a triplet of eighth notes (B-flat, D-flat, F) marked *p*.
- Staff 4 (Bass 1):** Features a triplet of eighth notes (B-flat, D-flat, F) marked *p*, followed by a triplet of eighth notes (D-flat, F, A-flat) marked *p*, and then a triplet of eighth notes (F, A-flat, B-flat) marked *p*. The measure ends with a triplet of eighth notes (B-flat, D-flat, F) marked *p*.
- Staff 5 (Bass 2):** Features a triplet of eighth notes (B-flat, D-flat, F) marked *p*, followed by a triplet of eighth notes (D-flat, F, A-flat) marked *p*, and then a triplet of eighth notes (F, A-flat, B-flat) marked *p*. The measure ends with a triplet of eighth notes (B-flat, D-flat, F) marked *p*.

Farther O'blivion, opening. Transcription: KS, based upon the piano part as included below (update 2013, deposited at the I-depot, The Hague).



Farther O'blivion, opening, piano part. Original score. Notes:

- bar 26: the whole notes are an obvious writing error for dotted half notes.
- bar 40: someone has been writing through this bar, but on album it goes as it is notated by Zappa: 3/4 and no dots behind the half notes.

This transcription of the opening follows the bar numbering as used in the piano part. Apparently the piano enters at bar 13. This piano part wasn't actually played on "Imaginary diseases", that has no keyboard player on it. It's something that happens quite often when you compare Zappa's written scores to album versions: he was always adapting or changing his material. The opening goes as:

- bars 13-19: 3/4 subdivided into two. The lower bass F alters with Eb, the key being F Dorian. Zappa prescribes the Fm9/11 chord or I 11th from F Dorian for the piano. On album you have VII in staff 2 and IV 7th in staff 1, combined creating VII 11th, if I'm hearing it correctly. Thus Zappa specifically wanted an enlarged chord here to sound through bars. Inclusion of the piano would lead to the whole scale sounding (I 13th).
- bar 20: 3/4 on beat. A couple of melodic notes lead to the central motif.
- bar 21: a 3/4 bar subdivided into two again. It contains the central motif: II-I in F Dorian for staff 1. In staff 2 from the piano part you have the I chord sounding all through this bar, thus Zappa is here mingling I and II. Almost the same happens in staves 2-3 from the album.
- bar 22: the meter changes to 4/4. The I chord keeps being held for most of this bar, while the bass plays a little melodic line.
- bar 23: a series of thirds gets played over the I 7th chord. The rhythm follows triplets.
- bar 24: the rhythm now becomes syncopic. The descant and bass alternate, with the bass using a Gb as an altered note (both the piano part and the album version include this Gb).

- bars 25-26: bars 21-22 return, only slightly different.
- bars 27-28: a series of 5th chords, with the rhythm stated predominantly via triplets. At the beginning of bar 27 the lead melody shortly continues in a lower register. The D alters to Db. There's no clear key note for these two bars. At the end a modulation to E Mixolydian gets prepared.
- bars 29-32: 3/4 again. The bass is playing the upwards movement again with a 7th as interval, as in bar 19, now starting with E. The key has become E Mixolydian. Zappa prescribes the Bm11 chord or V 11th from this scale, the chord you also hear when you combine staves 1 and 3 in the transcription (though not complete). The chord continues being sustained for these four bars, so obviously it gave space for the guitar (or someone else) to solo. Staff 2 represents this guitar line (pitch notation as it sounds).
- bars 33-35: switch to C Mixolydian. Once more you see the bass moving upwards a 7th, now starting with C. The guitar solo from staff 2 simply continues in this key. For the piano part Zappa notated Gm11. Unless I'm missing notes, on album it's more the plain C chord.
- bar 36: the first F#sus4 descant piano chord is not taken over at all by the other instruments on album. So bars 35-36 on album might just as well be notated as 4/4 followed by 2/4 instead of two times 3/4. The bass line from beats 2-3 leads us back to the main motif.
- bar 37: third instance of the main motif, now shortened to only one bar, thus without prolonging the I chord for another bar.
- bars 38-40: large sequence of chords for the lead melody, all in a triplet rhythm. It starts off in F Dorian, but soon becomes chromatic. The lead melody is using minor and major thirds, fourths, and - in the piano part - also fifths as intervals for the upper descant part of the chords, so in every aspect these bars are much irregular for their harmonies. In bar 40 the music lands in what might become F# Dorian.
- bars 41-44: The piano part indeed turns to F# Dorian, starting these bars with a lower F# for the bass staff, followed by an E played via syncopes. For the band version it's the other way round for these two notes. The F# appears only once as a higher starting note. Next the bass turns to a lower E and stays there (bars 41 and 42, beat 1, are included in the transcription). So here it's E pedal and the scale becomes E. Zappa didn't prescribe a lead melody for these bars, so here's another opportunity for the guitar to solo, as represented in staff 1 in the transcription.

Little dots

With "Little dots" the ZFT released a third selection with the jazz band playing live. It's a sequel to "Imaginary diseases" with a whole lot of improvisations around vamps, pedal notes and the blues scheme. The composed parts are "Cosmic debris", "Rollo" and the opening of "Little dots", one page of unreleased music. The CD centers around an episode in Columbia, S.C., when the drummer and a horn player got arrested just before the show for taking drugs. Instead of cancelling the concert, Zappa asked Maury Baker to take the place of the drummer. Maury played with Tim Buckley's band, the opening act for Zappa's "Petit Wazoo" tour. Now more than ever the band had to rely upon the improvisations, coming out pretty well on the "Columbia, S.C." track. Part I of this title was entirely improvised on the spot with only some brief indications by Zappa. Part II is using one of the vamps. It shows how easy Zappa could adapt to circumstances during the first half of his career. Something similar happened during the shooting of "200 Motels" with the bass player leaving. The "200 Motels" section from this study shows that scores could be changed on the spot to facilitate the recording if there wasn't enough rehearsing time. In the eighties this policy changed to almost the opposite. In 1984 the production of "Sinister footwear" had become costly, going way over budget (see the Them or us section). Still Zappa didn't find its recording good enough to put it on CD. Many would find the performance acceptable. Instead of finding a new player and reducing the program, in 1988 a whole leg of a tour was cancelled when the bass player was forced to leave.



The CD has one page from "Little dots" printed on the inner sleeve. It's for trumpet #1, addressed to as section "D". In total it comprises 28 bars, of which the image from above is an outtake with bars 13-20. Here you can see that Zappa is experimenting with the rhythm as a musical parameter. The pitches of the smaller notes, the "little dots", are fixed, but their durations aren't made precise. By looking at their position within a bar, the musicians could approach the rhythm. This idea is similar to "Approximate", where Zappa did the same regarding another musical parameter, namely the pitches (see the YCDTOSA II section for examples). In case of "Approximate" the rhythm was fixed and the pitches could be approximated.

Handwritten musical score for Little dots #1, section. The score is written on four staves. The first staff begins with a circled number 16. The music features various notes, rests, and dynamic markings such as *pp*, *mf*, *p*, and *mf*. There are also numerical markings like 3 and 10. The notation includes slurs, ties, and articulation marks.

Little dots #1, section. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).

Handwritten musical score for Little dots #1, section. The score is written on four staves. The first staff begins with a circled number 13. The music features various notes, rests, and dynamic markings such as *mf*, *pp*, and *mf*. There are also numerical markings like 3 and 10. The notation includes slurs, ties, and articulation marks.



Little dots #2, section. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).

This interpretation applies to this sheet music version only however. It's more a rule than exceptional that Zappa's scores differ from their album releases. On the CD this composition appears in two different versions, not only among themselves, but also compared to the score. First at the beginning of part 1 and secondly at the end of part 2. It's partially undoing the rhythm experiment as described above. This is sometimes puzzling, complicating the analysis of Zappa's music. It's not only the conclusion of this study that it's virtually impossible to form theories about Zappa. Even if you would come to an in-depth analysis of only one piece, you have to take into account that this analysis might apply to one specific version only. Some other tapes or scores could turn up, necessitating a differentiation of your analysis. The two CD executions, next to the score example, make it possible to say more about "Little dots". I've limited myself to describing bars 13-19 only.

Common denominators

- All meters in any version are 4/4 with the drummer leading with beating standard 4/4 (and/or possibly Zappa directing).
- The tempo on the CD is fast (the score has no tempo indication). I'd guess as fast as possible, which is the cause of why it sounds erratic in a positive sense. The bars from above last twelve seconds.
- During bars 14 and 17-19 the players are playing prescribed notes (or pausing), though with some freedom, being sustained notes and a 10-tuplet. Zappa also carefully notated the changing dynamics of the sustained notes, something you can hear happening on CD.
- Bars 13 and 15-16 are irregular.
- During the second half of bar 15 most players pause.
- Everything is atonal.

Differences

- Apart from the D flat, the written trumpet part is not recognizable on the CD. Neither the pitches nor the durations of the little dots from the score are played like that on album. With only one sheet, it's not possible for me to construct a midi file of the score version of "Little dots".
- Other than the score with its little dots suggests, the players are following the 4/4 meter during bars 13 and 15. Even their rhythm can go synchronous. The notes and rhythms from version #1 and #2 are

completely different. It's not possible for me to say to what degree these parts are prescribed.

- In bar 16 you can see all these differences as well, but the rhythm is pretty irregular. The players aren't following 4/4, nor are they playing their rhythms synchronous. It's all just irregularly positioned on top of each other. So here the idea of the little dots, with their durations to be approached, comes out the best.

Documentation about the Wazoo bands can be found at <http://fzpmnd.net/wazoo/>, collected by Charles Ulrich, who also lobbied for the CD releases. For further reading about Zappa's relationship with jazz music and the jazz world you can look into Zappa and jazz by Geoff Wills, Troubadour Publishing, 2015. This book starts with quotes of Zappa suggesting that he disliked jazz, but this entire book shows the contrary. Geoff suggests it was more jazz establishment than jazz itself that he disliked. It's just one of many inconsistencies in Zappa's utterances.

The Roxy band (1973-1975)

In 1973 Zappa had formed a band that has become known as the Roxy band. First they recorded two commercially successful albums, *Overnite sensation* and *Apostrophe (')*, the latter briefly reaching #10 in the album charts. With Roxy and elsewhere this band showed that they could play complicated music live. *One size fits all* is a carefully balanced album, one of many examples of bringing together various styles on one release. In 1975 Zappa toured with Don van Vliet a.k.a. Captain Beefheart, his friend from high school days onwards. Their collaboration resulted in *Bongo fury*.

OVERNITE SENSATION: RIFFS

Fed up with the lack of financial means his career had brought him so far, in 1973 Zappa took a new approach to his albums, that was much more in line with what the general public expected of a rock artist. Instead of the recent albums, most of them either instrumental or bizarre story telling pieces, Zappa adapted the normal compiling of an album: a set of songs with lyrics, limited in size, without lengthy soloing. Besides that he took more sight of the spotlights by starting to sing most of his songs himself as far as his voice allowed him to do so. Because he had a limited vocal range, the more versatile parts still had to be sung by others. This, with a lot of deviation allowed, remained the course for the coming years. Thus in 1973 appeared "*Overnite sensation*" (deliberately spelled wrongly) followed by "*Apostrophe (')*" in the next year, both selling well. Apart from being commercially successful, Zappa personally also seemed to be fond of these albums. Most of their tracks exist in live variants as well and he kept including songs from these two albums in every tour since they premiered.

This section and the following one include a couple of examples of riffs from these albums ("*I'm the slime*", "*Dirty love*", "*Don't eat the yellow snow*"). For his more accessible songs Zappa often turned to riffs. Other examples of riffs in this study are for instance:

- Brown shoes don't make it, opening riff (Absolutely free section)
- Tell me you love me (Chunga's revenge section)
- Willie the pimp (Fillmore East section)
- Eat that question (Waka/Jawaka section)
- Titties 'n beer (New York section)

1. Camarillo Brillo



Handwritten musical score for the opening of "Camarillo Brillo". The score is written on five staves. The key signature is three sharps (F#, C#, G#). The first staff is labeled with a circled "5" and "Asbar3". The second staff is labeled "Likebar1" and "Likebar2". The third staff is labeled "Asbar3". The fourth staff is labeled "Ovab.". The score shows a complex arrangement of notes and rests across the staves.

Handwritten musical score for the opening of "Camarillo Brillo". The score is written on five staves. The key signature is three sharps (F#, C#, G#). The first staff is labeled with a circled "10". The second staff is labeled "She had that Ca-ma-til-lo Drill-lo, ---". The third staff is labeled "Ovab.". The score shows a complex arrangement of notes and rests across the staves.

Camarillo Brillo, opening. Transcription: KS/Paul Pappas.

In the One size fits all section I'm briefly referring to "Camarillo Brillo" as an example of a two-theme pop-song. In the Ludwig study (see the references) this song also gets mentioned for its verse-chorus structure and its use of common chord progressions. Obviously Zappa wanted to appeal to a larger audience by starting an album like this. The verse-chorus structure is the most common structure in pop music, that also Zappa might use. The universe of different structures he could apply, however, is fascinating. See the One size fits all section for an overview. In 2011 all of the "Overnite sensation" material got published via the Hal Leonard guitar songbook series. It's done very accurately by Paul Pappas. The example above is the opening from "Camarillo Brillo", based upon this transcription and filled in with some more details by me:

"Camarillo Brillo" begins with an instrumental riff in E. It's made up of two bars, that get played four times. The first bars turns up about the same each time, but the second bar gets varied upon. The chord progressions are:

- bars 1, 3, 5 and 7: I-VI 7th-II-I.
- bars 2 and 6: IV 9th-II 7th.
- bar 4: V-IV.
- bar 8: II 7th.

In bar 1 etc. the II and I chords get mingled. The example continues with the verse (bars 10-13). Here the chord progression is I-V-IV-II-VI. This progression gets filled in more and more towards the end with the players improvising along this pattern. The shorter verse gets repeated a couple of times, before the second theme turns up. For this chorus the song first modulates to D. It lasts ten bars in total and doesn't get repeated before the verse returns again. "Camarillo Brillo" is also available in a live version on for instance "Hammersmith Odeon", where Zappa is using the tempo as a variation method. First it gets played much faster than on "Overnite sensation". Halfway it switches to slower.

2. I'm the slime

"I'm the slime" starts with two melodic riffs, followed by Zappa doing a meltdown (speechwise singing) about our TV set (from Beavis and Butthead: Beavis wondering "What were people doing in the old days when there wasn't a TV"? Butthead calms him down: "You dumb ass, there's always been TVs, they only had less channels").



I'm the slime, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

Notes: I'm the slime got transcribed in full by Paul Pappas, Hal Leonard publ. 2011. Bar 1-8 above and his riff A are notational variants. Instead of 12/8 he notates in 4/4 with triplets all the time. His harmony notes of the riff are more accurate and the following corrections on the above are thanks to him: bar 1, beat one, C#+E=>B+E and D#+F#=>C#+F (with staccato accent); bar 2, beat three, F#+A=>G#+A.

Notation:

- ↓ Semi muted, distorted by pick or palm
- Harmonic (fret indicated) or feedback (indicated)
- + Quarter-tone sharp
- ## Three quarter-tone sharp
- ♭ Quarter-tone flat
- > Accent
- ^ Staccato

This opening starts after a little intro with Zappa improvising on guitar. It's using 12/8 and 4/4 as meters. These two meters last exactly as long, so it's a change of subdivision: four times three becomes four times two. The keys change, but since some notes aren't used, they can't be identified positively. Subsequently they are:

- F# Dorian or minor (the D/D#, that makes the difference, fails).
- E Dorian or Mixolydian. The G/G# isn't used, at least I'm not hearing it. Paul Pappas indicates an E chord, thus going for the Mixolydian harmony.
- D Dorian. The instrumental opening does end positively with modulating towards D Dorian, the key the verse starts with.

Outro-Guitar Solo

Gtr. 5 tacet

F#m7 B D E

Gtr. 1

The song ends with a guitar solo, maintaining the ambiguity about being in F# Dorian or minor. Now both the D natural and D sharp are being used by the accompanying B and D chords. Above the first four bars of this solo (source: Overnite sensation guitar book, the meter is 4/4). At this point the soloing avoids the D/D#, at some other points Zappa himself plays a D#, also when the accompanying chord is D.

3. Dirty love

The main theme from "Dirty love" is following a riff with two alternating chords, being I-VII in D Mixolydian. At 0:28 a second theme starts, following a parallel movement of three major type of chords (C, D and E7).

Note: the printed versions 1-3 of this study have a little transcription by me, but in 2011 I found that the entire Paul Pappas transcription of Dirty Love had already been published in Guitar, February 1994. That one is also more accurately done regarding details. As it comes to the sextuplet: I don't manage to hear these notes separately.

Half-way this song you can hear a little guitar solo. During both "I'm the slime" and "Dirty love", Zappa is playing over chord progressions. For the "I'm the slime" outro the chords F#m7, E, D and B are used in varying patterns. In case of "Dirty love" he continues with the progressions from the two themes of this song. This is the most common manner of playing a solo in pop music, but in case of Zappa pretty rare. See also the Guitar section.

The musical score is divided into three systems, each with two staves: Gtr. 4 (top) and Gtr. 1 (bottom). Chord progressions are indicated above the staves.

- System 1:** Chords C and Cm7. Gtr. 4 has a melodic line with a triplet. Gtr. 5 has a rhythmic pattern. Gtr. 1 has a bass line with chords.
- System 2:** Chords Dm7, E9sus4, and N.C. Gtr. 4 has a melodic line with a sextuplet. Gtr. 1 has a bass line with chords and a sextuplet.
- System 3:** Chords D, N.C., C, and N.C. Gtr. 1 has a bass line with chords. Gtr. 4 has a melodic line with a triplet and a sextuplet. The text "3, Give me _" appears below the staff.

Dirty love, end of the guitar solo. Source: Overnite sensation guitar book (the meter is 4/4).

As indicated by Paul Pappas, the first four bars from the example above follow C-Cm7-Dm7-E9sus4,

similar, though not identical, to theme 2. Bars five and six are using D-C, as in the first example from above. As a guitar book everything gets notated for guitars. Guitar 4 is Zappa soloing. The other guitars represent the accompaniment. The bass part normally isn't included in the Hal Leonard series, but can to a point be derived as the root note of the indicated chords.

4. Fifty-fifty

On the two albums of this section and the next one, "Fifty-fifty" is the only track where Zappa isn't singing himself. It would have asked too much of his voice. The pitch range is wide and during the song the lead singer, Ricky Lancelotti, is deliberately yelling. Zappa apparently liked him to do so and wrote the lyrics to go along with it ("I know my voice is kapoot"). Yelling is something Zappa himself never does on his albums, hardly ever even raising his voice. During the song you have a large instrumental middle block for three sequent solos. All three follow the same modulation pattern, with as its basis:

- 8 bars alternating C Mixolydian and Db Mixolydian.
- 8 bars alternating Ab Mixolydian and Cb Mixolydian. In all bars the bass is playing the tonic as pedal note and the accompanying chords are mostly larger chords (7th to 11th) with the tonic as root. Only in the final 16th bar the bass moves over to Eb.
- 8 bars again alternating C Mixolydian and Db Mixolydian.
- 8 bars again alternating Ab Mixolydian and Cb Mixolydian.

The three solo out-takes below are bars 5-10 plus the beginning of bar 11 from this scheme, that lasts 32 bars in total. Thus these corresponding blocks present the same section as played by the three solo players. The scales are followed by the soloists with a lot of freedom. The first organ solo example below begins with George Duke playing as fast as he can over a C Mixolydian accompaniment, using the chromatic scale. Notes over the Db pedal bars can also get altered. Especially Zappa alters notes consistently during his solo. Over the C pedal bars he changes the E to Eb, thus mingling C Mixolydian with C Dorian. Over the Db pedal bars he always uses a C natural instead of a Cb and half of the time the Gb also gets altered to G natural. So here Db Mixolydian gets mixed with Db major and Db Lydian.

The structure of "Fifty-fifty" goes as:

- 0:00 Instrumental intro in D Dorian.
- 0:15 Theme A, at first continuing in D Dorian.

The first half of theme A is a phrase of two bars over a bass pattern, playing around D-F-D-G. This phrase gets varied upon four times. The transcription below begins with the last three variations. The second half begins at the end of bar 6, where the varying upon the previous phrase is left and the music briefly moves over to Eb Dorian. Halfway bar 8 and during bar 9 the chords Em7, Em7-5 and C#m7-5 are used, not particularly staying in a specific key. The last C#m7-5 gets extended by an additional F by the bass played beneath it.

Handwritten musical score for a piece in 4/4 time, featuring vocal lines and instrumental accompaniment. The score is divided into two systems, each starting with a measure number in a box.

System 1 (Measures 1-4):

- Measure 1:** Labeled with a boxed "1". The vocal line begins with the lyrics "I know I ain't cute--". The piano part features a bass line and a chordal accompaniment.
- Measure 2:** Continuation of the vocal line and piano accompaniment.
- Measure 3:** Continuation of the vocal line and piano accompaniment.
- Measure 4:** Continuation of the vocal line and piano accompaniment.

System 2 (Measures 5-8):

- Measure 5:** Labeled with a boxed "5". The vocal line continues. The piano part includes a section labeled "Synth. rush" with a dynamic marking of "mp".
- Measure 6:** Continuation of the vocal line and piano accompaniment.
- Measure 7:** Continuation of the vocal line and piano accompaniment.
- Measure 8:** Continuation of the vocal line and piano accompaniment.

The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings (mf, p, mp), and articulation marks (accents, slurs). The lyrics are written in a casual, handwritten style.



Fifty-fifty, theme A. Transcription: KS (details, bass)/Paul Pappas (basis). Update 2013, deposited at the I-depot, The Hague.

- 0:40 Theme B. See the example at the end, where this theme returns instrumentally as the coda for this song. In the repetitions of this theme below, the harmonies come out better. Here it's more melody and bass only.
- 0:56 Theme A again. The bass pattern returns in the same manner, but the melody gets harmonized differently.
- 1:22 Theme B again, now with chords.
- 1:38 Organ solo by George Duke. This solo and the next two follow the pattern as described above.
- 2:36 Violin solo by Jean-Luc Ponty.
- 3:35 Guitar solo by Zappa.

Handwritten musical score for organ solo section, measures 11, 13, and 16. The score is written on three staves per system. Measure 11 features a treble staff with sixteenth-note runs and a '6' fingering, a middle staff with 'parallel octaves' and 'Etc.', and a bass staff with 'mf' and 'Etc.'. Measure 13 includes a treble staff with triplets and a '3' fingering, a middle staff with 'mf' and 'Etc.', and a bass staff with 'mf' and 'Etc.'. Measure 16 shows a treble staff with sixteenth-note runs and a '6' fingering, a middle staff with 'mf' and 'Etc.', and a bass staff with 'mf' and 'Etc.'.

Fifty-fifty, organ solo section. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

Note: the Cb Mixolydian part would normally be notated as B Mixolydian with four sharps. Cb Mixolydian reads difficult, especially since it involves a B double-flat, but changing from a larger number of flats to a larger number of sharps doesn't look nice neither. So I went along Paul Pappa's choice for Cb in the guitar book (as a guitar book this book offers the guitar accompanying chords only for solos not by Zappa).

Handwritten musical score for a violin solo section, measures 1-7. The score is written on three staves (Violin, Violoncello, and Double Bass) in 4/4 time. The key signature is B-flat major (two flats). The tempo is marked 'Fifty-fifty'.

Measure 1: Violin staff starts with a treble clef, key signature of two flats, and a 4/4 time signature. The first note is a quarter note G4, followed by a half note A4, and a quarter note B4. The dynamic is *mf*. The Violoncello and Double Bass staves have a common bass clef and key signature of two flats. The Violoncello staff has a half note G3, and the Double Bass staff has a half note G2. The dynamic is *mp*.

Measure 2: Violin staff continues with a quarter note C5, a half note D5, and a quarter note E5. The dynamic is *mf*. The Violoncello and Double Bass staves have a half note A3, and the Double Bass staff has a half note A2. The dynamic is *mp*.

Measure 3: Violin staff continues with a quarter note F5, a half note G5, and a quarter note A5. The dynamic is *mf*. The Violoncello and Double Bass staves have a half note B3, and the Double Bass staff has a half note B2. The dynamic is *mp*.

Measure 4: Violin staff continues with a quarter note B5, a half note C6, and a quarter note D6. The dynamic is *mf*. The Violoncello and Double Bass staves have a half note C4, and the Double Bass staff has a half note C3. The dynamic is *mp*.

Measure 5: Violin staff continues with a quarter note E6, a half note F6, and a quarter note G6. The dynamic is *mf*. The Violoncello and Double Bass staves have a half note D4, and the Double Bass staff has a half note D3. The dynamic is *mp*.

Measure 6: Violin staff continues with a quarter note A6, a half note B6, and a quarter note C7. The dynamic is *mf*. The Violoncello and Double Bass staves have a half note E4, and the Double Bass staff has a half note E3. The dynamic is *mp*.

Measure 7: Violin staff continues with a quarter note D7, a half note E7, and a quarter note F7. The dynamic is *mf*. The Violoncello and Double Bass staves have a half note F4, and the Double Bass staff has a half note F3. The dynamic is *mp*.

Fifty-fifty, violin solo section. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

The image shows a handwritten musical score for a guitar solo section, consisting of three systems of staves. The first system is labeled with a box containing the number '13' and the word 'Guitar'. The key signature is B-flat major (two flats). The time signature is 4/4. The first staff of the first system contains a melodic line with a '3' (triple) and an '8va' (octave up) marking. The second staff contains a sustained chord with a 'pp' (pianissimo) dynamic. The third staff contains a bass line with a 'mf' (mezzo-forte) dynamic. The second system is labeled with a box containing the number '14'. It continues the melodic and harmonic development. The third system is labeled with a box containing the number '16'. It concludes the section with a final melodic phrase and a sustained chord. The score is written in a clear, legible hand with various musical notations including notes, rests, accidentals, and dynamic markings.

Fifty-fifty, guitar solo section. Transcription: KS/Paul Pappas (update 2013, deposited at the I-depot, The Hague).

- 4:40 Theme A.
- 5:06 Theme B.
- 5:24 Theme A instrumentally.
- 5:49 Theme B instrumentally. Bars 1-4 are in C Phrygian. For bars 1-3 Zappa is using extended chords, I 11th for instance on beat 2 of bar 1. From bar 4 onwards the chords are all standard triads. For the closing bars the music moves over to E Lydian. Bar 6 continues for a couple of seconds with improvised notes till the song ends.

Fifty-fifty, theme B. Transcription: Paul Pappas/KS (update 2013, deposited at the I-depot, The Hague).

- 6:09 End

5. Zomby woof

"Zomby woof" gets represented three times in Zappa's catalogue. The 1988 live version gets dealt with amply in the Best band you never heard in your life section, where I'm describing the structure of this song. Examples from the opening and the guitar solo are included. Stylistically it's the most complicated song from "Overnite sensation".



Above the opening of the guitar solo from "Zomby woof" (1973), as transcribed by Paul Pappas (the meter is 4/4). As it comes to their themes, the three "Zomby woof" versions are basically the same. Some detail differences are pointed at in the Best band you never heard in your life section, where you can also find a sample from the 1988 solo. These solos are the main difference between the three versions. All three are in A Dorian, this one over a bass pedal note, the 1988 rendition over a vamp. As about always they get improvised anew on the spot. As also mentioned below at "Dinah-Moe Humm", Paul notates the solo as if in minor, a convention in the Hal Leonard series. When the F/F# turns up, it's mostly as the F# from A Dorian. In the example above the F/F# is still avoided.

6. Dinah-Moe Humm

"Dinah-Moe Humm" has become more famous for its lyrics than for its music. The original side two of the vinyl album corresponds with tracks 5-7 on the CD. It's all surreal fiction, humoristic, and it can be seen as a form of literature.

The image displays a musical score for the main theme of "Dinah-Moe Humm". It consists of two systems of five staves each, representing different instruments. The key signature is three sharps (F#, C#, G#). The first system (measures 4-6) shows a complex interplay of notes and rests, with some triplets indicated by a '3' over a group of notes. The second system (measures 7-9) continues the theme with similar rhythmic and melodic patterns. The notation includes various note values, rests, and chordal structures, capturing the essence of the original recording.

Dinah-Moe Humm, main theme. Transcription: KS/Paul Pappas (update 2019, deposited at the I-depot, The Hague).

The main theme from "Dinah-Moe Humm" is another example of major chords being played parallel. It's diatonic music, but not following one particular scale. Instead it's touching upon a couple of major type scales, with notes getting altered all the time. This situation has been addressed too as well in the Freak out and YCDTOSA Vol. II sections from this study, with some more remarks in the modulation paragraph from the Studio tan section. As indicated in the Overnite sensation guitar book, the basic chord progression in bars 1-2 and 5-8 is E-F#-E-D-A-E-F#-G-G7-D7-B7. It's getting played around in the example above, a rather literal reproduction of how the main theme is played between 0:08 and 0:24. In the guitar book the main theme gets notated as in E, which I'm following here.

Bars 3-4 are there to break the pattern, something Zappa liked to do. It's a little atonal sequence, its irregularity being stressed by its accompanying chords. The minor-seconds distances between the subsequent notes are +1+8-8+1+9-9+1+9-9+1+10-1, so this atonal melody does have some form of a pattern by itself (plus is going up, minus is going down). The bass line is chromatically moving down

from A to F#. Rhythmically it stays in standard 4/4. The second midi file from the on-line version contains the main theme without these interrupting bars. One has become used to their presence, but this is how the main theme would sound in a more regular pop-like way.

Following the guitar book, the global structure of "Dinah-Moe Humm" goes as:

- 0:00 Intro with drums and the E-chord by a rhythm guitar.
- 0:08 Verse (main theme from above), being played three times.
- 0:57 Chorus, appearing only once during the song.
- 1:10 Interlude (Dinah-Moe speaking).
- 1:42 Bridge, being the Dinah-Moe and her sister story, with a sample from it shown below.
- 4:49 Drums and rhythm guitar as at the beginning.
- 4:57 The verse returns.
- 5:26 Outro.

The image shows a musical score for the song "Dinah-Moe Humm". It consists of two staves of music. The first staff has the lyrics "buns - up - kneel - in'" and "I was wheel - in' an' deal - in'". The second staff has the lyrics "Wheel - in' an' deal - in' and ooh. She sur - ren - der to the feel - in', She sweet - ly sur - ren - dered.)". The music is written in 4/4 time and includes various musical notations such as notes, rests, and chords.

Sample from the Overnite sensation Guitar book, page 81, with Zappa speech-wise singing and vocal harmonies by the Ikettes.

The meter is 4/4 and the accompanying riff (page 79) is pulsing an Em chord. The bass, playing along the Em chord, is mostly giving an E pedal, the key at this point thus being E Dorian. It's a convention in the Hal Leonard guitar book series to always notate songs as if in major or minor. Because Zappa actually composes modally, you have to be aware of this manner of notation.

Zappa kept performing "Dinah-Moe Humm" live as well, but the studio version works out better for its finesses, lying in the background vocals and comments by the Ikettes. He has sometimes been accused of being women-unfriendly. In case of "Dinah-Moe Humm" this gets compensated by its wit, but the subject of songs like "Dirty love" and "Bamboozled by love" can be called ugly or insensitive. Zappa standard defense would be that he had a right to write about anything happening in society and that his songs could be unfriendly towards males as well.

7. Montana

One can also encounter riffs in far more complex environments as the bass movement in bar 7 of "Montana", the closing song for "Overnite sensation" with amusing absurd lyrics about growing dental floss.

Bar 2 repeats, followed by

two bars of drum soloing

As bar 1

Ivabassa

I might be...

Repeats

Repeats

Ivabassa

Ivabassa

Montana, opening. Transcription: KS (3rd printed edition 2007; a few details corrected in 2015).
 Note: Montana got transcribed in full by Paul Pappas, Hal Leonard publ. 2011.

(a) Introduction (*Over-nite Sensation*)

Melody

Bass

Lydian system: A
Pedal: A Lydian

The opening bars as shown in the Clement study (2009, page 325). See his own study or the left menu of this site for what he means by a Lydian system.

Intro
Moderately slow ♩ = 88

***A

f

*Gtr. 1

Gtr. 2 (dist.)
divisi

**Gtr. 3

f

(Drums) 2

The opening bars as represented in the Overnite sensation guitar book. It's a convention in the Hal Leonard series to notate songs in major or minor. In this case A major. With the G always being natural, the actual key is modal, better described as A Mixolydian.

¹

These opening bars again, notated as A Lydian. The altered notes, ensuing from this notation, are

encircled.



Idem as A Mixolydian.

The set-up of this song goes as:

0:00 Instrumental intro of 4 bars in A Mixolydian.

In his 2009 study Brett Clement looks at the melodic line and bass only and identifies it as A Lydian. Presented like this it indeed looks like that. When you include the harmony notes it gets different. In his response to me, however, you can read that Brett wishes to maintain his interpretation: "there's a melodic D# which is clearly part of the theme; the accompanimental G and C are just there to create parallel major triads, with the melodic note functioning as the chordal third". In my interpretation it's more likely that Brett simply forgot to listen to the harmony notes and got too eager to call it Lydian. Brett: "Why? The "main" diatonic collection for a large portion of that song is clearly 4#, which appears as B Mixolydian in the verse and F# Dorian in the solo. Therefore, when the theme appears in the introduction over an A pedal, I analyze that as the Lydian pedal of the 4# diatonic system. In other words, I read the harmony note G as a nonscale tone, whereas Sloots analyzes the melodic D# as a non-scale tone."

It is true that what you're seeing here is a form of parallel chords (which is common in Zappa's music), and this is causing quite some altered notes to be present, whatever scale you choose. In situations like this one should simply look for the best fitting scale (following the Guitar book presentation):

- A major: 25 notes are altered.
- A Mixolydian: 12 notes are altered.
- A Lydian: 30 notes are altered.

Quite obviously A Mixolydian is the scale that suits the best (encircled notation examples are included below). To my ears in such a degree that the D# in bar 3 also really sounds as an altered note.

0:10 Two bars of drum soloing.

0:15 Verse:

- phrase 1: 4 bars in B Mixolydian with the chord progression basically being two times VII-I. These chords are mostly not played as triads, but get extended with additional notes and passing-through notes. At the beginning these chords are played softly in the background, but they come out more accentuated in the third Montana example below.

- phrase 2: 4 bars in A Mixolydian.

- phrase 1: 2 bars, transposed up a minor second, thus in C Mixolydian.

- phrase 3: chord progression, being Em-A-Dm-G.

0:48 Smaller interlude.

1:00 Verse restarts.

1:33 Chorus of four bars, played twice (B Mixolydian).

1:55 Guitar solo in F# Dorian.

3:23 Larger interlude.



Montana, section. Transcription: KS (3rd printed edition 2007).

Kenny Kessel wrote me about some detail errors I first had:

- Bar 5 beat 2 should have the same rhythm as bar 1 beat 2 ("ridin' a small" goes like "pluckin' the ol").
- Bar 8 beat 2: I miswrote myself here, some F# notes are E#. The text has "saddle" on D#, so there must be two D# notes (the second one hardly audible).
- Bar 10 beat 2 should have a double B as well.

At the time Zappa was recording this album, Ike and Tina Turner and the Ikettes were recording in the same studio. Zappa was looking for back-up vocalists and was surprised that Tina and the Ikettes were willing to do the job. It is often said that Zappa brings out the best in musicians and that's what's happening here. Tina and the Ikettes felt challenged by the vocal part in the middle of the song, partly transcribed above.

Handwritten musical score for "Montana, section". The score is written in 4/4 time and features three systems of music. The first system includes the lyrics "With parallel octaves" and "I'm plucking--". The second system includes the lyrics "...folks." and "I'm gonna--". The third system contains instrumental parts for guitar and bass. The notation includes various musical symbols such as treble and bass clefs, key signatures (three sharps), time signatures, and complex rhythmic patterns with triplets and sixteenth notes.

Montana, section. Transcription: Paul Pappas (basis)/KS (bass and several details). Update Winter 2015, deposited at the I-depot, The Hague.

Zappa: "It was so difficult, that one part in the middle of the song "Montana", that the three girls rehearsed it for a couple of days. Just that one section. You know the part that goes "I'm pluckin' the ol' dennil floss..."? Right in the middle there. And one of the harmony singers got it first. She came out and sang her part and the other girls had to follow her track. Tina was so pleased that she was able to sing this that she went into the next studio where Ike was working and dragged him into the studio to hear the result of her labour. He listened to the tape and he goes, "What is this shit?" and walked out" (quote taken over from Barry Miles' biography). Ike refused the name of the Ikettes being used for credits. On this occasion they were Tina Turner, Linda Sims and Debbie Wilson (see the "Overnite Sensation/Apostrophe (')" DVD at 20:12 minutes for the bill). Zappa is in much of Montana again singing a meltdown, opposed to the highly flexible lyrics by Tina and the Ikettes. The transcription shows on paper how difficult indeed their part is. It has constantly changing rhythms, strings of fast notes and unorthodox harmonic progressions, using all intervals. It's played in the form of a two-part counterpoint by the descant and the bass. It's diatonic material, but with the bass moving all the time and a couple of notes switching between natural and sharp, it's impossible to assign bars to keys. There are hardly chords in this part.

4:07 Verse again.

4:41 Smaller interlude.

4:52 Verse restarts.

5:26 Chorus variant as outro.

6:34 End.

APOSTROPHE ('): COLLABORATIONS

With "Apostrophe (')" Zappa continued the success he had with "Overnite sensation". Every now and then he would co-write a song with band members. "Apostrophe (')" contains two of them. Others included in this study are "Scum bag" and "No more Mr. nice guy". The title track stems from a 1972 recording session. Originally this song carried the title "Energy frontier", with "Down in the dew" as the main theme and "Apostrophe (')" as a large interlude. More from this session is included in the ZFT release "The crux of the biscuit", with alternative recordings and mixes of most "Apostrophe (')" tracks. "Down in the dew" only got postumously released on "Läther". It looks like Zappa aimed at "Apostrophe (')" being commercial, because the more complex songs he had in stock got skipped. He convinced Warner Bros. to advertise for it on TV. He was so delighted when this album reached number 10 in the LP chart, that he let a marching band parade in front of their office. The "Crux of the biscuit" CD booklet contains photos of this event as well as of the Billboard top LPs list.

1. Don't eat the yellow snow

The riff from "Don't eat the yellow snow" from "Apostrophe (')" is using the chord progression I-I-I-II 7th (occ. VII 9th) in D Mixolydian (bass included in these chords).



Don't eat that yellow snow, riff. Transcription: KS (1st printed edition, 2000).

Note: Don't eat that yellow snow got transcribed in full in 2002 by Andy Aledort (Hal Leonard publications).

There are three live versions of "Don't eat the yellow" available, performed as a suite. To the right: Napoleon Murphy Brock and Zappa in the studio, 1974, rehearsing "Don't eat the yellow" in the Australia version (source: Roxy, the movie DVD). This suite is made up of tracks 1-4 from "Apostrophe (')" with some extras:

One shot deal: Australian yellow snow

- 0:00 Don't eat the yellow, Australia version with the instrumental intro skipped.
- 0:57 Nanook rubs it.
- 7:41 St. Alfonso's pancake breakfast. According to the Crux of the biscuit liner notes the sung version of "Father O'blivion" was included in this performance, but omitted from the CD edit (like the "Don't eat the yellow" intro). The next suite is presented as the full version of how it was performed in Australia.
- 8:40 The MAR-JUH-RENE spelling event.
- 12:26 End.

The crux of the biscuit: Don't eat the yellow snow/St. Alfonso's pancake breakfast

- 0:00 Don't eat the yellow, Australia version incl. the instrumental intro.
- 1:10 Nanook rubs it.
- 6:50 St. Alfonso's pancake breakfast.
- 8:58 Father O'blivion.

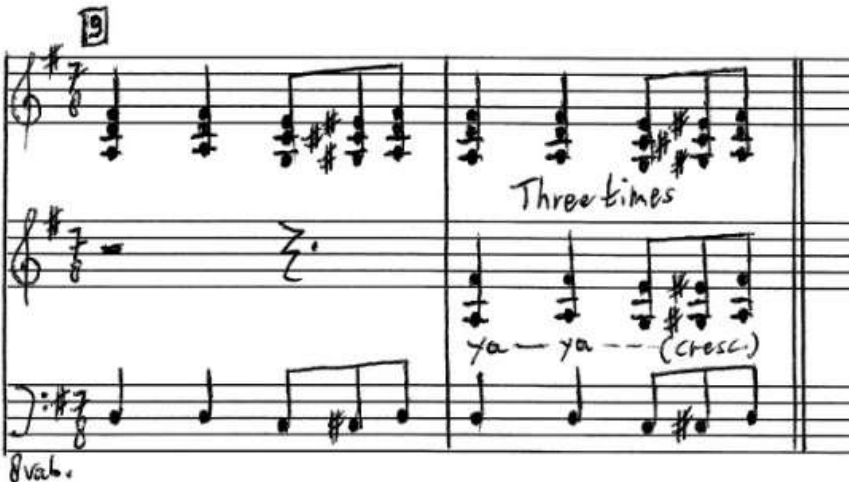
- 11:24 St. Alfonso's pancake breakfast, played faster.
- 12:26 The MAR-JUH-RENE spelling event. See the liner notes for a detailed description of the event.
- 16:06 The band soloing in mostly G Dorian, followed by the Father O'blivion text, spoken by Zappa over a bass G pedal note.
- 18:54 "Join the march and eat my starch". A section from the later "Greggery Peccary" composition, with some bars included in this study as the second example from this piece.
- 19:24 End.

YCDTOSA Vol. I: Don't eat that yellow snow (February 1979)

- 0:00 Don't eat the yellow. Again a slightly different version: the descending bass riff is played parallel on guitar with the chords turning up explicitly only at 1:18. There are quite some alternative bars to make this version of interest, like the "you don't really look like an Eskimo" line. A little instrumental add-in is included towards the end (2:04-2:16).
- 2:25 Nanook rubs it incl. the fur trapper pounding and poetry reciting event.
- 13:23 St. Alfonso's pancake breakfast.
- 15:11 Father O'blivion.
- 17:26 Rollo variant.
- 20:16 End

The first two suites are taken from two subsequent shows the band played in Australia, June 1973. It has a pretty different version of "Don't eat that yellow". Performed like this it could never have been the album opener of "Apostrophe (")", because it doesn't begin with the catching riff of this song.

Handwritten musical score for "Don't eat that yellow snow". The score is written on four staves, each with a treble clef and a 30/16 time signature. The key signature is one sharp (F#). The score is divided into two systems by a bracketed section marker [1] at the beginning and [16] at the end of the first system. The first system contains measures 1 through 15, and the second system contains measures 16 through 30. The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, p). There are handwritten annotations: "Four times" above the staff in measure 25 and "Eval." above the staff in measure 28. The score ends with a double bar line and a final measure in the second system.



Don't eat that yellow snow, Australia, opening. Transcription: KS (update autumn 2016, deposited at the I-depot, The Hague).



Don't eat that yellow snow, Australia, patterns from the opening bars.

"Don't eat that yellow snow" (Australia) begins as an instrumental with the example from above (0:00 through 0:27). During the years 1973-74 Zappa experimented with irregular note strings to be played as fast as possible. The title of "Approximate" refers to this and the score of this song compared to the live performance shows how it worked. See the YCDTOSA Vol. II section. The band had to follow the rhythm and the direction of the string, but the individual pitches of the notes were left at choice. I can't absolutely proof that this is also happening here, but that this is the case is quite obvious. In bars 1 and 6 the band members are following the same movement but with different chromatic notes. These bars get repeated,

but not identically. The recording is not bright enough to notate everything per player. It's transcribed by approximation with the notes reasonably audible in it. It goes as:

- Bar 1: a string lasting 30/16, following pattern 1. The band members play it chromatically, beginning on different pitches. It's totally atonal with harmonies being created at random, but the pattern comes out clearly.
- Bars 2-5: a normal pop music figure in 4/4. It's a repeated bar with I-VII-II in D Lydian.
- Bar 6: another string lasting 30/16, this time following pattern 2. The descant players end with a note during up to a whole note. This space is filled in by the bass and drum.
- Bars 7-8: patterns 2 and 1 get repeated.
- Bars 9-12: the main "Don't eat that yellow snow" riff. It's a different version of the above example regarding the chords and bass line. It's also in 7/8 and in D Mixolydian, but the construction and harmony are a more basic progression of triads: D-D-C-C#-D or I-VII with a chromatic passing chord between them. Other than above, the directions of the bass and chords are played parallel. This is done to let the riff turn into a vamp for the remainder of the song, while on the "Apostrophe (')" CD the riff is the core of the song. It's tuned down with Zappa speech-wise singing the lyrics, much shorter than on the "Apostrophe (')" CD.

2. Nanook rubs it

In most of "Nanook rubs it" a bass riff of two bars is used as a vamp. Only at the beginning there are some pattern breaking bars in 4/8, for the remainder the bass keeps vamping. It's a relaxed song in a slow 6/8 meter with Zappa sometimes speechwise singing and sometimes normally singing about the clash between a fur trapper and an eskimo. As the song progresses short guitar solo comments and an interlude ("no, no, I can't see") pass by. The vamp is used at length in the 1979 live version on "You can't do that on stage anymore, vol. I", where it is accompanying the pouncing and poetry reciting event.

The basis of the following transcription is by Andy Aledort, published in 2002, Hal Leonard series. His scores are arrangements for guitars. For my on-line midi file I made some adaptations on it:

- Inclusion of the bass part. Andy normally doesn't transcribe the bass part, but indicates it here as a D#m7 and B9 chord alternation. Apparently this is a convention in the Hal Leonard series.
- Pitches of some parts I think are different (a fur..., strictly..., peek...).
- The 4/4 bars are an obvious writing error for 4/8 bars.
- In the spoken parts I think Zappa speaks more flatly and the rhythm is more irregular. Maybe you'd need to resort to quarter tones as well.
- Andy notates the key as normal D sharp Minor. This appears to be another convention in the Hal Leonard series (songs are notated in major or minor, also when the actual scale is modal). Since the E is always played natural I've notated no E sharp in the presets (the key is then modal, D sharp Phrygian).

Slower

Well, right...

A fur...

Who

Guitar

f

mp

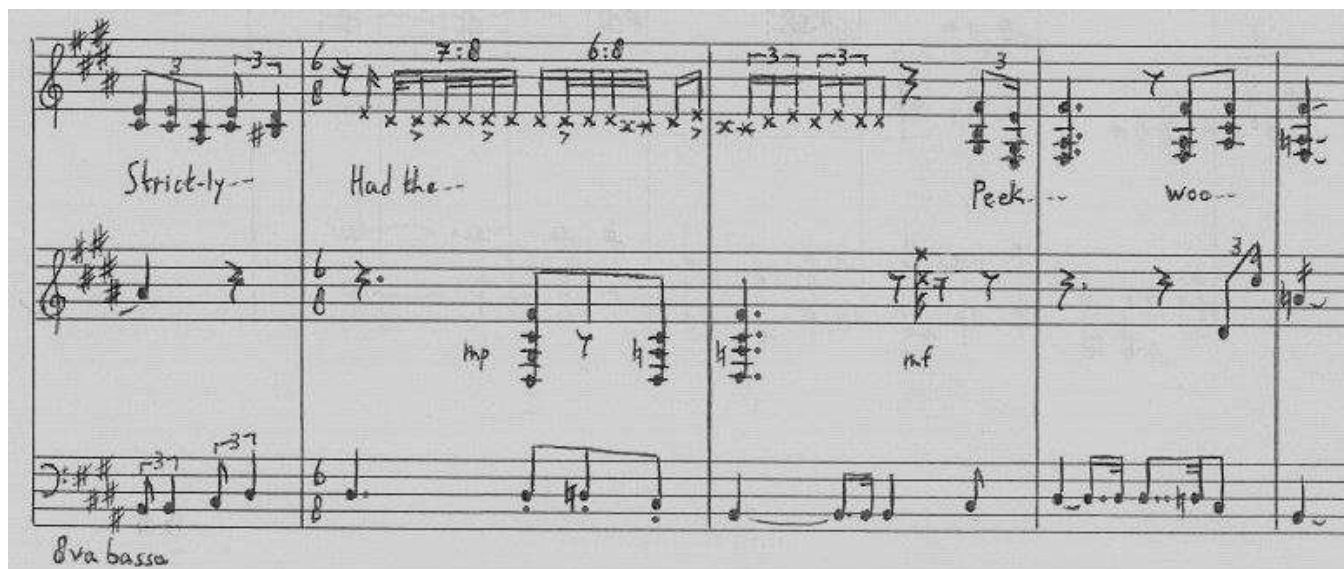
mf

8 va bassa

Was...

mf

8 va bassa



Nanook rubs it, opening. Transcription: Andy Aledort, with some modifications by KS.

3-4. St. Alfonso's pancake breakfast - Father O'blivion - Rollo interior

"St. Alfonso's pancake breakfast" begins with an instrumental intro portraying the fur trapper's journey through the tundra, heading for the parish of St. Alfonso. It ends with Zappa commenting "yes, indeed, here we are", which makes it clear it should be interpreted in this manner.

Verse
Faster ♩ = 138

C

at Saint Al - fon - zo's Pan - cake Break - fast,

Riff A1

End Riff A1

Riff A

End Riff A

Next phrase one from the verse begins as shown above (sample from the Apostrophe guitar book). It sets off in C in standard 4/4, while the intro is using varying meters (4/4, 3/4, 4/4, 13/16, 4/4 and 2/4, following the guitar book). Characteristic of the verse are the little instrumental interruptions of the sung

Handwritten musical score on a pink background. The title "ROLLO INTERIOR" is written in large, bold letters at the top. Below it, "LEAD SHEET" is written in a smaller font. The score is written on a grand staff (treble and bass clefs) with various musical notations, including notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The key signature is B-flat major (Bb). The score is divided into sections by a horizontal line, with "ROLLO INTERIOR" above and "LEAD SHEET" below. The notation includes various musical symbols and markings, such as "p", "f", "Bb", and "C#".

Underwood showing her copy of the "Rollo interior" lead sheet, handwritten by Zappa (source: "Overnite sensation/Apostrophe()") DVD). She expresses how Zappa pushed the right buttons by writing pieces like this, exactly what she wished to play. Next she evolves about the 2-chords he prescribed for the harmony, contrary to the more usual triads (in this study these chords can also get called 9th and 5th chords respectively). "Rollo interior" got used as the second instrumental half of "St. Alfonso's pancake breakfast" on "Apostrophe()", leaving the harmony chords out or mixed to the background where I

cannot hear them no more. The same happened to "The black page". Apparently Ruth liked the presence of these chords in Zappa's music a lot. In the "Roxy by proxy" CD liner notes she continues as "[...], the very chords that had always attracted me to FZ's music and that gave it such a distinctive sound". Zappa does indeed use sus2-chords - and sus4-chords - more than average. To mention some instances of sus2-chords from my study:

- "Peaches on regalia", bar 7.
- "Little umbrellas", 1st example, staff 2.
- "Little house I used to live in", melody during bars 27-30 (F#-G#-C#).
- "Rollo", bars 15-16, staff 1.
- The example Ruth plays on the "Overnite sensation/Apostrophe(')" DVD is from the "Idiot bastard son" (see the YCDTOSA II section), a clear example of Zappa using 2-chords.
- "Punky's whips", chord from the 33/32 bar.
- "No more Mr. nice girl", outchorus.
- "Alien orifice", 1st example, accompanying chords.
- "One man - one vote".
- "Outrage at Valdez", opening bar (F-G-C).

Some more on this subject in the Zappa in New York section at the Black page #1 with Ruth's piano version of this piece. She started working with Zappa as a percussionist on "Uncle meat". In 1972 she joined the Mothers as a steady member, taking her marimba with her on the road. Zappa already had used vibes and similar percussion instruments for playing lead melodies, and with Ruth in the band for five years, the relatively uncommon marimba grew out as a trademark of Zappa's instrumentation during that period.

Next are the closing bars of "St. Alfonso's pancake breakfast", segued by the opening of "Father O'blivion". Both are complex songs on an album that mostly is accessible, that is to say for Zappa standards. They contain constantly changing themes, meters, rhythms, keys and tempi. The example discussed here is based upon Andy Aledort's 2002 "Apostrophe(')" songbook, who got commissioned to transcribe all of this album (thus including the solos).

St. Afonso's pancake breakfast, end

St. Alfonso's Pancakes

Handwritten musical score for a piece titled "St. Alfonso's Pancakes". The score is written on ten staves, organized into three systems. The first system consists of two staves (treble and bass clef) with a 4/4 time signature and a key signature of one sharp (F#). The second system also consists of two staves (treble and bass clef) with a 4/4 time signature and a key signature of one sharp. The third system consists of three staves: a vocal line (treble clef) with lyrics, and two piano accompaniment staves (bass and treble clef). The lyrics are "St. Al-fon-so" and "Four times Keyb. plays along". The piano accompaniment includes a bass line and a treble line. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings like "mf".

II Father Oblivion, sequesters

A handwritten musical score on three systems of five-line staves. The first system is for a bassoon (Bb) and includes the title 'Father O'blivion, segue' in the top left. The second system is for a piano (p) and includes the instruction 'Two times' in the top left. The third system is for a bassoon (Bb) and includes the instruction 'Figure keeps repeating' in the bottom right. The score contains various musical notations including notes, rests, accidentals, and dynamic markings.

Father O'blivion, segue

Two times

Figure keeps repeating

5

Handwritten musical score for 'Figure continues'. The score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a half note G4, followed by a whole rest, and then a half note A4. The bottom staff begins with a bass clef and a key signature of one sharp (F#). It contains a half note G3, followed by a whole rest, and then a half note A3. The score is divided into two measures. The first measure contains the notes G4 and A4 on the top staff, and G3 and A3 on the bottom staff. The second measure contains a whole rest on the top staff, and a half note G3 followed by a half note A3 on the bottom staff. The text 'Figure continues' is written below the first measure. The text 'Bars repeats' is written below the second measure. The text 'mf Fa-ther' is written below the second measure. The text 'As bar 6' is written below the second measure.

Figure continues

Bars repeats

mf Fa-ther

As bar 6

Handwritten musical score for "St. Alfonso/Father O'blivion, transition". The score is written on two systems of four staves each. The top system includes a vocal line with the lyrics "Vi-vi-an--" and a guitar line with the instruction "Figure stops". The bottom system includes a vocal line with the lyrics "--Night be-fore--" and a guitar line with a complex chord structure. The score is marked with a box containing the number 9 in the top left corner. The key signature is one sharp (F#). The time signature is 4/4. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings like "p".

St. Alfonso/Father O'blivion, transition. Transcription: Andy Aledort (some additions by KS, like the bass and the 7/16 bar).

Note: later on I noticed via Ruth's copy, shown on the DVD, that Zappa himself had notated the interlude in 2/4 instead of 4/4. See the sample in the main text of this section. It's not that important a difference.

St. Alfonso part of the transcription:

- Bars 1-6: the ending of the so-called "Rollo interior" section (see also "Rollo" from the Wazoo section). A highly irregular melody. It does use diatonic material from various scales, but without key notes. The bass keeps moving freely with a counterpoint line and virtually nowhere traditional chords are formed. The rhythm however is constant: an ongoing stream of 16th notes. As the sheet Ruth is holding during the DVD shows, everything is prescribed, thus also the bass line (sample below).
- Bars 7-9: closing bars from "St. Alfonso", forming a transition to "Father O'blivion".

Father O'blivion part:

- Bars 1-8: instrumental opening in E Mixolydian with a guitar lick. It gets joined with a second lick in bars 5-8.

- Bars 9-14: main theme. The first guitar lick stops, the second lick now gets accompanied by the bass.
- Bars 15-18: second theme in varying meters.



Chorus
Half-time feel

rit. G E E6sus4

ripped right through his sock! _ Oh, Saint Al -

rit. *p*

rit. *pp* *mf*

rit.

E F#m

phon - zo would be proud of _ me. _

The image shows a musical score for the song "Father O'blivion". It consists of two staves. The top staff is a vocal line in treble clef, key of E major (two sharps), and 4/4 time. It begins with a rest, followed by the lyrics "Spoken: He shout-ed down the block...". The bottom staff is a guitar line in treble clef, also in E major. It starts with a rest, then plays a series of chords: F#m, B7, F#m, and B7. The guitar line is marked with "mf" (mezzo-forte) and "w/ modulation effect". There is a "rit." (ritardando) marking above the first measure and below the second measure. The section is labeled "Interlude" and "A tempo - Latin feel".

Father O'blivion, chorus and interlude. Transcription: Andy Aledort.

The second example above is from the middle of "Father O'blivion", a sample from the *Apostrophe* guitar book. The chorus part is about the only section from this song that is in straightforward on-beat 4/4. Most other parts include syncopes or strings of 16th notes. It begins in E. It gets followed by a little interlude using a Latin type of rhythm. It has a syncope between beats 1 and 2, while beats 3 and 4 are off-beat. At this point the song is in F# Dorian.

5. Cosmic debris

"Cosmic debris" gets described by Ludwig on page 218 of his study. It includes a standard blues guitar solo. The scores of all songs from "*Apostrophe* (')" are available as the *Apostrophe* (')' guitar book from the Hal Leonard series. As already mentioned, the transcriptions are done by Andy Aledort, who earlier transcribed "Hot rats" as well.

The image shows a musical score for the song "Cosmic debris". It consists of two staves. The top staff is a vocal line in treble clef, key of C major (no sharps or flats), and 4/4 time. It begins with a rest, followed by the lyrics "Spoken: 1. The". The bottom staff is a guitar line in treble clef, also in C major. It starts with a rest, then plays a series of chords: C7#9 and Bb. The guitar line is marked with "mf" (mezzo-forte) and "grad. bend". There is a "rit." (ritardando) marking above the first measure and below the second measure. The section is labeled "Riff A" and "End Riff A".

Sample from the Apostrophe (')' guitar book with the opening lick from "Cosmic debris".

The opening lick is in C Dorian, as is the guitar solo. The "Crux of the biscuit" release by the ZFT has this lick first being played by brass instruments. It lasts six seconds and got edited out for the album. In this

version the chords aren't only implied as with the guitar intro from above (C7#9 and Bb, with the asterisk saying that these chords are implied). The bass keeps giving an C as pedal note. Over this the harmony goes as:

- bar 1, beat 1: C7.
- bar 1, beat 2: Eb.
- bar 1, beat 3: C7.
- bar 1, beat 4 through bar 2, beat 1: G-C-F (stacked fourth).
- bar 2, beat 2, tick 2: C.
- bar 2, beat 3-4: Bbsus2.

So the implicated chords by Andy happen to be in line with how the band actually played this at the time Zappa had it harmonized. This also means that my remark that this lick is in C Dorian needs some refinement. The major third from the C/C7-chord shows that there's a Mixolydian aroma to this riff as well, thus yet another example of mingling two closely related scales.

6. Excentrifugal forz

"Excentrifugal forz" begins instrumentally in A Mixolydian. The bass riff, that is introduced during this opening, continues being used and varied upon as the basis for the remainder of the song in a couple of appearances (the main riffs are indicated as A, B and B1 in the Apostrophe Guitar Book). Following upon the opening you've got Zappa speech-wise singing the lyrics in an irregular manner, interrupted by a little guitar solo. Various synthesizer effects are included as well.

The instrumental opening, included above, is all about the parallel playing of fifths over a bass pedal and riff. Bars 1-2 are just the A5 chord ticking over a voluptuous synthesizer A pedal. The rhythm during bars 4-6 is quite articulated. It goes fast and virtually every beat has a rhythm of its own.

The musical score is written for a 6-staff ensemble. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three measures. The first measure (bar 1) shows a complex texture with multiple layers of eighth and sixteenth notes in the upper staves, while the lower staves feature a steady bass line. The second measure (bar 2) continues this texture with some staves having rests. The third measure (bar 3) introduces a more articulated and faster rhythmic pattern in the upper staves, with triplets and sixteenth notes, while the bass line remains active. The score is marked with a '1' at the beginning of the first staff.



Excentrifugal forz, 0:00-0:13. Transcription: KS/Andy Aledort.

The meter is standard 4/4, except for bar 2, that gets extended with an eighth note. In bars 3-6 you've got three parts playing the descant line:

- A higher sax in the soprano range (staff 3 in bar 2, staff 2 for the remainder).
- A sax in the alt range (staff 4 in bar 2, staff 3 for the remainder).
- A synthesizer playing along with the last (alto) sax, though not fully identically (staff 5 in bar 2, staff 4 for the remainder).

These three descant lines are playing around a series of parallel fifths: F#5-D5-E5-F#5-E5. The bass lick supports this with mainly an A pedal, so the total harmony can become F#m and Esus4.

7. Apostrophe (')

The title track from "Apostrophe (')" is one of two instances on this album of Zappa collaborating with others regarding songwriting. Next to Zappa himself, it gets credited to Jack Bruce and Jim Gordon.

Without inside information it's impossible to know who exactly contributed what. Since Jim Gordon plays the drums, I felt obliged to include the drum part in the note examples in this case. "Apostrophe (')" got recorded as a quartet with also Tony Duran on rhythm guitar. Jack Bruce plays the fuzz-like bass. The Apostrophe (') guitar book comes in handy for following the structures of the included songs, because they are subdivided into blocks with capitals. I'm following these blocks in the overview below.

A (0:00-0:17). Opening theme. The central theme of "Apostrophe (')" is a guitar-bass riff presented in bar 1 of the next note example. It is using notes from the Em7 chord, only at the end getting at an A outside this chord. It gets played without accompanying chords but with some synthesizer sounds added to it as shown in staves 2-3, probably overdubbed. The riff is played four times and it gets followed twice by a chord progression: G-A-Em. Because the riff begins on E and the chord progression ends on it, the key can be identified as E Dorian. Rhythmically the riff is half on-beat and half syncopic. The A and Em chord of the progression appear in syncopic positions as well.

Apostrophe ('), section #1. Transcription: Andy Aledort/KS (update 2013, deposited at the I-depot, The Hague).

Drumset notation (bottom up): bass drum, toms 1-2, snare drum, high-hat, cymbal.

B (0:17-1:19). Alternation between D Mixolydian and C major, each played for two consecutive bars every time they appear. Here the bass is leading, playing the melody, while the guitar plays a number of chords on D or C. The two scales, that are being used, differ by one note, namely the F# from D Mixolydian and the F natural from C major. In the note example you can see the F# in the chords from bars 3-4. The F natural turns up in the bass line from bars 5-6. The following note example begins around the middle of this block with the alternation being at C major, though the bass line in bars 1-2 is chromatic.

The image displays a handwritten musical score for section #2 of a piece titled 'Apostrophe ('). The score is organized into three systems, each containing three staves. The first system is marked with a box containing the number '1'. The second system is marked with a box containing the number '3'. The third system is marked with a box containing the number '5'. The first staff of each system is for piano, the second for guitar, and the third for drumset. The piano part includes dynamic markings such as 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The guitar part includes dynamic markings such as 'mf' and 'svab.' (sustained). The drumset part includes dynamic markings such as 'mf' and 'svab.' (sustained). The score is written in 4/4 time and features various musical notations including notes, rests, and accidentals.

Apostrophe ('), section #2. Transcription: KS/Andy Aledort (update 2013, deposited at the I-depot, The Hague). Drumset notation (bottom up): bass drum, snare drum, high-hat, cymbal.

C (1:19-1:24). Two transitional bars in B Dorian.

D (1:24-3:22). Bass and guitar duet in B minor or Dorian. These two scales differ by one note, G versus G#, and they both are being used. In the example below you have a G by the bass. In the guitar book you can see both G and G# turn up for the guitar part. Andy Aledort apparently marked this block as a guitar solo, rather than a duet. Indeed you could say this is the part with the guitar soloing being the most active contributor. The guitar solo itself starts with a riff played four times, not returning elsewhere in this piece.

The image shows a handwritten musical score for a piece titled 'Uncle Remus'. It consists of two systems of staves. The top system is labeled 'Guitar' and 'Bass' with a handwritten '1' in a box. The bottom system is labeled 'Bass' and 'Drumset' with a handwritten '3' in a box. The guitar part features a complex melodic line with triplets and a '10' indicating a tenth interval. The bass part provides a steady accompaniment. The drumset part includes notation for bass drum, toms, snare, high-hat, and cymbal. The score is written in B minor or Dorian mode, as indicated by the key signature of one sharp (F#).

Apostrophe ('), section #3. Transcription: KS/Andy Aledort (update 2013, deposited at the I-depot, The Hague).

Drumset notation (bottom up): bass drum, toms 1-2, snare drum, high-hat, cymbal.

E (3:22-3:44). Closing notes of the guitar solo and bass, a faint C# for the guitar and the tonic B for the bass. With it four bars of drum soloing start.

F (3:44-5:31). Variations upon the previous:

- The central theme returns four times.
- Mix of free variations upon the central theme by all parts and improvised melodic lines. The lead guitar is little by little moving towards the background till in the last five bars it's only the rhythm guitar and the bass left. In these last bars a closing riff gets repeated, not directly related to the central theme.

G (5:31-5:50). The central theme returns once more, while this instrumental fades out to its end.

8. Uncle Remus

"Uncle Remus" is a collaboration between Zappa and George Duke. When I included this example during the update of the summer of 2013, I had no information about who contributed what. In the "Crux of the biscuit" liner notes, George Duke gets quoted from an unreleased interview with Andy Hollinden from

1997, saying: " [...] So he was going to do a demo for me. We did three songs and "Uncle Remus" was one of them. Frank decided, after we recorded it - I didn't get a deal out of it, by the way - but, basically, he said, "I think I'd like to use this track on my album and I'm going to write some lyrics to it". And so I said, "Hey Frank, you paid for it. Go ahead". [...] I was very happy and honored by the fact that he'd even consider doing it, because I didn't think it'd be the kind of song he'd be interested in".

The image displays a handwritten musical score for a song titled "Uncle Remus". The score is written on four systems of staves, each representing a different instrument or voice part. The first system is marked with a box containing the number "1".

- Vocal Part:** The top staff of the first system contains the vocal melody, starting with the lyrics "mf Oh y'hose -". The melody is written in a 4/4 time signature.
- Keyboard (Keyb.):** The second staff of the first system is labeled "Keyb." on the left. It features a piano introduction with chords and a melodic line, marked with a "p" (piano) dynamic.
- Guitar:** The third staff of the first system is labeled "Guitar" on the left. It includes a melodic line with a "p" (piano) dynamic and a "Gva->" (guitar solo) instruction.
- Double Bass (Bass):** The bottom staff of the first system is labeled "Bass" on the left. It provides a rhythmic foundation with a melodic line, marked with a "mf" (mezzo-forte) dynamic.

The second system of staves continues the musical composition, with the vocal part marked with a box containing the number "4". The keyboard part continues with a melodic line, marked with a "p" (piano) dynamic. The guitar part continues with a melodic line, marked with a "p" (piano) dynamic. The bass part continues with a melodic line, marked with a "p" (piano) dynamic.

Uncle Remus, interlude. Transcription: Andy Aledort/KS (update 2013, deposited at the I-depot, The Hague).

Note: the keyboard part is reduced to the notes I can directly hear, but their positioning is probably wider.

So as a musical collaboration it's a lesser example than the above "Apostrophe ()" track or "No more Mr. nice guy" from the Joe's garage section from this study. These two songs contain no lyrics, so the cooperation can only have been musical. Still there's some musical contribution by Zappa in the sense that he plays solo guitar on it, as well as being the producer of the song. But the music is written by George Duke alone, and the lyrics by Zappa alone. The example below contains a part of the instrumental interlude with Zappa soloing on guitar along the chord progression of the central theme. George of course is playing the keyboard part. It's a progression drifting along a number of scales. Andy Aledort notates it as D minor, but that's only a relatively best fitting choice. The chord progression here is, mostly as indicated by Andy:

bar 1: Dm - Dm plus C by the bass.

bar 2: G - Gm - Am.

bar 3: Gm7 - Dm - C plus D by the bass.

bar 4: Gm7 - Bb - Eb - Bb.

bar 5: F - Bb - F - Fsus2 - Gm.

bar 6: Bbmaj7 plus C by the bass - C - Bbmaj7 plus G by the bass - C - Bbmaj7 - C - Bb.

bar 7: Dm7 - G7/G.

bar 8: Bbm - Eb - Bbm - D.

The scales passing by briefly are: D Dorian for bar 1, bar 2 is transitional, D minor for bar 3, G minor/Bb

major for bar 4, F major or Mixolydian for bar 5, C Mixolydian for bar 6, D Dorian/G Mixolydian for bar 7. Bar 8 follows a Bb minor variant, the series of notes being Bb-C-Db-Eb-F-G-A. With the last chord from bar 8 you're getting back at D Dorian. The rhythm of this song is standard playing in 4/4. The lyrics have Zappa accompanied by a female chorus all through (staff 1 in bars 1 and 8). The Ikettes without Tina now get mentioned by their first name (Debbie and Lynn; see also above). The album also mentions Susie Glover, so she might be in the chorus too. These lyrics refer to black people and the riots they could get involved in in the sixties and seventies. As in many of his songs Zappa sings it in the I-form, while it's obviously not about himself, with its purpose remaining cloudy. Maybe it was just for portraying some aspects of what was going on in these days.

The two collaboration pieces from above however never appeared live on official albums. "Apostrophe (")" was used as a concert opener during the Bongo Fury tour, an interesting version that fans know by for instance the El Paso bootleg. Since the ZFT steadily releases live albums, we might get to hear more from this tour one day too.

9. Stinkfoot (1974)

In the Halloween section of this study you can find the live version of "Stinkfoot (1978)" compared to the studio version from "Apostrophe (")". The main vamp goes pretty differently. This goes for all live editions of "Stinkfoot", the other ones appearing on "YC/TOSA Vol. II", "FZ:OZ" and "Make a jazz noise here". All have a guitar solo in C Mixolydian in them, making each version of interest. To the right an outtake from the Billboard top LPs as reproduced in the "Crux of the biscuit" CD booklet (with Zappa's position encircled), dated June 29, 1974. "Don't eat the yellow snow" was released as a single, which helped to get some air-play. Other photos in the booklet concern the Rolling Stone review and the golden album, granted in 1976.

"Stinkfoot" knows no chorus, only a verse in a couple of appearances, and solos. Globally "Stinkfoot" is constructed as:

- 0:00 Verse, shape 1, "In the dark, where all the fevers grow ..." (see the Halloween section for bars 1-4).
- 0:44 Verse, shape 2, "Out through the night ..."
- 0:59 Smaller guitar solo.
- 1:06 Verse, shape 3, "This has to be the disease for you ...". Zappa continues singing speech-wise.
- 1:27 Verse, shape 4, "Y' know, my python boot is too tight ...". Sung again as during shape 1, now with a guitar soloing along with it.
- 2:03 Side theme, "Here Fido ..."
- 2:17 Larger guitar solo.

Much of the solo is played over a vamping figure as in bars 1-7 from the example below. It's a figure in C Mixolydian along the line C-C-Bb-G-F-G. Bar 8 interrupts this pattern with an alternative line. The harmonies are predominantly C7/C and Bb, being played around in an improvised manner by George. There are many chromatic elements happening in this solo with an Eb being used frequently next to an E natural. So it might be called another instance of mingling Mixolydian and Dorian, as is also happening during the opening (see the Halloween section for the details). The opening bars of the solo from below are more brightly in Mixolydian, with the D# (Eb) appearing as a passing note.

The musical score is written for a solo performance, likely on a guitar, and is divided into four systems. The notation includes Middle Guitar, Left, Right, and Middle staves. The key signature is one flat (B-flat), and the time signature is 12/8. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, mp). The first system (measures 1-2) features a Middle Guitar staff with a *mf* marking and a Left staff with a *p* marking. The second system (measures 3-4) includes a Right staff with a *mf* marking and a Left staff with a *p* marking. The third system (measures 5-6) features a Right staff with a *mp* marking and a Left staff with a *mp* marking. The fourth system (measures 7-8) includes a Right staff with a *mf* marking and a Left staff with a *mf* marking. The score also includes articulation markings such as *Sva->* and performance instructions such as *loco*.

Stinkfoot, solo 2:17-2:44. Transcription: KS/Andy Aledort (update Summer 2019, deposited at the I-depot, The Hague).

At the onset of the seventies, Zappa started using the possibility of double-channeling a guitar, using a different exit for the right and left channel. Not only does the sound get different, also the volume accents vary. In case of the "Stinkfoot" solo the stereo effect is outspoken, which in this case I've tried to indicate in the transcription for its notes. During bars 1-2 there's probably a second guitar for the middle field, the remainder is the lead guitar. Visually the effect can be such that some of the notes are about only audible left or right, but it's mostly the difference in sound that creates this stereo effect, hard to capture on paper. Apart from that Zappa kept varying the sound of his guitar all through his career, as well as the other instruments. The result is that most of his albums have a sound that is specific for that album only. Combined with the wide range of styles, his total output could be called extreme as it comes to a desire for variation and exploring musical possibilities.

- 3:20 Instrumental interlude.

- 3:34 The solo continues.

- 3:52 Verse, shape 5, with the vamp from the solo continuing slightly different. At 4:49 the accompanying guitar starts soloing some more.

- 5:11 Outro. This outro is polyphonic, built up using the following layers:

The musical score for the "Stinkfoot" outro is presented in five staves, each representing a different layer of the polyphonic texture. The first staff, labeled "Outro" and "Voc. Fig. 1", shows the vocal melody with lyrics: "The poo - dle by-ee-ites, the poo - dle chews it." The second staff, "Gtr. 5 Riff G", shows a continuous eighth-note guitar riff. The third staff, "Voc. Fig. 3", shows the vocal melody for "Poo - dle bites." The fourth staff, "Rhy. Fig. 1", shows a rhythmic accompaniment. The fifth staff, "Gtr. 2 N.C.(C)", shows a guitar solo with various ornaments and slurs. The score is in 12/8 time and ends with a double bar line.

"Stinkfoot" outro (the meter is 12/8). Source: *Apostrophe (')* Guitar book, transcription by Andy Aledort.

a) Vocal figure 1: the chorus singing "the poodle bites, the poodle chews it". The chord progression in C Mixolydian is I-II alternating, ending with VII.

b) Guitar 5/riff G: bass figure ticking Bb-C-C etc., establishing C as tonic.

c) Vocal figure 3/rhythm figure 1: Zappa singing "poodle bites" along harmony chords, following V-I-VII-IV. All parts are in 12/8 without syncopes, but only half of the time coinciding, stressing the polyphonic character of the outro. The combined notes of a) and c) create wider harmonies.

d) Guitar 2: solo guitar. As during much of "Stinkfoot", the guitar is playing an improvised solo-like part. Again you can see an Eb being involved next to the E natural from the vocal parts. Thus again a mingling

of Mixolydian and Dorian.

These figures appear in a couple of variants. d) continues soloing, while a)-c) gradually fade out towards the end.

- 6:37 End.

ROXY AND ELSEWHERE: METERS AND RHYTHMS

TABLE WITH METERS

Zappa's use of meters can either be stable, like the "Uncle Meat main title theme", that is 3/4 for the whole melody, or very versatile like in "Igor's Boogie, phase 1" from "Burnt weeny sandwich" (see "The Frank Zappa songbook vol. I", pages 36-37; the Burnt weeny sandwich section contains some bars). Given here are the subsequent bars with their meters:

bar 1-2: 4/4
 bar 3: 3/8
 bar 4-5: 7/8
 bar 6: 5/4
 bar 7: 4/4
 bar 8-12: 3/4
 bar 13: 4/4

His desire for odd meters and rhythms is outspoken. Examples are numerous and dealt with throughout this study and the intention of this section is not to give examples from all corners from Zappa's rhythmical universe, but only to start with briefly summarizing the subject. The remainder of this section looks at examples from "Roxy and elsewhere" and four other ZFT releases surrounding this CD.

The following table gives an overview of the meters used in all examples in this study. Also included are columns that mark if an example contains tempo changes or irregular rhythmic groupings.

1	USE OF METERS IN THE TRANSCRIBED						
2	BARS IN THIS STUDY	METERS				TEMPO	IRR. GROUPINGS
3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simultaneously	Type of irregular groupings (not improvised; no triplets)
4	Lost in a whirlpool	X					
5	Pound for a brown/Legend of the golden arches				7/8		
6	Sleeping in a jar	X					
7	Guitar waltz		X				
8	Mice			X			
9	The Blackouts				No meter		
10	The world's greatest sinner, single	X					
11	The world's greatest sinner movie sample #1	X					
12	The world's greatest sinner movie sample #2	X			10/8	X	
13	The world's greatest sinner movie sample #3	X			11/8		
14	Holiday in Berlin		X				
15	Run home, slome theme #1		X				
16	Run home, slome theme #2		X				
17	Run home, slome cue #3				10/4		
18	The little march	X				X	
19	Run home, slow movie sample #1	X					
20	Run home, slow movie sample #2	X					
21	Run home, slow movie sample #3	X					
22	Run home, slow movie sample #4		X				
23	Take your clothes off while you dance	X					
24	Any way the wind blows	X					
25	Why don't you do me right (Pal records)			X			
26	Why don't you do me right (Joe's Xmessage)			X			
27	Why don't you do me right (1967)			X			
28	Walkin' out	X					
29	Waltz (Pal records)		X				
30	Speed-freak boogie	X					
31	Metal man has lost his wings			X			

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
32	Tiger roach	X	X					
33	Opus 5	X	X				X	
34	Breaktime	X						
35	Memories of El Monte			X				
36	Love of my life			X				
37	Grunion run			X				
38	Jessie Lee	X						
39	I was a teenage maltshop	X						
40	I'm losing status at the high school	X						
41	Status back baby			X				
42	Toad of the short forest			X				
43	Duodenum	X						
44	Bossa Nova	X						
45	Mondo Hollywood	X						
46	Motherly love	X						
47	Hungry freaks, daddy	X						
48	I ain't got no heart	X						
49	Who are the brain police		X					
50	I'm not satisfied	X						
51	Trouble every day	X						
52	You're probably wondering why I'm here	X						
53	Help I'm a rock		X		(notational choice)			
54	It can't happen here							
55	The return of the son of the monster magnet	X						
56	The downtown talent scout	X						
57	Plastic people	X	X				X	
58	The duke of prunes	X						
59	Amnesia vivace	X						

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
60	Soft-sell conclusion	X						
61	Brown shoes don't make it (1967-81)	X	X					quintuplets
62	Invocation & ritual dance of the young pumpkin	X	X				X	
63	America drinks	X				4/8+3/8 and 5/8		
64	America drinks and goes home	X						
65	Who needs the Peace corps?	X						
66	Mother people	X	X		7/8			
67	Absolutely free		X					
68	What's the ugliest part of your body?		X	X	7/8		X	
69	Concentration moon	X	X					
70	Bow tie daddy	X						
71	Flower punk	X						
72	The chrome plated megaphone of destiny				(notational choice)			
73	No matter what you do	X						
74	Oh no	X	X					
75	I don't know if I can go through this again				(transcr. not certain)			
76	Almost Chinese	X						
77	It's from Kansas	X						
78	King Kong (Lumpy gravy)	X				4/4+3/8		
79	Foamy soaky				7/8		X	
80	Unit 3a	X					X	
81	Unit 9/ A vicious circle				(notational choice)			
82	Kangaroos				5/4			
83	How did that get in here?	X		X			X	
84	Cheap thrills	X						
85	How could I be such a fool (1966-68)	X	X					
86	Jelly roll gum drop	X						

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
87	You didn't try to call me	X						
88	"No, no, no"	X						
89	Stuff up the cracks			X				
90	Oh, in the sky			X				
91	If I only could be your love again			X				
92	Uncle meat		X					
93	Zolar Czaki				(notational choice)			
94	The legend of the golden arches	X	X		2/4, 5/4, 7/4, 7/16			
95	Project X	X						
96	King Kong		X	X				
97	Dog breath	X					X	
98	Dog breath variations (1969)	X	X		5/4			
99	Dog breath variations (1974)	X	X		5/8, 9/8			
100	Dog breath variations (1993)				9/8, 11/8			
101	Exercise #4 (1973)	X			2/4, 7/8, 11/8			
102	Prelude to King Kong				5/16			
103	Ian Underwood whips it out				10/16			
104	The air			X				
105	Cruising for burgers	X	X	X	2/4, 24/32			
106	Epilogue	X	X		5/4, 5/8, 7/8, 9/8		X	
107	Agency man	X	X					
108	The rejected Mexican pope	X	X	X	5/8, 7/8			
109	Uncle rhebus			X	7/8, 8/8, 15/32		X	
110	It must be a camel		X					
111	Peaches en regalia	X						quintuplet
112	Willie the pimp (1970)	X						
113	The Gumbo variations	X						
114	Little umbrellas	X						quintuplet

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
115	Twenty small cigars		X					
116	Igor's boogie 1	X	X		5/8			
117	Igor's boogie 2				(notational choice)			
118	Theme from Burnt weeny sandwich	X						
119	Aybe sea	X						
120	Little house piano intro		X		5/8			
121	Eric Dolphy's memorial barbecue		X					
122	Kung fu		X		5/8, 5/4			6-tuplets
123	My guitar wants to kill your mama	X						
124	Little house main theme	X		X	11/8	11/8+12/8		
125	What will this evening bring me this morning	X						
126	Dwarf Nebula	X						
127	Sofa interlude		X					
128	Didja get any onya				7/16, 14/16			
129	Gas mask				5/16			
130	Get a little	X						
131	The Orange County lumber truck	X		X	2/4			
132	Weasels ripped my flesh				No meter			
133	Baked-bean boogie	X						
134	No waiting for the peanuts to dissolve	X						
135	Chocolate Halvah	X						
136	Underground freak out music			X				
137	The Nancy and Mary music	X						
138	Tell me you love me	X						
139	Sharleena	X						
140	Chunga's revenge	X						
141	Rudy wants to buy yez a drink	X		X				
142	Transylvania boogie (Ahead...)	X	X			3/4+4/4 & 8/4		

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
143	Transylvania boogie (Chunga's...)	X						
144	Twinkle tits	X		X				
145	Chunga's basement	X						
146	Dance of the just plain folks	X	X					
147	Holiday in Berlin solo	X	X					
148	Call any vegetable solo	X						
149	Brain police (1970)	X						
150	Brain police (1971)	X						
151	The subcutaneous peril	X						
152	You never know who your friends are	X						
153	Little house intro (1971)	X		X				
154	Latex solar beef	X						
155	(Willy the pimp (1971))							
156	Bwana dick	X			2/2		X	
157	Do you like my new car?	X						quintuplet
158	The groupie routine	X						
159	Tears began to fall	X						
160	Scumbag	X						
161	Brixton still life	X						
162	Once upon a time			X				
163	Sofa (1971)		X					
164	Divan	X						
165	Call any vegetable (1971)	X						
166	She painted up her face	X						
167	Penis dimension		X					
168	Billy the mountain	X	X		13/8			
169	Number 7				5/8, 7/8			
170	Piccolo score			X				

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
171	Nun suit	X						quintuplet, 6-tuplet
172	The girl's dream	X						quintuplet
173	Little green scratchy sweaters		X					
174	Mystery roach	X					X	
175	Tuna sandwich bolero	X						
176	Lonesome cowboy Burt	X						
177	Centerville		X					
178	Touring can drive you crazy		X					
179	Janet's big dance number		X					
180	Half a dozen provocative squats			X	9/8			
181	Lucy's seduction of a bored violinist			X	7/8, 24/8	X		
182	I'm stealing the room	X		X	2/4, 11/16, 14/16			
183	Dental hygiene dilemma	X			No meter			quintuplets
184	Dew on the newts we got			X	9/8, 10/8, 11/8			
185	Magic fingers	X						
186	Magdalena	X		X			X	
187	Overture	X						
188	Would you like a snack?	X						5- and 10-tuplet
189	What's the name of your group	X		X	5/8, 7/8, 9/8, 5/4			
190	Can I help you with this dummy	X			5/8			9-tuplet
191	The pleated gazelle	X						
192	Big Swifty	X	X		7/8			
193	It just might be a one shot deal	X			6/16, 5/4			
194	For Calvin			X				
195	Your mouth			X				
196	Eat that question	X						
197	The grand wazoo	X						
198	Another whole melodic section	X			15/16			

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
199	Think it over	X						
200	Waka/Jawaka	X						
201	Cletus awreetus-awrightus	X						
202	Blessed relief		X					
203	Greggery Peccary mvt. I interlude	X						
204	Greggery Peccary mvt. III solo	X						
205	Variant I processional march	X						
206	Imaginary diseases	X						
207	Rollo	X	X		2/4			
208	Been to Kansas City	X						
209	D.C. Boogie	X						
210	Farther O'blivion	X						
211	Little dots	X						10-tuplet
212	Camarillo brillo	X						
213	I'm the slime	X		X				
214	Dirty love	X						
215	Fifty-fifty	X						
216	Dinah-Moe Humm	X						
217	Montana	X						quintuplets, 6-tuplets
218	Don't eat that yellow snow				7/8			
219	Don't eat that yellow snow (Australia)	X			7/8, 30/16			
220	Nanook rubs it			X				
221	St. Alfonso/Father O'blivion	X			2/4, 6/8, 7/16			
222	Excentrifugal forz	X			9/8			
223	Apostrophe	X						
224	Uncle Remus	X						
225	Echidna's arf	X	X	X	2/2, 3/2, 2/4, 11/16, 21/16	4/4+11/16		

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
226	Don't you ever wash that thing	X			5/16, 7/16, 9/16, 11/16, 5/8, 7/8			
227	Cheepnis	X	X	X	5/8, 7/8			
228	Orange County	X						
229	Dickie's such an asshole			X				quadruplets
230	Pojama prelude			X				
231	All skate	X		X				
232	Village of the sun (1973-74)	X	X	X	5/4, 11/4, 9/8			
233	Inca roads (1973)	X		X				
234	Sheik Yerbouti tango	X						
235	Be-bop tango	X						6-tuplets, 7-tuplets
236	Approximate	X						
237	Pygmy twylyte	X	X					
238	The idiot bastard son	X	X		2/4			
239	Room service	X			5/4			7-tuplets
240	Dummy up	X						
241	Dupree's paradise (1974)	X	X	X	2/8, 5/8, 10/16			
242	Florentine Pogen	X						
243	Inca roads (1975)	X			5/4, 5/16, 6/16, 7/16, 9/16, 11/16			
244	Po-jama people	X						
245	Can't afford no shoes	X						
246	Evelyn				(notational choice)			
247	San Ber'dino	X						quintuplets
248	Andy	X			5/16, 6/16 7/16, 9/16, 12/16, 11/8, 5/8, 14/8		X	
249	Debra Kadabra	X		X				
250	Carolina hard-core ecstasy	X						
251	200 years old			X				

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simultaneously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
252	Cucamonga	X	X		2/4		X	
253	Muffin man	X					X	
254	Original duke of prunes	X						
255	The duke of prunes regains his chops	X						
256	Duke of prunes (1975)	X						
257	This town is a sealed tuna sandwich (prologue).	X					X	
258	Bogus pomp, tuna sandwich theme	X						
259	Bogus pomp, piano variation	X						
260	Bogus pomp, part of the coda	X						
261	Music for a low budget orchestra		X		7/8			9-tuplet
262	Greggery Peccary	X	X		5/8, 7/8, 5/16, 7/16		X	quintuplet
263	The new brown clouds (1972-5)		X	X		6/8+10/8		
264	Lemme take you to the beach	X			7/8, 9/8			
265	RDNZL	X	X	X			X	
266	Phyniox	X						
267	Reeny ra			X				
268	Any downers?	X						
269	Kaiser rolls	X						
270	Keep it greasy (1976)	X						
271	Keep it greasy (1979)				19/16			
272	Black napkins		X					
273	Chunga's revenge, rhythm guitar solo	X						
274	City of tiny lights	X						
275	Wind up working in a gas station	X			15/16, 17/16, 10/16, 6/16			
276	The torture never stops	X						
277	Friendly little finger				(transcr. not certain)			
278	Zoot allures	X						
279	Disco boy	X						

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simultaneously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
280	Filthy habits	X	X		5/4		X	5-, 6- and 7-tuplet
281	Regyptian strut	X						
282	Flambay	X	X					
283	Time is money	X	X	X	13/16, 2/4, 5/8, 11/16, 7/16, 9/16, 10/8			
284	Sleep dirt			X				
285	The ocean is the ultimate solution	X						
286	The black page #1	X						various incl. tuplets within tuplets
287	Manx needs women	X					X	various incl. tuplets within tuplets
288	Titties and beer	X						
289	I promise not to come in your mouth			X				
290	Big leg Emma			X				
291	The purple lagoon/Approximate	X						6-tuplets
292	The be-bop tango (1976, The purple lagoon)				7/8			5- and 7-tuplet
293	Duck duck goose	X						
294	Down in the dew	X			14/32			
295	A little green rosetta	X						
296	Ship ahoy				No meter			
297	Jones crusher	X	X	X				
298	Punky's whips	X			14/32, 17/32, 18/32, 33/32		X	
299	Conehead vamp	X						
300	Conehead (1978)	X						
301	Basement music #2	X						
302	Bowling on Charen	X						
303	The black page #2	X						

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
304	I have been in you	X						
305	Flakes	X						
306	I'm so cute	X						
307	Baby snakes				2/4, 24/16			
308	Dancing fool	X						
309	Wild love	X						7-tuplet
310	Mo' mama	X						
311	Yo' mama	X						
312	Dong work for Yuda	X			23/16			
313	Watermelon in Easter hay (H.O.)	X			5/8			
314	King Kong (H.O.)		X	X				
315	Paroxysmal splendor	X			24/16			
316	Heidelberg	X						
317	Ancient armaments		X					
318	Stinkfoot (1974-8)			X				2-tuplet
319	Occam's razor	X						
320	On the bus	X						
321	Central scrutinizer	X						
322	Joe's garage	X						
323	Catholic girls	X			14/16, 18/16, 22/16			
324	Fembot in a wet T-shirt.	X						
325	Why does it hurt when I pee?	X						
326	Lucille	X		X		4/4 + 12/8		
327	Sy Borg				X			
328	Outside now			X	5/8			
329	Packard goose	X					X	
330	Watermelon in Easter hay	X			5/4			
331	Tush-tush-tush	X						

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
332	A token of my extreme	X						
333	No more Mr. nice girl	X						
334	Fine girl	X						
335	Panty rap	X						
336	Easy meat	X						
337	Dance contest	X						
338	The blue light	X			7/4	4/4 + 7/4		
339	Pick me, I'm clean	X						
340	Peaches III	X	X				X	quintuplet
341	Five-five-FIVE				5/8, 5/4			
342	Shut up 'n play yer guitar	X						
343	While you were out	X						
344	Treacherous Cretins	X						
345	Soup 'n old clothes			X				
346	Gee, I like your pants	X			5/4			
347	Canarsie				13/18, 14/18			
348	The deathless horsie (YCDTOSA)	X		X				
349	The deathless horsie (SUNPYG)				5/4			
350	Pink napkins			X				
351	Return of the son of Shut up 'n play yer guitar	X						
352	Why Johnny can't read				No meter			
353	Canard du jour	X						
354	Harder than your husband	X	X	X				
355	Doreen	X						
356	Tengo na minchia tanta	X						
357	Society pages	X						
358	You are what you is	X						
359	Beauty knows no pain	X			18/16			

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simultaneously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
360	Stevie's spanking	X						
361	Heavenly bank account		X		5/4			
362	Jumbo go away	X						
363	The meek shall inherit nothing	X						
364	If only she woulda	X						
365	Mo 'n herb's vacation	X			5/8			various incl. tuplets within tuplets
366	Bogus pomp	X					X	
367	Sad Jane	X	X		7/16, 5/4, 7/8			quintuplet
368	Bob in Dacron		X		7/16, 7/8, 5/8, 7/8, 11/8, 5/4, 11/32			
369	Pedro's dowry	X		X		4/4+12/8		5- and 7-tuplet
370	Envelopes (1983)		X					
371	Outside now, again		X	X				
372	The girl in the magnesium dress		X					
373	Dupree's paradise (1985)	X		X	7/8, 9/8, 2/4			
374	The perfect stranger	X	X		9/8		X	4-, 5-, 7- and 9-tuplet
375	Drowning witch	X	X	X	2/2, 9/4, 9/8, 6*3/16	9/8+6*3/16		6:7-tuplet
376	Valley girl	X						
377	(Envelopes (1982))							
378	I come from nowhere	X			2/4, 5/4, 27/16			
379	Teen-age prostitute	X	X	X				
380	Ya Hozna		X					
381	Sinister footwear II		X					7-tuplet
382	Marque-Son's chicken	X			9/16, 10/16, 13/16, 14/16, 15/16			
383	Them or us			X				
384	Frogs with dirty little lips	X						

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simultaneously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
385	Theme from Sinister footwear III		X					
386	Sinister footwear I	X	X		5/4, 7/8			5-, 6-, 7-, 8-tuplets
387	Naval aviation in art?/Jeff and Don		X					
388	Cocaine decisions	X						
389	Stick together	X						
390	The jazz discharge party hats		X		2/4			quintuplet
391	The radio is broken	X			16/32			
392	Tink walks amok	X			11/16			
393	Moggio		X	X	5/8, 10/8, 11/8			
394	We're not alone	X			5/4			
395	The torture never stops (1980)	X						
396	Prologue		X					
397	The mammy nuns	X						
398	Wistful wit a fistful	X	X	X			X	
399	The 'torchum' never stops		X					
400	Harry and Rhonda	X						
401	Harry-as-a-boy	X						
402	Artificial Rhonda	X						
403	The crab-grass baby	X						
404	Brown Moses	X		X				
405	No not now/Won ton on	X						7-tuplet
406	Baby take your teeth out	X						
407	Let's move to Cleveland		X					
408	Hot plate heaven at the Green hotel	X						
409	For Giuseppe Franco			X	18/16			
410	He's so gay	X						
411	Bobby Brown	X						
412	One man - one vote				34/16			

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
413	Aerobics in bondage				(notational choice)			
414	I don't even care	X						
415	What's new in Baltimore	X	X		5/8, 7/8			
416	Alien orifice	X						7-tuplet, 14-tuplet
417	Porn wars	X		X				
418	H.R. 2911				(notational choice)			
419	Night school	X						
420	The Beltway bandits				10/16, 11/16			
421	While you were art II				(notational choice)			
422	G-spot tornado				2/2			
423	Damp ankles				(notational choice)			
424	Massagio Galore	X						
425	The black page (1987)	X						
426	Sexual harassment in the workplace			X				
427	Republicans	X						
428	Do not pass go			X				
429	In-a-gadda-Stravinsky	X						
430	That's not really a shuffle	X						
431	Once again, without the net	X						
432	That's not really reggae	X						
433	Jim and Tammy's upper room	X						
434	Were we ever really save in San Antonio?	X						
435	Hotel Atlanta incidentals	X						
436	Sunrise redeemer	X						
437	Orrin hatch on skis	X						
438	For Duane			X				
439	GOA	X						
440	Swans? What swans?	X						

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
441	Things that look like meat	X						
442	System of edges	X						
443	Too ugly for show business	X						
444	Canadian customs	X						
445	Babette			X			X	
446	Ride my face to Chicago	X						
447	The black page (1984)	X						
448	Shall we take ourselves seriously	X						
449	Thirteen				13/16			
450	Honey, don't you want a man like me? (1976)				2/4			
451	(Honey, don't you want a man like me? (1980))							
452	(Honey, don't you want a man like me? (1984-88))							
453	King Kong (1971/82)	X		X	2/4, 9/16, 24/16	9/16+12/16		
454	Rhymin' man	X						
455	Promiscuous	X						
456	Welcome to the U.S.	X		X	No meter			
457	Any kind of pain	X			7/8			
458	What kind of girl?			X				
459	Jesus thinks you're a jerk	X						
460	Heavy duty Judy (1988)			X				
461	The black page (new age version)	X						
462	When yuppies go to hell	X	X	X	11/4		X	
463	The torture never stops, part II	X						
464	Zomby woof	X	X		2/4, 5/4, 10/15, 15/16			quintuplet
465	King Kong (1988)	X						
466	Let's make the water turn black	X						
467	Good Lobna			X				
468	Butter or cannons	X						

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
469	Ask dr. Stupid	X						
470	Trance-fusion			X	9/8			
471	Diplodocus	X						
472	Soul polka				5/8			
473	Light is all that matters	X						
474	Bavarian sunset	X						
475	Outrage at Valdez				9/4			
476	The Valdez score				(notational choice)			
477	Electronic music by FZ				(transcr. not certain)			
478	Improvisation in A	X						
479	Budapest solo		X					
480	Strat Vindaloo				3+3+2			
481	Strictly genteel		X					
482	9/8 Objects	X			9/8	9/8+4/4		
483	What will Rumi do?	X			9/8	9/8+4/4		
484	T'Mershi Duween (1991)	X		X	10/16		X	23-tuplet
485	This is a test	X						
486	(Uncle meat (1992))							
487	Exercise #4 (1992)			X				
488	Ruth is sleeping		X		2/4, 9/8			
489	III Revised	X						
490	Times beach II				(transcr. not certain)			
491	Times beach III				(transcr. not certain)			
492	Times beach IV				2/4			5-, 7-tuplet
493	Pentagon afternoon				2/4, 2/5			
494	Food gathering in post-industrial America	X			11/8			17-tuplet
495	None of the above	X						
496	Get Whitey				9/4			23-tuplet

3	Title	4/4 and others in 4	3/4 and others in 3	12/16, 6/8, 12/8, 6/4	Others	Two meters simulta- neously	Tempo changes	Type of irregular groupings (not improvised; no triplets)
497	Put a motor in yourself	X	X	X	9/16, 10/16			
498	Reagan at Bitburg	X		X	17/32, 5/16, 6/16, 7/16, 8/16, 10/16			
499	Xmas values				(notational choice)			
500	Buffalo voice				(notational choice)			
501	N-lite				(transcr. not certain)			
502	I was in a drum				(transcr. not certain)			
503	A pig with wings				(transcr. not certain)			
504	Hot & putrid				(transcr. not certain)			
505	The unanswered cluster 1a				No meter			
506	Gross man				(transcr. not certain)			
507	Why not				(transcr. not certain)			
508	Beat the reaper				5/4			
509	Samba funk	X						quintuplet
510	Overture to Uncle Sam	X	X	X	11/16			
511	Amnerika		X		15/16			
512	Dance me this			X	9/16, 10/16, 11/16			
513	Pachuco gavotte			X				
514	Wolf Harbor				(transcr. not certain)			
515	Rykoniki				(notational choice)			
516	Piano				(notational choice)		X	
517	Calculus	X					X	

The general picture then is:

- 4/4 and others in 4: 348 examples
- 3/4 and others in 3: 96
- in 6 or 12: 93
- odd meters: 118

The odd meters vary between relatively normal ones as 5/4 and really unusual ones as 33/32 in "Punky's whips". The general idea may be clear: though 4/4 is also the most common meter in Zappa's music, his use of meters is highly diverse. It should be noted that meters and rhythms allow notational variants, so presentations as the table above offer no absolute figures.

Below at "Echidna's arf (of you)" I'm giving an overview of polyrhythms in the shape of two meters being used simultaneously.

RHYTHM (BRIEF SUMMARY)

While the number of sorts of meters for practical purposes is limited, rhythm can take thus many forms - and with Zappa actually applying them uninhibitedly - that it is virtually undoable to categorize them. A very general subdivision could be a partition into three as below, with Zappa doing all two or three in most of his works. Still you need to look at all the individual examples and their comment to get a better idea of the variety in Zappa's rhythms.

1) On beat figures. On beat is the standard for most music. It's hardly interesting to say that Zappa also does this, I'm just mentioning it for statistical completeness. Some examples in this study where on beat happens most of the time: "I ain't got no heart", "Absolutely free", "Agency man", "Willy the pimp", "Billy the mountain", "Eat that question", "City of tiny lights" 1976 version, theme from "Outside now", "Promiscuous", "Strictly genteel", "This is a test" and the 1st "Jesus thinks you're a jerk" example. Steady bass beats you can find in "Dancin' fool", 2nd "Flakes" example, and "Heidelberg".

2) Syncopie figures and pauses on beats. A series of examples with various of such bars: "Holiday in Berlin", "Run home slow" main theme, "Mother people", "Bow tie daddy", "Jelly roll gum drop", "Project X", "It must be a camel", "Eric Dolphy memorial party", "What will this evening bring me this morning", "Tell me you love me", "Sharleena", "Latex solar beef", "Overture" from 200 Motels, "Kaiser rolls", "Keep it greasy", the 1979 bass lick from "City of tiny lights", "The ocean is the ultimate solution", 2nd "Regyptian strut" example, "Duck duck goose", "Pick me, I'm clean", "You are what you is", "I come from nowhere", "The mammy nuns", "No not now", "Night school", "Ride my face to Chicago", "Ruth is sleeping" and "Put a motor in yourself".

Three really odd ones are: 1st "America drinks" example, "Another whole melodic section" and "Down in the dew".

3) Irregular rhythmic groupings. In case an odd rhythm is achieved via irregular groupings, the last column in the table above specifies the type of this grouping (non-improvised and no triplets). The "Be-bop tango" from below is one of the first of a series of Zappa compositions where you don't see irregular groupings passing by once in a while, but systematically. Later on pieces as "The black page", "Manx needs women" and "Get whitey" would turn up. More on this topic in the Zappa in New York section.

ROAD TAPES, VENUE #2 (HELSINKI, 1973)

"Road tapes, venue #2" by the ZFT presents the Roxy band at Helsinki in 1973, a few months before the Roxy concerts. At this point Ian Underwood and Jean-Luc Ponty were still in the band, and Napoleon Murphy Brock would be enrolled shortly after. The three Helsinki gigs and the Stockholm concert, from which one of the "Be-bop tango" examples from below is taken, are subsequent venues. So it's remarkable

to see how many differences there are in the way the improvised sections during "Farther O'blivion" are dealt with. Apparently both Zappa and the band liked to keep things interesting by making new agreements about the outlines of such sections. The written parts remain the same on such short notice. In the long run these written parts can also change, like the opening of "Village in the sun". This song starts pretty different on "Road tapes, venue #2", "Roxy and elsewhere" and "YCDTOSA Vol. II" (see the examples below at the "Roxy and elsewhere" tracklist).

Pojama prelude

Next is a section from "Pojama prelude". It's one of three examples that show that Zappa could write lyrics independently of the music. Apparently the idea of a song about pojama people existed before the music from "One size fits all". The same goes for "Father O'blivion" (as part of the "Australian yellow snow" track on "One shot deal") and for "The torture never stops, original version" ("YCDTOSA Vol. IV").

Handwritten musical score for "Pojama prelude". The score is written on five staves. The top staff is for the vocal line, with lyrics "But the po-ja-ma people sure can't boogie-". The second staff is for the Keyb. (Keyboard), marked "mf". The third staff is for the Trambone (Trumpet), marked "mf". The fourth staff is for the Euph. (Euphonium), marked "mf". The fifth staff is for the Trombone, marked "mf". The score includes dynamic markings such as "mf", "mp", "p", and "pp". The time signature is 4:6. The score is numbered 1 and 4.

Pojama prelude, section. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

The accompaniment for "Pojama people" is a vamp, something Zappa frequently chose to do when the lyrics stand central. He sings it speech-wise as in bars 1-2 of the example. In this case the accompaniment is a modulation scheme with George Duke improvising. It's two bars long in a 12/8 meter. In bar 1 you have a basic chord progression, bar 2 is free.

- Bar 1, beats 1-2: C Mixolydian with C-Em-Bb.
- Bar 1, beats 3-4: A Mixolydian - A minor. The chord here is C#M7-augm. 5th. In harmony text books this chord gets located on step 1 of the major scale or step 3 of the minor scale, with the augmented 5th seen as an altered note: C#-E#-G double sharp-B#, notated as C#-F-A-C in the example. It's precisely the augmented note however that's used as a bass pedal, the A in this case, with the effect that the scale becomes something of starting in A Mixolydian and ending as if in A minor.
- Bar 2, beats 1-2: D Dorian or Mixolydian.
- Bar 2, beats 3-4: G Mixolydian.

All skate

The musical score is handwritten and consists of two systems of five staves each. The top system (staves 1-5) includes a vocal line (Voc) and four instrumental lines. The bottom system (staves 6-10) includes a vocal line (Voc) and four instrumental lines. The music is in 12/8 time and features various dynamics (mf, p, mp, pp, rubato, strict) and performance instructions (Barbrepeats, (Strict)). The score is marked with a [2] at the beginning of the first system and a [6] at the beginning of the second system.

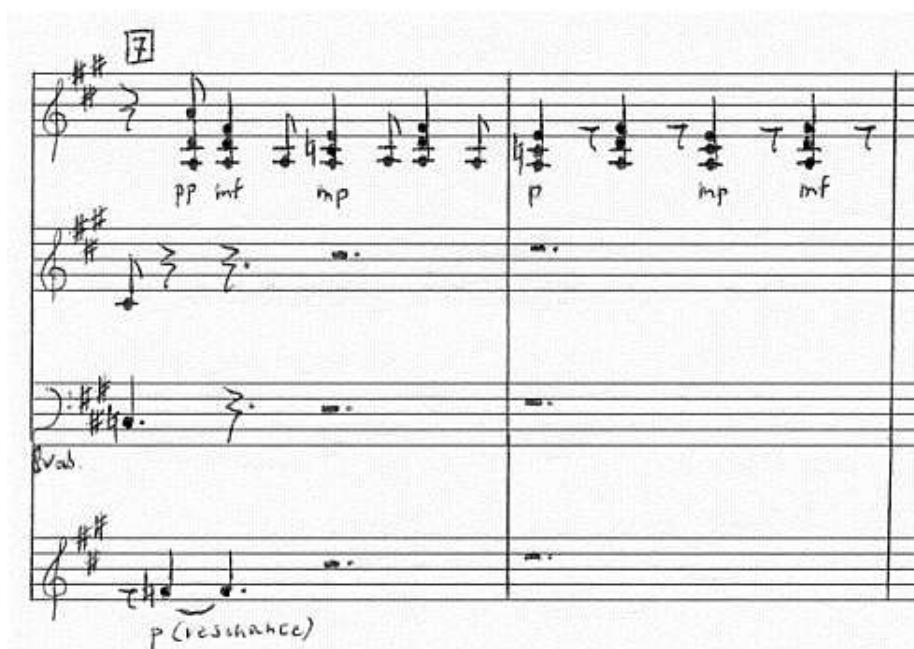
All skate, section #1. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

[1]

Handwritten musical score for system 1, measures 1-3. The score is in D major (two sharps) and 12/8 time. It features a piano (p) part with multiple staves and a violin (Vrb.) part. Dynamics include *mf* (mezzo-forte) and *p mf* (piano mezzo-forte). The piano part includes complex chords and arpeggios, while the violin part has a melodic line with some grace notes. The system ends with a repeat sign.

[14]

Handwritten musical score for system 2, measures 4-6. The score continues in D major and 12/8 time. It includes a piano (p) part and a violin (Vrb.) part. Dynamics include *p* (piano) and *mf* (mezzo-forte). The piano part features a 6:5 ratio marking. The violin part has a melodic line with some grace notes. The system ends with a repeat sign.



All skate, section #2. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

"All skate" is the closing piece from show 1 of the three Helsinki concerts from 1973. Zappa introduces it as making something up, with Ian starting it off. About all in this song is improvised, but the outlines must have been rehearsed of course. These are:

- 0:00-4:39: After the introduction Ian Underwood starts a synthesizer solo, with the band joining in after a while.
- 4:39-5:28: Rock 'n roll block. Zappa begins this block with a simple lick in 4/4, alternating I and VI in C Mixolydian. Next is an excerpt from half-way this block.

After a period of improvisation by the band without a meter, Zappa uses the first bar from the example as a pick-up bar to modulate to A Mixolydian. He does this by moving chromatically downwards via three parallel triads. In bar 4 George Duke repeats the I chord in a high register, rhythmically with much rubato. Next Zappa modulates once more via the method of bar 1, now to F# Mixolydian. In this case George specifically does not follow this scale, thus creating a number of dissonances. It sounds funny this way.

- 5:28-11:31: Blues.

a) 5:28-6:39. After Zappa has started this section with a traditional blues lick, the band plays through the scheme once. This section is yet another example of Zappa and the band mingling closely related scales: A-B-C#-D-E-F#-G#: A major. The central scale, used for the blues chord progression. Bars 2-5 from the next example contain the tail of the scheme with I-V-IV-I.

A-B-C#-D-E-F#-G: A Mixolydian. Followed for the soloing as for instance in bar 2 from the example.

A-B-C-D-E-F#-G: A Dorian. Followed by George in for instance bars 1 and 5, staff 2, and bars 7-8, staff 1. The ensuing solo by George begins with A Dorian.

b) 6:39-8:04: Solo by George Duke over the blues scheme.

c) 8:04-10:45: Solo by Zappa over the scheme.

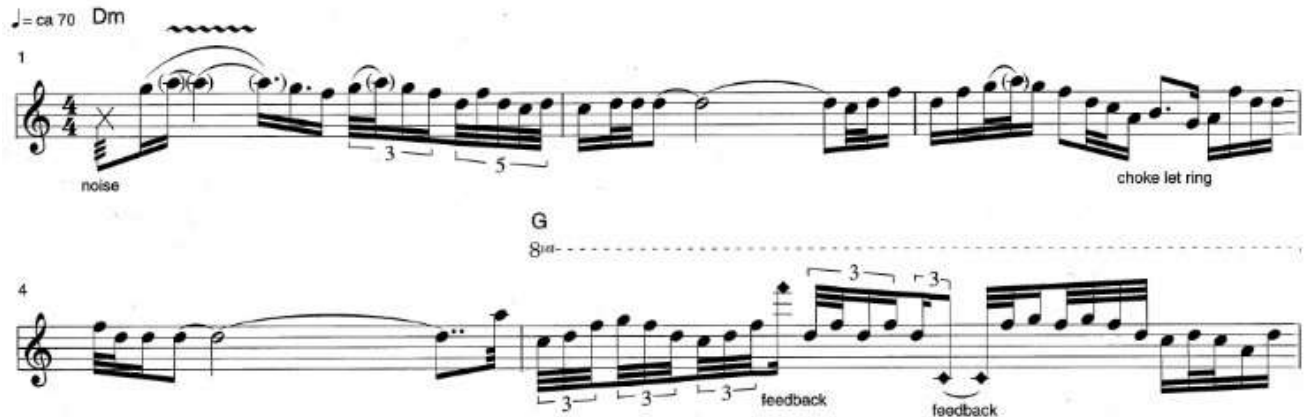
d) 10:45-11:31: Outro. The blues pattern gets twisted by using dissonants. At 11:31 the "Dun-dun-dun" motif first appears.

- 11:31-14:10: Zappa sings the "Dun-dun-dun" motif in a couple of manners with the band repeating him. Next he asks the audience to participate by doing the same. The motif also gets used for the closing chords.

ROXY AND ELSEWHERE

1. Penguin in bondage

The opening of the guitar solo from "Penguin in bondage" has been transcribed by Mike Keneally for Guitar Player magazine, October 1995. Pages 88 and 89 show bars 1-12 from this solo. It's blues in D Dorian with these bars representing one cycle from the blues scheme: Dm-G-Dm-A-G-Dm or I-IV-I-V-IV-I from D Dorian. The A (or step V) chord has the C altered to C#, something happening more often in blues.



Penguin in bondage, opening bars from the guitar solo. Transcription: Mike Keneally.

Mike describes it as "Structurally it's just a three times through a 12-bar blues progression, and melodically it's nowhere near as otherworldly as his solo voyages throughout the later 70s and 80s. But in retrospect, "Penguin" feels like one of his best. It's a cockily self-confident blow that combines some of his most singable, funky lines (bars 3-4 and 9-11) with some archetypically mind-blowing flurries (bars 5-8), all delivered with a stinging, shimmering underwater tone." etc.

2-3. Pygmy twylte - Dummy up

Zappa would keep playing "Pygmy twylte" in an extended version in 1974. I'm dealing with this version in the next YCDTOSA Vol. II section, where I've included the main theme and excerpts from two different guitar solos. "Dummy up" is an example of a story-telling routine. This subject is also coming by in the next section, with the opening of this song next to examples from "Room service". "Dummy up" contains one of the funniest absurdities in Zappa's catalogue:

- FZ: "You get nothing with your college degree."
- Napoleon: "But that's what I want."
- FZ: "The truth is in saying, nothing is what I want."

During the Roxy performances Jeff Simmons and Don Preston had guest appearances. The 2018 "The Roxy performances" box by the ZFT, including all Roxy concerts, shows that "Dummy up" is a heavily edited version from the try-out night. Jeff Simmons and Napoleon Murphy Brock get co-credited as songwriters. It also shows that "Dummy up" could vary heavily each night and that it acted as some sort of interlude during "Pygmy twylte". After "Dummy up" you could hear a reprise of "Pygmy twylte", being skipped on the album.

Both "Pygmy twylte" and "Dummy up" are about drug abuse. The first one in a rather cryptical way. At the end of track 1 of disc 1 of the 2019 ZFT issue "Halloween 73", you can hear Zappa commenting upon

this song: "our program will begin with a brand new song that deals with the delicate subject of drug abuse and how it can damage your consciousness to the point where you, just like the character in this song, may be led to seek gratification in uh, a Greyhound bus depot near a locker and/or located somewhere by the 33rd seat which is right in the proximity of the doo-doo room on the bus, the name of that song is Pygmy twylyte [...]".

4. Village of the sun

Today "Village of the sun" is available in three versions. They mainly differ by their introduction. The 1973 Helsinki version has a little instrumental composition as a prelude, that's not specifically related to the main song with lyrics. The whole goes as follows:

0:00 Zappa introduces the song.

"We have sort of a rock 'n roll song for you now, but don't worry, [...]. It features Mr. George Duke again singing in a high voice". On "Roxy and elsewhere" Zappa would more specifically explain what the lyrics of "Village of the sun" are about, namely the city of Palmdale. Zappa remembered it among others for the turkey farms. During the sixties and seventies Palmdale was a village of about 10.000 inhabitants, lying in the desert area of California. Today it has become a city of 150.000 people. To the left route 138 near Palmdale (photographer unknown).

1:07 Instrumental prelude.

1:07 Theme from the prelude. It's one of many Zappa compositions that I refer to as multi-scale.

Nominally it's in E Mixolydian, but in about every bar different scales get touched upon. The meters keep varying. The theme ends on a sustained B note, lasting for a 3/4 bar.

1:28 The theme gets repeated. The example starts at 1:34, so it doesn't represent the whole theme. It does however contain all phrases from the theme, since some bars get repeated:

- bar 1: this bar is a string in 9/8. Its first three eighth ticks follow the E Phrygian scale, the next set of six ticks follow the E Lydian scale.

- bar 2: this is the opening bar of the theme. It's in 4/4, subdivided as 3+2+3. Combined with bar 7, that serves as the coda, it sets the key to E Mixolydian.

- bar 3: melodic variation upon bar 2; the rhythm remains the same. Upon A pedal the Lydian scale gets followed.

- bar 4-6: bar in 6/8, played three times. The four staves show that it's an alternation of a couple of elements. Staff 1 with E and B, staff two with two chords (combined with the bass being C#m7-5 and E7), staff 3 with D and A and staff 4 with G and D. The sounding whole forms two larger chords, not belonging to a single scale.

- bar 7: 4/4 again with a standard coda: VII-I in E Mixolydian.

- bar 8: unisono melody in 5/4, evading to step V of E Mixolydian.

- bar 9: this time the B note gets sustained for 11 beats instead of 3. This is done to insert a larger pause, because the main "Village of the sun" song has no connection with the prelude. Otherwise the transition will be too much abrupt.

1:53 Main song with lyrics.

1:53 Theme (block) 1.

- bars 10-13: phrase 1 in F Lydian. George Duke sings it in a rubato manner, along with playing the keyboard harmonies in the background. These harmonies are mainly a series of standard triads.

- bars 14-15: beginning of phrase 2 in F Dorian. The modulation is done in a rather direct manner. Over the continuing F pedal note the G chord moves over a minor second up to a Ab chord.

- the example above ends at 2:02. Theme (block) 1 continues with several more phrases.

3:14 Theme (block) 2.

3:55 Theme 1 returns.

5:12 The instrumental prelude returns as a postlude.

Here Zappa lets the instrumental theme follow more directly upon the sung end. This time the theme ends differently, because bar 7 from above doesn't return. It simply ends with the second chord from the 6/8 bar being sustained, thus sounding as a deceptive cadence.

5:39 End.

The image displays a handwritten musical score for the opening of 'Village of the sun' (Helsinki, 1973). The score is organized into three systems, each containing four staves. The first system, labeled 'I', begins with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line in the upper staves and a bass line in the lower staves, with dynamics like 'mf' and 'divab.'. The second system, labeled 'II', continues the melody and includes a section labeled 'Going back...' with a key signature change to B-flat major. The third system, labeled 'III', features more complex rhythmic patterns and dynamics like 'p' and 'pp'. The score is written in a clear, handwritten style with many musical notations including notes, rests, and accidentals.

Village of the sun (Helsinki, 1973), opening. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague). Lead melody in bars 10-15 by W. Ludwig.

Handwritten musical score for guitar, featuring two systems of notation. The first system (measures 1-4) includes a treble staff with a 12th fret marker, a bass staff with a 12th fret marker, and a double bass staff. The second system (measures 5-8) includes a treble staff with a 12th fret marker, a bass staff with a 12th fret marker, and a double bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *8va* and *8va.b.*

System 1 (Measures 1-4):

- Measure 1:** Treble staff has a 12th fret marker and a sharp sign. Bass staff has a 12th fret marker and a sharp sign. Double bass staff has a 12th fret marker and a sharp sign.
- Measure 2:** Treble staff has a 12th fret marker and a sharp sign. Bass staff has a 12th fret marker and a sharp sign. Double bass staff has a 12th fret marker and a sharp sign.
- Measure 3:** Treble staff has a 12th fret marker and a sharp sign. Bass staff has a 12th fret marker and a sharp sign. Double bass staff has a 12th fret marker and a sharp sign.
- Measure 4:** Treble staff has a 12th fret marker and a sharp sign. Bass staff has a 12th fret marker and a sharp sign. Double bass staff has a 12th fret marker and a sharp sign.

System 2 (Measures 5-8):

- Measure 5:** Treble staff has a 12th fret marker and a sharp sign. Bass staff has a 12th fret marker and a sharp sign. Double bass staff has a 12th fret marker and a sharp sign.
- Measure 6:** Treble staff has a 12th fret marker and a sharp sign. Bass staff has a 12th fret marker and a sharp sign. Double bass staff has a 12th fret marker and a sharp sign.
- Measure 7:** Treble staff has a 12th fret marker and a sharp sign. Bass staff has a 12th fret marker and a sharp sign. Double bass staff has a 12th fret marker and a sharp sign.
- Measure 8:** Treble staff has a 12th fret marker and a sharp sign. Bass staff has a 12th fret marker and a sharp sign. Double bass staff has a 12th fret marker and a sharp sign.

Additional markings include *8va* and *8va.b.* in the treble and bass staves, and *8va* in the double bass staff.

Village of the sun (Helsinki, 1974), opening. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague). Lead melody in bars 8-14 by W. Ludwig.

The 1974 Helsinki version from "YCDTOSA Vol. II" also has an instrumental prelude. It starts with a figure of two bars, played four times. It returns as a vamp for the sax solo during the interlude. It gets followed by four pattern breaking bars, before the main theme from "Village of the sun" begins. The set-up is comparable to the pattern breaking bars from "Inca roads" as played on "One size fits all" (see the corresponding section). In the example above:

- bars 1-2: the last repetition of the opening figure. It's in a 12/8 meter, or 4/4 with triplets all the time. The key is G Mixolydian with as basic chord progression a couple of times I-IV-I, ending with one time I-VII-VI 7th. The construction of the whole is such that notes and chords get mingled.
- bar 3: improvised bar with mainly Ruth on marimba.
- bar 4-5: two melodic bars, played unisono or as parallels.
- bar 6: a figure with chords with its rhythm being accelerated.
- bar 7: a bar with an E pedal by the bass and harmonic fill-in.

- bars 8-14: beginning of theme (block) 1 (F Lydian modulating to F Dorian again).

As it comes to the melodic material, also here the prelude is unrelated to the sung theme. The transition in this case could go more smoothly because G Mixolydian and F Lydian use the same set of notes.

Nevertheless Zappa chose for some intermediary bars before he lets the main theme start. It's played much faster as the year before. Specific for the 1974 Helsinki version is the presence of an interlude. Compared to the two Helsinki versions, the one on "Roxy and elsewhere" is the more normal pop style version. On that album the song has an introduction by Zappa as mentioned above. On the original album edition, this intro was listed separately as a "preamble". This time there is no prelude, interlude or a postlude. It begins normally with a few introductory bars in F Lydian, the key the sung part starts with. The lead melody from the entire theme (block) 1 can be found in the Ludwig study, page 265. Ludwig notates it as 4/4 all through. Thus bars 13-14 in my 1973 example are notated as two times 4/4 instead of 3/4, followed by 5/4. This leads to a pretty heavy beat, including a key change, not coinciding with a downbeat. Rhythm and meter notation allow such differences. It turns out that also Zappa notated it that way (see below) and it's more in line with him calling this song a rock song. Wolfgang presents these bars as an example of a syncope (page 118 of his study). If you notate this fragment in 4/4, it's indeed a pretty strong example of a syncope.

The following example is a contribution by Paul Strawser, dealing with theme 1 as played towards the end on "Roxy and elsewhere".

The image displays two systems of handwritten musical notation for the song "Roxy and elsewhere". Each system consists of four staves. The top staff in each system is for the vocal line, with lyrics written below it. The bottom three staves represent instrumental accompaniment. The first system includes the lyrics "I - don't know how --". The notation is in a key with one flat (B-flat) and a 4/4 time signature. The second system continues the piece with more complex instrumental textures, including triplets and various rhythmic patterns. The notation is dense and detailed, typical of a personal study or working draft.

Handwritten musical score for measures 109-112. The score is written on five staves. The first staff is a bass line. The second staff is labeled "Ova". The third staff is a treble line. The fourth staff is a bass line with a "7 Ova" annotation. The fifth staff is a bass line labeled "Ova b.". The key signature is one sharp (F#). The time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various chordal structures.

Handwritten musical score for measures 112-115. The score is written on five staves. The first staff is a bass line. The second staff is labeled "Ova". The third staff is labeled "Solo Guitar". The fourth staff is a treble line. The fifth staff is a bass line labeled "Ova b.". The key signature is one sharp (F#). The time signature is 4/4. The music continues with complex rhythmic patterns and chordal structures, including a prominent triplet in the solo guitar part.

Village of the sun (Roxy and elsewhere, 1974), end. Transcribers:
- Paul Strawser (see below).

- Wolfgang Ludwig (lead melody of theme 1).
- Kasper Sloots (filling it in with further details). Update Winter 2015, deposited at the I-depot.

1 F minor 7 (Dorian)

Vocals

Bass Guitar

8

3 Db/Ab Eb C minor E9(#11) G/D D major 7

Vocals

B. Guit.

8

6

Vocals

B. Guit.

8

9 F minor 7 C/G F major 7 (Lydian)

Vocals

B. Guit.

8

Section of Village of the sun, Roxy and elsewhere, transcribed by Paul Strawser.

His analysis of it goes as: "[...] a section of the chorus of "Village of the Sun" from "Roxy and Elsewhere" which begins at 3:34 in the song. I think this section is interesting due to the numerous key areas it moves through in a short period of time; beginning in F Dorian, measure 3 seems to then suggest F Aeolian, followed by contrary motion between the bass and vocal harmonies which move the key to D major by means of a fairly common II7(#11) jazz chord. The key then abruptly shifts back to F minor in measure 9 before completing a transition back to F Lydian, the key with which the verses begin."

Other than the previous two examples, the "Roxy and elsewhere" version has no prelude. It opens with a few introductory instrumental bars, common in pop songs. This time the introduction is directly related to the main song, because it starts in the same key theme 1 starts with. The opening bars of theme 1 are already included in the two 1973 and 1974 bars from above. So Paul's example completes theme 1. The bar he calls F minor can be identified as Dorian as well (the D/Db that makes the difference is absent). In this context F Dorian fits in better, because the preceding and following bar are using D natural. Paul's transcription stops two bars before the actual end of the song on "Roxy and elsewhere", so I've added these final bars to his example. These two bars offer yet again another modulation, this time to G Dorian. Again this section could also be identified as G minor (the E/Eb is absent), but because the preceding bar is using an E natural, I've notated this part as in Dorian. In the last bar the 4/4 meter gets extended with one beat with the singers saying "Well-well", this time introducing "Echidna's arf (of you)". Thus the first example from this latter song from below directly follows upon "Village of the Sun". It's done without any pause between these two tracks, as Zappa mostly does.

Theme two from "Village of the sun" is made up of two phrases, that each get repeated a couple of times:

- "Little Mary...": G Mixolydian.

- "Where the stumblers...": E Dorian, modulating back to F Lydian at the end.

Previous page: In 2018 I encountered the opening pages from Zappa's own handwritten score on the net, to be auctioned. As about always the band doesn't play it literally that way, but with an amount of liberty.

5. Echidna's arf (of you)

TWO METERS OCCURRING SIMULTANEOUSLY

The outchorus of "Big swift" from the Waka/Jawaka section was an example of polyrhythms. Another example of such polyrhythms can be found in "Echidna's arf (of you)" from the "Roxy and elsewhere" album. The timing is equal, but the accents of the melody, played over a 4/4 motif, lie at places mostly different from this accompanying motif. During the first nine bars of this example I've used 4/4 for all parts and I've indicated the accents of the melody. The accentuated notes are also played separately on bells. From bar 10 onwards the melody is played solo, so here the melody is notated with its own varying meters. The accentuated notes are here additionally beaten on the bass drum. The "What will this evening bring me this morning" example from the Weasels section is another instance of such polyrhythms. "Echidna's arf (of you)" fluctuates between Lydian and major. It begins with the chord alternation I-II in E Lydian for bars 1-3. Next the scale becomes E for bars 4-7 by changing the A# to A natural. On beat 3 of bar 7 we get back to E Lydian. The accompanying chords from bar 5 onwards get different, in rock terms B7 (no 3rd) - Asus2 for bars 5-6 and next a stacked fourth on G# followed by D#m7 for bars 7-10. On beat 3 in bar 4 a figure begins, that lasts 11/16. Thus here you've got 11/16 played over 4/4. In bar 14 it reappears alone: now it can only be notated as 11/16. Other examples in this study that contain bars with two meters being used simultaneously are:

- "America drinks" (second example): 3/8 plus 5/8 over 4/8.
- "King Kong" (Lumpy Gravy version): 3/8 over 4/4.
- "Prelude to King Kong" (phrase two): 9/8 over 5/8.
- "Cruising for burgers": 6/8 over 24/32.
- "The little house I used to live in": 12/8 over 11/8.
- "Transylvania boogie" (Ahead of their time): 4/4 over 3/4.
- "Sofa" (1971): 4/4 over 3/4.
- "Lucy's seduction of a bored violinist & postlude": 24/8 over 7/8 plus 6/8.
- "The new brown clouds", main theme: 10/8 and 14/8 over 6/8.
- "Lucille has messed my mind up": combination of 12/8 and 4/4.
- "The blue light": 7/4 over 4/4.
- "Pedro's dowry": 12/8 over 4/4.
- "Drowning witch": 6*3/16 over 9/8.
- "The crab-grass baby": 6/4 over 4/4.
- "King Kong" ("YCDTOSA III" version): 9/16 over 12/16.
- "9/8 Objects": 9/8 over 4/4.
- "What will Rumi do?": idem.

Handwritten musical score for "Echidna's arf (of you), opening". The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It consists of three systems of staves. The first system (measures 1-4) has a treble staff with a melodic line and two bass staves with accompaniment. The second system (measures 5-8) continues the melody and accompaniment, with a note "(Bass continues)" under measure 5. The third system (measures 11-16) features a more complex rhythmic pattern with many sixteenth notes. Handwritten annotations include "Keeps repeating" in the first system, "Repeats" and "Threetimes Repeats" in the second system, and "bva.assa Acc. figures stop" and "Four times" in the third system. Measure numbers 1, 5, 11, 16, and 21 are marked at the beginning of their respective measures.

Echidna's arf (of you), opening. Transcr.: Internet files/KS/Tom Trapp (corrections).

- Tom Trapp wrote me saying that my original choice of metres at the end was clumsy (2001):

a) 21/16 should be divided as 4/4 plus 5/16 instead of formerly 4/16 plus 4/16 plus 5/16 plus 8/16: right, the drummer beats on C sharp instead of D, the subdivision has been corrected.

b) Formerly 8/16 plus 3 times 11/16 plus 3/16 should be 4 times 11/16: right again, when you listen to the hi-hat, it's clear my former metres were careless.

- There are some comparable midi files of Echidna's arf on the internet. One is attributed to Craig Jones, another is anonymous. It's possible to copy anything on the net, so I can't judge what's original without further information. To avoid this problem for my files on the net, they are all included in the printed versions of my study and/or deposited at the I-depot, The Hague.

Handwritten musical score for five staves, labeled [1] and [5]. The key signature is one sharp (F#). The time signature is 12/8. The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten note "Bar 1-2 repeat alike" is present. The bottom staff is labeled "Drum.".

Handwritten musical score for five staves, labeled [6]. The key signature is one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten note "Bars 5-8 repeat three times" is present. The bottom staff is labeled "Drum.".

Handwritten musical score for two staves, labeled [11]. The key signature is one sharp (F#). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, and bar lines. The bottom staff is labeled "Drum.".

Handwritten musical score for a section of "Echidna's arf (of you)". The score is divided into two systems, labeled 119 and 123.

System 119: This system consists of six staves. The first two staves are bass clefs, and the last four are treble clefs. The key signature is one sharp (F#). The time signature is 2/4. The music features complex rhythmic groupings, including triplets and sixteenth notes. A "vib." (vibrato) marking is present above a note in the fifth staff.

System 123: This system consists of five staves. The first four are treble clefs, and the last is a bass clef. The key signature is one sharp (F#). The time signature is 2/4. The music continues with complex rhythmic groupings, including triplets and sixteenth notes.

Echidna's arf (of you), section. Transcription: KS/Elmar Luksch.

Zappa liked polyrhythms especially in the shape of irregular rhythmic groupings, where the timing gets unequal, as already mentioned above. He used it a lot in his guitar solos. Occasionally he would combine tapes that were recorded independently as in "Rubber shirt" from "Sheik Yerbouti", where the interplay becomes coincidental.

The second example above stem from the middle of this song. Like Zappa mingled Lydian and major in the first example, he is here mixing B minor (Aeolian) and B Dorian. Beats 1-2 in bars 1-4 are following minor with a G natural. For the chord during beats 3-4 Zappa switches to Dorian with a G sharp. The chords are an alternation between Bm and C#m, a form of parallel playing of chord types he does more often. Next you've got a four times repeated melody of four bars. The meters in this example keep changing: 12/8, 4/4, 3/4, 6/8, 2/4, 12/8, 3/2 and 2/2. The C# of the bass serves as the tonic for bars 6 through 20. Bitonality occurs most often in Zappa's music in a mild form: the bass sets a pedal note as tonic, but the lead melody may very well take another note as the central one for a certain period. Here it happens more outspoken in the sense that two scales are used simultaneously. The C# of the bass sets the scale of the descant melody to C# minor (Aeolian), but the bass itself follows the chromatic scale for bars 5-12. Next the whole-tone scale is followed for bars 13-20 (as noted by Elmar Luksch, see the Sheik Yerbouti tango below for more on this scale). The bass plays six notes during the four-bar melody, thus exactly the amount to play once through the twelve notes of the chromatic scale and twice through the six notes of the whole-tone scale. Only at the end in bar 20, with a Bb instead of a B natural, it moves over to another figure in bar 21. Here the scale becomes A Mixolydian for bars 21 through 24, though the bass begins chromatically. While the bass holds its final A as pedal note, the melody forms a series of chords. These chords come into being by combining three melodic lines of single notes, played by different instruments. Some of these chords are uncommon, more like modern music than rock music. So you've got combinations as F#-G-C# (VI 9th of A Mixolydian or F#, no 3rd, add m2).

6. Don't you ever wash that thing

By this time Zappa had brought together a group of musicians, most of them technically well-educated and able to read sheet music, who were willing to invest their time in his music. "Roxy and elsewhere" demonstrated this. By now he had a band that was able to perform live as good as in the studio and this would continue to be so for the rest of his career, even though the line-up of the group kept on changing. A lot of new material releases could be taken from live performances. Zappa was pleased with what was going on and considered the material the band had to play the hardest repertoire he had composed so far. Indeed "Echidna's arf", "Don't you ever wash that thing" and "The be-bop tango" are for rock band standards extremely complex pieces to play live. Let's turn to the opening theme block from "Don't you ever wash that thing". This block can be divided in three parts, the first one with unisono figures, the next one polyphonic, then followed by two more unisono figures.

The image shows a handwritten musical score for the song "Don't you ever wash that thing". It consists of two systems of music. The first system has a treble clef and a 4/16 time signature. It features a melody line with various note values and rests, and a bass line with a series of eighth notes. There are some markings like "5 8" and "7 16" above the staff. The second system also has a treble clef and a 4/16 time signature. It continues the melody and bass lines. There are some markings like "us bar 2" and "1. 2." above the staff. A bracketed section in the bass line of the second system is labeled "[BASS C F C]".

Don't you ever wash that thing, 0:00 till 0:14. Transcription: KS (1st printed edition, 2000).
The bass plays along, except for the indicated notes between brackets, that go for both the 9/16 bars.

The first part above is a set of figures of unequal meters, rhythm and length, with variations on the I chord of C. The figures have equal pauses of 5/8 between them, where the percussion plays solo (I've notated the beats without pitch). The four figures as I hear them are:

- 4/16 (2+2), I 7th of C
- 5/16 (3+2), I 5th of C
- 9/16 (4+5), I 5th of C (1st. time); I 5th and VI 7th of C (2nd. time). Descant only, the F by the bass would extend these chords halfway.
- 11/16 (3+3+5), alteration to notes from (say) G Minor; with the last two notes we're back at the I 5th chord of C.

The next example is from the section with two- and three-part counterpoint. It gets very dense here and the band is playing it at high speed, going to the limits of what an ensemble can do. After a year of touring the tempo got even higher on "You can't do that on stage anymore, vol. II". Making a transcription of it is also like walking on thin ice, but I'll give it a try nevertheless.

The image shows a handwritten musical score for three instruments: C-trumpet, vibes, and Eva bassa trombone. The score is divided into two systems. The first system has three staves: C-trumpet (top), vibes (middle), and Eva bassa trombone (bottom). The second system has two staves: C-trumpet (top) and Eva bassa (bottom). The music is in 4/4 time and features complex rhythmic patterns and counterpoint. The C-trumpet part starts with a series of eighth notes, followed by a rest. The vibes part starts with a rest, followed by a series of eighth notes. The Eva bassa trombone part starts with a series of eighth notes, followed by a rest. The second system continues the complex rhythmic patterns and counterpoint.

Don't you ever wash that thing, 0:20 till 0:29. Transcription: KS (1st printed edition, 2000).

It starts with the trumpet and bass playing repeated motifs against the trombone. In the second bar we get to three-part counterpoint with short melodic lines. While the bass guitar is playing eighth notes diatonically, the other instruments start playing through the chromatic scale. The vibes are playing the upward movement in a straight line. The two downwards movements are played by brass instruments. It's difficult to hear every individual note for these two lines and I'm not positive about the correctness of each single note in my transcription. Probably the following order has something to do with the sequence best fit for fast playing on these instruments. Possibly the idea is the same as with the crotchets of "Approximate" (see the next section). This bar is followed by bars with two-part counterpoint. Eventually the bass gives in and joins the chromatic frenzy of the other instruments.

7. Cheepnis

On the original vinyl album version the four introductions to songs, that you can find on "Roxy and elsewhere", were listed separately as preambles. Each side of the double album had its own preamble in this manner. The one from "Cheepnis" is extremely funny, as is the song itself. During the fall tour of 1973 and the spring tour of 1974 Zappa had two drummers under contract and included them both in his live set-up. Ralph Humphrey and Chester Thompson are both excellent drummers. You might think they would get in each other's way or that the drum part could get too dense, but that's not the case. In the "Roxy, the movie" film you can see how they did it. The strong drums-percussion section of this band was probably a reason to let them play "Cheepnis-percussion", being the drums and percussion part of "Cheepnis" being played solo. It sounds rich.

The image displays a musical score for the song "Cheepnis". It consists of two systems of staves, numbered 1 and 5. The first system (measures 1-4) features a bass line, a treble line with a 3-measure rest, and a lower treble line with a 6-measure rest. The second system (measures 5-7) includes a bass line with the lyrics "I ate a ...", a treble line with a 6-measure rest, and a lower treble line with the lyrics "And...". The score is written in 12/8 time and includes various musical notations such as rests, notes, and dynamic markings.



Cheepnis, opening. Transcription: KS (update Fall 2019, deposited at the I-depot, The Hague).

"Cheepnis" is another example of a multi-theme song, using varying meters:

- 0:00 Preamble.
- 2:09 Theme 1 in 4/4 as an instrumental intro. The bass plays along with the melody, making it difficult to clearly assign much of the song to keys. Moreover you've got notes getting altered. Theme 1 tends towards D Mixolydian, though also a Bb chord is getting used in bar 1. In his response to me, Brett Clement states: "one could make a case for D Dorian, since the melody only uses white notes, but the chords used in the full piece are not strictly diatonic: DM-BbM-CM-CM-BM". The melody of theme 1 does indeed follow D Dorian if you would listen to it separately, but why do that? Mostly it is getting harmonized with an F# from D Mixolydian. 87,5% of theme 1 is consistent with D Mixolydian. During the other 12,5% with the F turning up as natural, the chord is Bb. That's not part of D Dorian but an alteration. When listening to the whole, I see no argument to call it Dorian.
- 2:16 Theme 2. Here the changing meters come in. The length of bars 5/11 and 8/14 is speech-influenced. The instrumental figure from bars 6-7 is first played in 7/8, next in 4/4. During the first statement of theme 1 (bars 5-10), this figure from bars 6-7 is played on guitars. Bars 6-7 might be called E Dorian. During its repetition, on the other hand (bars 11-16), Zappa edited these guitars out to have it replaced by overdubbed vocal parts. You can listen at "Roxy by proxy"/"The Roxy performances" for the unedited version. Bar 17 is the drummer beating 16th notes in regular 4/4.
- 2:42 Theme 3, using 3/4 and 5/8. The example above stops at 2:48, when theme 3 gets repeated.
- 2:53 Variation upon theme 3.
- 3:02 Theme 1 with lyrics.
- 3:08 Theme 3 returns in the shape of another variation.
- 3:17 Theme 1 returns.
- 3:22 Theme 3 returns as at 3:08.
- 3:31 Theme 1 returns, ending differently.
- 3:35 Public announcement by an imaginary reporter.
- 3:57 Theme 4.
- 4:27 Chord progression after which the imaginary documentary continues.
- 4:41 Theme 4.
- 5:01 Variations upon theme 4.
- 5:15 Instrumental interlude.
- 5:26 Theme 3 returns.
- 5:35 Theme 5.
- 5:51 Theme 3 once more.
- 5:59 Variation upon theme 3 as the coda.
- 6:31 End.

8-9. Son of Orange County - More trouble every day

Zappa always played several guitar solos during a concert and included three of them for the "Roxy and Elsewhere" album. "Son of Orange County" and "More trouble every day" were recorded in 1974, thus contributing the "elsewhere" part to the album. Apparently the recording conditions were less, for they are in mono. Zappa's decision to release them anyway must have depended upon the fact that the guitar solos in them worked out well. Both songs are continuations upon earlier material. "Son of Orange County" begins with the introductory theme for "The Orange County lumber truck" from "Weasels ripped my flesh" (included as the end of the preceding "Oh no" title). It's sung slowly by George Duke, after which a guitar solo follows. Compared to "Oh no", the tonic has moved upwards from C# to E. It causes the key to change from C# Dorian to E Lydian. A transcription of the lead melody can be found on page 266 of the Ludwig study (see the references in the left menu). "More trouble every day" is re-using the lyrics from "Trouble every day" from "Freak out!", but has entirely newly composed music of its own. The next fragment is from the "Son of Orange County" guitar solo (pitch level notation as it sounds; accompaniment left out). The accents of the solo phrases sometimes follow the rhythm of the accompaniment, but often the accents lie at other places.



Son of Orange County, guitar solo excerpt, 3:24 till 3:50. Transcription: KS (1st printed edition, 2000).



Son of Orange County, opening theme, lead melody. Transcription: W. Ludwig.

During his solos Zappa liked to keep playing in one key, but he took no limits as it comes to chord formation and rhythmic figures. About the chords he once remarked that the fun doesn't start until you'll get to the ones larger than the 5th and 7th, like 11th chords. The example above shows traditional and untraditional chords going hand in hand. The key is E Lydian, given by the accompanying scheme, which is I and II 5th/7th alternating every two bars in a 4/4 meter (the excerpt above starts with I in bar 1). This accompanying scheme is also used for the opening theme. The chords as formed by the melodic line of the guitar are:

- VI 7th (four times).
- V 5th (three times). Its chord of resolution with G sharp as passing through note in its tail. The best resolving chord according to harmony books would be II (F#), but V (B) resolves the dissonance quite well too.
- E, D sharp, B, A sharp: second plus third plus second movement, part of (for instance) IV 11th.
- E, G sharp, F sharp, C sharp, D sharp, A sharp: seconds, thirds and fourths movement, part of VII 11th.
- A sharp, F sharp etc. till the end of the example: string that is part of II 11th.

Beginning at 5:15 the main themes from "The Orange County lumber truck" return briefly. The first is in F# Dorian. The second one follows a modulation scheme: C# Dorian - E Dorian - B Mixolydian.

"Son of Orange County" is also coming by in Brett Clement's response to me regarding the avoidance of the tonic in melodies when playing in Lydian:

In Clement 2009, I merely observed the feature of Lydian tonic avoidance, but was at a loss for an explanation. In Clement 2014 (152),

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I introduced the idea of a “tritone restriction,” as well as Lydian properties of consonance and dissonance, that helps explain this factor. In sum:

(1) Since the Lydian tonic is the most stable pitch, it does not promote melodic motion. In other words, using the Lydian tonic melodically has the potential to create the effect of inhibiting melodic flow.

(2) Conversely, the Lydian fourth (#4), being the most dissonant pitch, promotes melodic motion.

(Observe that these two aspects are similar to rules in species counterpoint that advise to avoid too many perfect consonances in the middle of examples, as they inhibit forward motion).

(3) Since Zappa is prone to use #4 melodically, there is the danger of outlined/stated tritones in the “wrong” registral order (#4 below 1), thereby violating the tritone restriction. Therefore, it is simply easier (or perhaps a logical consequence) that scale degree 1 is not used very often.



Bars from the Orange County solo (Roxy and elsewhere). The Lydian tonic E appears 12 times out of 60 notes.

A good example for demonstration. Since Zappa avoids clear outlined tritones in the “wrong” registral order, he can use the Lydian tonic as many times as he likes.

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Previous page: Brett Clement's tritone restriction regarding melodies in Lydian.

In his 2009 study he observed that Zappa is inclined to avoid the tonic in melodies when playing in Lydian. In that case the above guitar solo excerpt would be a strong example to the contrary. It now looks like he's trying to make an adjustment upon his finding. When I'm understanding it correctly, the tonic can be used as long as it doesn't follow upon a lower note #4 from the Lydian scale. In the solo example, being in E Lydian, that would mean that you can't play A#-E upwards, in which case the tonic would create a tritone dissonance. That indeed isn't happening in this example, at least not directly.

within an octave and a fifth of this range (C#4 to G#5). It should be noted, however, that while examples of Lydian-tonic avoidance abound, they do not necessarily represent a *rule*. For example, the entirely Lydian "The Black Page #1" contains a lengthy segment (mm. 9–16) in the D-Lydian mode, wherein the Lydian tonic does in fact appear. However, it occurs only twice, while all remaining pitches within the scale appear at least ten times within this same segment. Therefore, it is perhaps better to think of Lydian-tonic avoidance as a strong *tendency* in Zappa's Lydian-mode music. At the very least, one can expect melodies paired with the Lydian pedal to treat the Lydian tonic frugally.

Clement 2009, p. 128.



The black page #1, bar 10 (the bass pedal is D and the meter is 4/4).



Idem, bar 13.

His adjusted finding would put things in a different perspective. Bar 10 would be an example of a tritone violation. Bar 13, on the other hand, becomes different. Instead of being an example to the contrary, this playing of a D, following upon C# would now be ok. I haven't looked into this any further. The only thing I can say is that the tritone in bar 10 doesn't strike me as something Zappa normally wouldn't do. Another point is that Brett may be saying that Zappa is prone to use #4, this #4 doesn't get used that more often than the other notes. It seriously diminishes the effect of his 2009 finding. In most cases playing #1 wouldn't violate his tritone restriction (it only violates this restriction when played upwards after #4). It is

a fact that the tonic is being used relatively little in the melody of the "Black page" and relatively often in the solo excerpt from above. It's also a fact that this tonic could be inserted into the "Black page" on most spots without violating the tritone restriction. As far as someone finds something like this needs an explanation, I find the avoidance of a unisono or a need to confirm the tonic a more sensible reason than a tritone restriction. The first could be applied not only to Lydian. I've made some more remarks about this in the Yellow shark section at Uncle Meat, though I haven't investigated this. It can't be a strong or characteristic tendency, because examples doing the opposite exist and they don't sound untypical to me. If you do accept this tritone restriction as valid, his adjusted finding can be applied to diatonic scales in general too:

- In Ionian: don't play a higher #4 after #7.
- In Dorian: don't play a higher #3 after #6.
- In Phrygian: don't play a higher #2 after #5.
- In Lydian: don't play a higher #1 after #4.
- In Mixolydian: don't play a higher #7 after #3.
- In Aeolian: don't play a higher #6 after #2.
- In Locrian: don't play a higher #5 after #1.

See the Zoot allures section for his tritone restriction in general. This melodic consequence is identical to how Brett is talking about stacking thirds: a tritone should never affect the stability of the overall Lydian tonic of his Lydian systems.

10. The be-bop tango - The Sheik Yerbouti tango

TANGOS

Zappa wrote two tangos during his lifetime, the "Sheik Yerbouti tango" and the "Be-bop tango". The next section is about this item. I've made a translation into Spanish of it because of the Latin origins of the tango. Maybe I can get Zappa added as a tango composer in general tango sites. The English version continues below as normal.

Tangos have characteristic syncopic movements in a 4/4 or a 2/4 meter, as well as melody formations and instrumentations that can be associated to the tango style. The tango as a dance had some reputation for being erotic, over which Zappa dwells upon in his preamble on "Roxy and elsewhere". The "Sheik Yerbouti tango" is a guitar solo beginning in F minor over a typical tango progression all through (as indicated by the drumset pattern). This solo is included in The Frank Zappa Guitar Book on pages 270-274. On the "Sheik Yerbouti" album this track got sped up with approximately a minor second. In the Guitar book you'll encounter the solo at its original speed, thus E minor instead of F minor. The first example below presents the opening, steadily in F minor. It stays there till bar 24 at the bottom of page 270 of the guitar book. Next the solo modulates and the use of scales becomes wilder with a lot of chromaticism. The rather elementary drum pattern continues unaltered, but Zappa's handling of the chords and scales could be called brutal compared to traditional tangos.

Handwritten musical score for "Sheik Yerbouti" tango. The score is in 4/4 time, key of B-flat major (two flats). It features four systems of staves for Guitar, Keyboard (Kb.), and Synthesizer (Synth.).

- System 1:**
 - Guitar:** Melodic line with triplets and slurs. Dynamics: *mf*.
 - Keyboard:** Chords and moving lines. Dynamics: *pp* (vague, by approx.), *p*.
 - Drums:** Basic drum set pattern.
- System 2:**
 - Guitar:** Continues melodic line with triplets. Dynamics: *mp*.
 - Keyboard:** Chords and moving lines.
- System 3:**
 - Guitar:** Melodic line with triplets. Dynamics: *pp*.
 - Keyboard:** Chords and moving lines. Dynamics: *pp*.
 - Synthesizer:** Melodic fragment. Dynamics: *mp*.
- System 4:**
 - Guitar:** Melodic line with triplets. Dynamics: *pp*.
 - Keyboard:** Chords and moving lines. Dynamics: *pp*.
 - Synthesizer:** Melodic fragment. Dynamics: *mp*.

Sheik Yerbouti tango. Transcription: Richard Emmet (Guitar book)/KS (accompaniment and various details I hear somewhat differently).

Sheik Yerbouti tango, end. Transcription: KS (basic material by Richard Emmet).

Sheik Yerbouti tango, bars 40-44. Transcription: Richard Emmet (Guitar book).

During this solo various instances can be noticed where Zappa is applying the whole-tone scale. It stems from Indonesian gamelan music. By western standards this scale sounds awkward. It has a tritonus and an augmented fifth, but no natural fifth. Since there's no minor second in it, it's impossible to form any form of sharper dissonants with it. The scale got applied a few times by Claude Debussy at the beginning of the 20th century (like the piano pieces "Voiles" from Preludes I and "Cloches à travers les feuilles" from Images II). Sections with the whole-tone scale in the "Sheik Yerbouti tango" are:

- bars 29-31.

- bars 35-37.
- bars 40-41.
- bars 43-44.
- bars 46-47, beats 1-2.
- bars 54-57.

Bar 87 is the last bar with a normal meter. Next the drumset disappears, on the album at 3:04 seconds. Another instance of the whole-tone scale happens at the end, as above in the second on line midi file example. In the transcription I've pointed the start and end of the use of the scale in this section with arrows. For the chords you can see a series of parallel augmented fifths, the only form of triads that the whole-tone scale supports. This is the example Elmar Luksch points at in his site for the use of the whole-tone scale (see the links). Another example he found is the bass line in "Echidna's arf (of you)" (2nd example above; 1:28 till 1:34 on the "Roxy and Elsewhere" album). The fact that Zappa used the whole-tone scale during the "Sheik yerbouti tango" also gets commented upon in Guitar, October 1995: "Zappa's hammer-and-pull technique was highly, if distinctively, developed, and he used open strings in interesting ways. [Mike] Keneally points at a characteristic riff from "Sheik Yerbouti tango": "it uses open strings, and it's very whole-tone-ish - a classic Zappa riff." Dweezil explains that the whole-tone lick is accomplished by hammering and pulling on the fourth and sixth frets of the G and A strings in rapid succession [A-C#-D# with G-B-C#]. Even played on acoustic, the intervals scream Zappa."

The "Be-bop tango" opens with specific tango bars, followed by the theme itself in bar 9. When this theme enters, the be-bop element starts to dominate, with untraditional harmonic progressions and irregular rhythmic groupings. Rightfully Zappa calls this piece a hard one to play in the preamble to it. The tango theme opens with the figure George Duke later on sings on the "Roxy" version with the text "This is be-bop, even though it doesn't sound like it". The "Be-bop tango" today exists in four versions. For the more complex songs for his rock band Zappa would normally write out a one or two staff lead sheet. There was no point in adding the instrumentation or further details, because the composition of the band was on a permanent change. Who specifically would play which notes would be determined during rehearsals and for each tour Zappa would add in extra bars or alter some bars. With the main tango melody in all "Be-bop tango" versions being the same, the differences lie in the additions and the solos. On the first two occasions this tango was incorporated in a larger piece called "Farther O'blivion". The "r" from farther in it makes a difference with the "Apostrophe ()" song with almost the same title, to which it is unrelated. It is performed this way on "Imaginary diseases" and the "Piquantique" bootleg. On "Imaginary diseases" it's played relatively slowly by the 10-piece "petit wazoo" band. At the end of 1972 Zappa formed what would become known as the "Roxy" band. During the fall of 1973 this latter band had been playing the tango for some months, so the tempo could be sped up, most specifically on "Roxy and elsewhere". The "Farther O'blivion" tango had a straightforward on beat 4/4 opening. The opening on the "Roxy" album however goes as:



The image displays three systems of handwritten musical notation for a piece titled "The Be-bop tango". Each system consists of three staves: a top staff (likely bass or guitar), a middle staff (likely piano), and a bottom staff (likely bass or guitar). The notation includes various musical symbols such as notes, rests, and accidentals. The first system includes the lyrics "The cowbell, as a--" and "known". The second system includes the lyrics "bass" and "bass". The third system includes the lyrics "bass" and "bass".

The Be-bop tango (Roxy and elsewhere). Source/transcription: original score combined with transcribed notes specific for the Roxy version by KS (update 2007).

On "Imaginary diseases" and "Roxy and elsewhere" the tango is followed by a trombone solo by Bruce Fowler, a normal jazz improvisation over a vamp of its own. The solos on "Piquantique" are more extensive and different in character in the sense that the solos remain more close to the tango idea. Not only the tango vamp keeps being played, the solos are as well using phrases that stem from the written theme. The sound - distorted clarinet, electric violin and guitar - is remarkable. It's a pity this version is only available with a bootleg sound quality. This Stockholm concert was filmed for TV and I was quite surprised to see a copy on YouTube with a normal sound quality. The transcription below includes the end of the guitar solo in the uncommon C Phrygian key. The "Piquantique" version is of interest as well for the

return of the theme in a different shape, played on marimba by Ruth Underwood (to the right a still from the TV show). She was the only band member who wouldn't perform solos.

The image shows a handwritten musical score for a song, likely from the 1970s. The score is written on multiple staves, each labeled with an instrument or section:

- Guitar:** The top staff, featuring a treble clef, a key signature of B-flat, and a 4/4 time signature. It includes a first ending bracket labeled 'I' and a triplet of eighth notes.
- Synth.:** The second staff, featuring a treble clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet.
- Bra Bassa:** The third staff, featuring a bass clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet.
- Basic drumset pattern:** A bracketed section of the third staff, indicating a specific drum pattern.
- Marimba:** The fourth staff, featuring a treble clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet, and a note with an 'X' above it, indicating a specific performance instruction.
- Repeats:** A bracketed section of the fourth staff, indicating a repeated section of the music.
- Keeps Repeating:** A bracketed section of the fourth staff, indicating a section of the music that repeats.
- Keyb.:** The fifth staff, featuring a treble clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet.
- Bra Bassa:** The sixth staff, featuring a bass clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet.
- Marimba:** The seventh staff, featuring a treble clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet.
- Keyb.:** The eighth staff, featuring a treble clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet.
- Bra Bassa:** The ninth staff, featuring a bass clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet.
- Marimba:** The tenth staff, featuring a treble clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet.
- Keyb.:** The eleventh staff, featuring a treble clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet.
- Bra Bassa:** The twelfth staff, featuring a bass clef, a key signature of B-flat, and a 4/4 time signature. It includes a note with a '3' above it, indicating a triplet.

Previous page: The Be-bop tango (Piquantique), section. Source/transcription: original score combined with transcribed notes specific for the Piquantique version by KS (update 2007, deposited at the I-depot, The Hague).

This variation for marimba is made up of the same notes as the main theme, but various beats get played half speed, whereas most pauses get skipped. The "Roxy" version then continues with the be-bop tango dancing event, where people are invited to dance to the ultrafast be-bop notes sung by George Duke, instead of the ongoing pedestrian beat.

For the 1992 version for The Ensemble Modern Zappa returned to the original opening bars as on "Imaginary diseases" (photo below, ZDF tv). Now all parts got fully scored out and instrumentated:

The Be-bop tango (1993), opening. Source: original score.

The scores of the lead sheet (published in 1984) and the 1993 version have been analyzed extensively and extremely detailed in an academic dissertation by William Morris Price called "An analysis of the

evolution of Frank Zappa's Be-bop Tango". William describes this piece as a multi-scale composition, rather than atonal, pointing at many melodic cells that can be related to the use of scales and larger extended "be-bop" chords as augmented 11th chords. The construction of the tango is put under a magnifying glass, showing what order exists in something what at first hearing can seem chaotic. The study can be downloaded via <http://etd.lsu.edu/docs/available/etd-12092003-121423/>. It includes the complete (reduced) score, spread out over the various pages. The permission by Gail Zappa to do so is included. Though the 1993 be-bop tango version can be seen as (on the verge of) being atonal, the idea that this tango was can also be interpreted as a multi-scale composition gets corroborated by the marimba variation in the "Piquantique" version. Here the accompaniment is performing a progression that more or less coerces a tonal climate upon the piece.

First a quote from William Price's analysis of the 1993 tango (pg. 142): "The first sonority in bar 9, Ab-C-D-Eb (or an Ab major triad with a raised fourth), is the most important sonority in the Be-bop Tango; it is used as the home key area [...]. The raised fourth can be analyzed as a common tone held over from the previous Bb major triad with a raised fourth, Bb-D-E-F [...]. Additionally, when the Bb major triad, Ab major triad, and their respective raised fourths, E and D, are combined they form the Ab Lydian collection [...]."

William's dissertation is specific for the 1993 version. In the transcribed "Piquantique" bars it goes on differently. From bar 10 onwards the bass and chords from staves 2-3 are largely making a movement of parallel major triads. These suggest a diatonic environment. It's a down and upward movement, the root note going from C to Bb to Ab etc. In bars 7-8 the melody starts with Ab-G-A-Bb ("This is be-bop"), with the Ab and G being only short pick-up notes. At some points the lead melody from staff 1 is moving over these chords in a chromatic manner, but during beats 2-4 from bar 9 all parts follow the C chord. In bar 13-14 you can also see a variation upon the earlier "This is be-bop" phrase. One can go on almost indefinitely pointing at characteristics in Zappa's compositions this way and the William Price study actually does so for over a 100 pages for the Be-bop tango. Many people will find such material unreadable. The benefit from it is that, no matter how unorthodox a composition is, when it sounds coherent it's always possible to detect why.

Yet again very different is the "The be-bop tango (1976)" version Ruth is playing during "The purple lagoon". The general outlines can be recognized, but at a detail level almost everything is going differently: the vamping figure with a 7/8 meter, the rhythm and the harmonies. See the Zappa in New York section of this study for the details.

ROXY BY PROXY - ROXY, THE MOVIE - THE ROXY PERFORMANCES

Inca roads (1973)

The 2014 ZFT release "Roxy by proxy" offers more from the three concerts at the Roxy theatre. It includes a version of "Inca roads", that's in between the "Lost episodes" version and the one on "One size fits all". On the "Lost episodes", "Inca roads" is all instrumental. The whole block with lyrics, that forms the opening of this song on "One size fits all", is absent. Apparently Zappa wrote these lyrics in 1973. On "Roxy by proxy" the music to it is still far away from the way we came to know it via its first release on "One size fits all". Here it begins in 12/16, loosely in C with as chord progression C-F#-F-E. Only the C and F chord belong to the C major scale.

Handwritten musical score for "Inca roads (1973), section #1". The score is divided into two systems.

First System:

- Flute:** Staff 1, measures 1-4. Measure 4 contains a trill marked "8:6".
- Trombone:** Staff 2, measures 1-4.
- Keyb. (George):** Staves 3-7, measures 1-4. A bracket groups these five staves.
- Whistling:** Staff 8, measures 3-4.

Second System:

- Flute:** Staff 1, measures 5-6.
- Tromb.:** Staff 2, measures 5-6.
- Keyb.:** Staff 3, measures 5-6.
- Whistl.:** Staff 4, measures 5-6.
- Bass guitar:** Staff 5, measures 5-6.

Inca roads (1973), section #1. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

Handwritten musical score for "Inca roads" (1973), section #2. The score is written on ten staves. The top staff is the vocal line with lyrics: "Did a ve-hi-cle-, come from some-where out there." and "Just to land in the An-des". The second staff is the guitar line, featuring triplets and a quintuplet. The third staff is the piano line, with chords and a triplet. The fourth staff is the bass line, with a triplet. The fifth staff is the drum line, with a triplet. The sixth staff is the bass line, with a triplet. The seventh staff is the piano line, with chords and a triplet. The eighth staff is the bass line, with a triplet. The ninth staff is the piano line, with chords and a triplet. The tenth staff is the bass line, with a triplet. The score includes various musical notations such as notes, rests, and accidentals.

Inca roads (1973), section #2. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

The degree of improvisation during this opening block is high, sort of a lounge version by jazz musicians. This specifically goes for the melody George Duke is singing for the words. Only roughly it resembles the final "One size fits all" melody. At this point the meter has changed from 12/16 to 4/4 (a bar still lasting the same time, thus only the subdivision of a bar has changed). Bass and drum are in standard 4/4 while George is at several points singing and playing over it in a rubato form, which makes a transcription of it complicated. See the One size fits all section for more from "Inca roads" and the Shut up 'n play yer guitar

section for guitar solos taken from it.

The Roxy concerts were filmed and fans have been pressing the ZFT for years to release the Roxy footage. Apparently there were some problems with the synchronicity and the ZFT has been seeking means to raise funds. At the end of 2012 they gave fans an opportunity to buy a copy of the mastertapes with a right to distribute it, under condition that the ZFT would receive a royalty per sold copy. In 2015 the "Roxy, the movie" CD and DVD got finally released. All sources combined, the so-called Roxy band, playing during 1973-4, is now very well covered. More from this band in the next section. In addition to this, the ZFT released all of the Roxy concerts as a seven-CD set in 2018, called "The Roxy performances".

Dickie's such an asshole

Zappa himself only used some samples from the Roxy footage for his later videos. Three more tracks from the Roxy gigs were included in the "YCDTOSA" series. "Dickie's such an asshole" is a song from the Watergate era, but only premiered in the political context of "Broadway the hard way" from 1989. Next are two examples from this song from the Roxy version, that you can find on "YCDTOSA Vol. III". The larger part of "Dickie's such an asshole" is based upon blues schemes. The first example below is blues in B Dorian, on some steps of the scheme also using B major, a common practice in minor type blues. The standard scheme gets extended with a number of additional chords.

The image shows a handwritten musical score for the song "Dickie's such an asshole". The score is written in B Dorian, 12/8 time, and consists of six staves. The first staff is the vocal line, starting with a boxed-in measure 1 and the lyrics "Di-ckie--". The second staff is the guitar line, featuring a triplet of eighth notes in measure 2. The third staff is the bass line, with a sixteenth-note triplet in measure 3. The fourth staff is the drum line, showing a simple pattern. The fifth staff is the keyboard line, with a sustained chord in measure 1. The sixth staff is the double bass line, with a triplet of eighth notes in measure 3. The score is marked with a key signature of two sharps (F# and C#) and a time signature of 12/8. The word "vib." is written at the end of the sixth staff.

Handwritten musical score for a piece in D major (two sharps). The score is divided into two systems, each containing six staves. The first system is marked with a box containing the number 4, and the second system is marked with a box containing the number 5.

System 1 (Box 4):

- Staff 1:** Treble clef, D major. Features a triplet of eighth notes, a quarter note, and a sixteenth-note run. A bracket labeled "6:5" spans a section of the run.
- Staff 2:** Treble clef, D major. Features a quarter note, a half note, and a quarter rest.
- Staff 3:** Treble clef, D major. Features a quarter note, a half note, and a quarter rest.
- Staff 4:** Treble clef, D major. Features a quarter note, a half note, and a quarter rest.
- Staff 5:** Treble clef, D major. Features a quarter note, a half note, and a quarter rest.
- Staff 6:** Bass clef, D major. Features a quarter note, a half note, and a quarter rest.

System 2 (Box 5):

- Staff 1:** Treble clef, D major. Features a quarter note, a half note, and a quarter rest.
- Staff 2:** Treble clef, D major. Features a quarter note, a half note, and a quarter rest.
- Staff 3:** Treble clef, D major. Features a quarter note, a half note, and a quarter rest.
- Staff 4:** Treble clef, D major. Features a quarter note, a half note, and a quarter rest.
- Staff 5:** Treble clef, D major. Features a quarter note, a half note, and a quarter rest.
- Staff 6:** Bass clef, D major. Features a quarter note, a half note, and a quarter rest.

Additional markings include "Bar 3 repeats" in the first system and "8va." in the second system.

Previous page: Dickie's such an asshole, section #1. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague).

Vocals [1]

Try—not--

Guitar

Keyb.

Marimba

Trombone

Bassguitar

Keeps repeating

[4]

Dickie's such an asshole, section #2. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague).

The blues scheme appears in the following manner:

- Pick-up bar: I. The song begins with the band singing over the I chord. Only its tail is included in the example above.
- Bars 1-2: IV. In bar 2 you can see that Napoleon is singing this song in a rubato manner, leading to figures that can look odd on paper, as in bars 4-5.
- Bars 3-4: I. On beat 2 a lick enters the picture, that keeps returning during this song.
- Bar 5: The standard V from the blues scheme becomes II-III-V. This is the bar where the scale used has become B major instead of B Dorian.
- Bar 6: The standard IV from the blues scheme becomes I-II-IV. We're back at B Dorian. Step IV is only briefly present and the harmonies get extended via combining the bass E with Bm7. When this 7th chord resolves to E, the bass is already chromatically moving over to B.
- Bars 7-8: I. These bars contain repeated notes in an irregular rhythm, like a radio or TV news jingle.

The second example above appears half way this song. Here the blues scheme is left and F# becomes the tonic for a longer period. Many examples in this study include details, whether improvised or not. For analytical purposes it's sometimes necessary that at least you listen to them, or else you might identify the scales and chords wrongly. Zappa's music is highly flexible in this aspect, leading to many version differences. For the composed rhythms this is different. He seldom changed the rhythm of his songs and he would not allow any deviation from what he prescribed. Via the details in the section below you can see that this part is simultaneously using F# minor and F# Dorian. The difference lies in the D from the minor scale and the D# from the Dorian variant. The repeated bass patterns goes as I-II-III-II in 12/8. It

gets interrupted by bars 5-6 with just the E7 chord (the instruments together), add F# (Napoleon).

- Staff 1, Napoleon: F# minor.
- Staff 2, FZ: F# minor (bars 1-6), F# Dorian (bar 7).
- Staff 3, George: F# Dorian.
- Staff 4, Ruth: F# Dorian.
- Staff 5, Bruce: F# minor.
- Staff 6, Tom: indeterminate (the D/D# isn't used).

YCDTOSA II - A TOKEN OF HIS EXTREME: VERSION DIFFERENCES AND ROUTINES

During most of 1974 Zappa continued to tour with the band, that had performed at Roxy. At first only few live recordings from 1974 were used for the albums. The "elsewhere" part from "Roxy and elsewhere" is from 1974 and "Inca roads" from "One size fits all" includes live-recorded tracks. This would change later on, also because of the popularity of "Roxy and elsewhere" among fans. So volume II of "YCDTOSA" is entirely devoted to the 1974 concert at Helsinki. Zappa also made a video of a live performance at KCET studios, combined with clay animations by Bruce Bickford. The intention was to have it broadcast by tv stations, which succeeded in France and Switzerland. In the 1980s material from this video got included in "The dub room special" video, that he distributed himself. It's a combination of footage from a 1974 concert and the 1981 "You are what you is" MTV-concert, augmented with interviews and the clay animations by Bruce Bickford. Bootlegs from the tv broadcasts circulated as "A token of his extreme", the title given by Zappa himself. In 2013 the ZFT released the original video in its entirety.

Approximate

Both on the "Helsinki" concert and the "Dub room special" a performance of "Approximate" is included. The "Helsinki" CD has the complete execution, but the "Dub room special" has as a special treat that parts of Zappa's handwritten scores are shown. "Approximate" is a piece with four ultrafast written themes and four improvised solos. These written melodies have irregular rhythms played over 4/4 and the idea of the composition is that these themes can be played thus fast, that the pitches of the notes with crotches don't have to be accurate, as long as the rhythm remains correct. As Zappa explains in the "Wazoo" booklet: "In this selection the choice of the pitches played by each musician is left up to him (or her). There are only a few bars in the whole piece where a pitch is specified (and those bars are installed for contrast). The rest of the sheet music is filled with note stems and braces connected to little "X" marks, indicating by their position in the staff the approximate register of the instrument in which they are to occur. The players are requested to adhere to the rhythmic schematic which organizes the time-space relationships between the bunches of "X's".

First the opening theme is played instrumentally, next sung and then danced. It's quite funny on the videotape. The "Helsinki" recording thereafter continues with an entire performance:

- 3:26 Theme 1.



Handwritten musical score for guitar, bass, and drums. The score is divided into three systems. The first system has four measures. The second system has four measures, with the third measure labeled "Bar 3 repeats". The third system has two measures, with the first measure labeled "Bar 6 repeats etc.". The bass line is labeled "Bass" and the drum line is labeled "Drums".

Approximate, opening. Source: some bars of the original score as presented in the "Dub room special" combined with transcribed notes by KS (update 2007).

- 4:03 Guitar solo 1.
- 4:39 Theme 2.
- 4:44 Drum solo.
- 5:20 Theme 3.

Handwritten musical score for guitar, bass, and drums. The score is divided into two systems. The first system has four measures. The second system has four measures. The bass line is labeled "Bass" and the drum line is labeled "Drums".



Approximate, theme 3. Source: bars of the original score as presented in the "Dub room special", combined with some transcribed notes by KS (update 2007).

- 5:25 Keyboard solo.
- 6:01 Theme 4.
- 6:09 Guitar solo 2.
- 6:47 Theme 1.

I continue with this composition in the Zappa in New York section, where this title re-appears as "The purple lagoon/Approximate", thus in combination with another title. One can also compare this piece with "Little dots" from the Wazoo section. As I'm interpreting it, Zappa is doing something similar in the latter composition, but switching the parameters around.

Pygmy twylte

Other than the pieces from the previous Roxy section, "Pygmy twylte" is a song relatively easy to perform. It's mostly in 4/4 and its main theme is a single melodic line without rhythmical difficulties. The theme is in Bb Lydian for bars 1-12. The sax is at some points blowing some chromatic notes, along with indeterminate guitar noise. Next the guitar part from bars 13-14 modulates the song to a G minor type of scale, where it stays till bar 28 (except for the guitar solo bars). The D is altered to Db during these bars. So it's not exactly G minor, but a minor variant (the A/Ab and E/Eb aren't used, so the exact complete scale can't be identified here). For the guitar solo bars (19-22), the pedal note changes from G to C. Here Zappa is using both D and Db, again making it difficult to assign the notes to a scale (there is some keyboard harmony in bar 19 here, with a C and an E chord). After this solo you've got a one-time only bar in 3/4. The 8 minutes 1974 Helsinki version is quite enriched compared to the 3 minutes 1973 Roxy version. It has additional themes and a fine guitar solo in it.

Sax [1]

Handwritten musical score for measures 1-5. The score is written on three staves: Saxophone (top), Vibes (middle), and Synth. bass (bottom). The key signature is one flat (Bb) and the time signature is 4/4. The Saxophone part has rests for the first four measures and enters in measure 5 with a quarter note. The Vibes and Synth. bass parts have continuous eighth-note patterns. A handwritten note "+Guitar noise" is present in measure 4.

[6]

Handwritten musical score for measures 6-10. The score is written on three staves: Saxophone (top), Vibes (middle), and Synth. bass (bottom). The key signature is one flat (Bb) and the time signature is 4/4. The Saxophone part has rests for measures 6-8 and enters in measure 9 with a quarter note. The Vibes and Synth. bass parts have continuous eighth-note patterns. Handwritten notes "+Guitar noise" are present in measures 8 and 10.

[11] Guitar

Handwritten musical score for measures 11-15. The score is written on three staves: Guitar (top), Vibes (middle), and Synth. bass (bottom). The key signature is one flat (Bb) and the time signature is 4/4. The Guitar part has rests for measures 11-12 and enters in measure 13 with a quarter note. The Vibes and Synth. bass parts have continuous eighth-note patterns. A long note is present in the Vibes part in measure 14.

[16]

Handwritten musical score for measures 16-20. The score is written on three staves: Saxophone (top), Vibes (middle), and Synth. bass (bottom). The key signature is one flat (Bb) and the time signature is 4/4. The Saxophone part has eighth-note patterns. The Vibes and Synth. bass parts have continuous eighth-note patterns. A handwritten note "Bass Guitar" is present in measure 18, and "Repeats" is written at the end of the section. A handwritten note "Bass Guitar" is also present in measure 19.

Handwritten musical score for "Pygmy twylyte" (1974). The score is written on three staves. The first staff starts at measure 23 with a treble clef, key signature of one flat, and a 4/4 time signature. It contains a triplet of eighth notes, followed by a quarter note, and then a 3/4 time signature. The second staff is empty until measure 24, where it has a 3/4 time signature and is labeled "Synth. bass". The third staff is labeled "Bvabassa" and contains a "Repeats" sign. The score continues with various time signatures (3/4, 4/4) and notes. A section starting at measure 26 is labeled "(Others continue parallel)".

Pygmy twylyte (1974). Transcription: Wolfgang Ludwig (1992) with some guitar bars from the 1974 version by KS (update 2007).

Handwritten musical score for three systems, each featuring a Flute (Fla.) and Piano (P) parts. The key signature is one sharp (F#).

System 7: The Flute part begins with a triplet of eighth notes marked *mf*. The Piano part features a triplet of eighth notes marked *mf* and a triplet of eighth notes marked *mp*. The system concludes with a piano (*p*) dynamic.

System 9: The Flute part contains a series of eighth-note patterns with dynamics *mf*, *mp*, *mf*, *f*, and *mf*. The Piano part includes a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The system concludes with a piano (*p*) dynamic.

System 12: The Flute part includes a triplet of eighth notes marked *f* and a triplet of eighth notes marked *mf*. The Piano part features a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The system concludes with a piano (*p*) dynamic.

Additional markings include *Fla.*, *P*, *mf*, *mp*, *f*, *p*, and *pp*. A bracket labeled *(Loca)* spans measures 11 and 12, with a 12-measure count indicated.

Previous pages: Pygmy twylyte, solo section (Helsinki). Transcription: KS (update January 2014, deposited at the I-depot, The Hague).

This solo takes up half of the time of the track. It begins with a chord progression in straightforward 4/4: Bm-G-Bb-C-A (bars 1-4). Thus one minor triad, followed by four parallel major triads. The solo is in B minor, so in the transcription the opening is also notated this way. The soloing in bar 5 begins with variations upon a very small cell, C#-D-C#, with Zappa taking many pauses between these variations:

- bar 5 beat 1: C#-D-C#.
- bar 5 beat 2: Pause with only a string lightly scratched.
- bar 5 beat 3: C#-D-C#-D, an octave higher. The rhythm of the cell and the notes are slightly varied upon each time.
- bar 5 beat 4: Pause and a C# just before beat.
- bar 6 beat 1: D-C#-D.
- bar 6 beat 2: Pause.
- bar 6 beats 3-4: Half-pausing, half a little figure with F#-E.
- bar 7 beat 1: Pause and C#-D before beat.
- bar 7 beat 2: C#-D-C#.
- bar 7 beat 3: Pause.
- bar 7 beat 4: Pause and B-C# before beat.
- bar 8 beat 1: B-C#-B, thus the figure from bar 5 now on B.
- bar 8 beats 3-4: Pause with only a little scratching of a string during beat 2.
- bars 9-10: The cell is left and a new theme enters the scene with a repeated F#, rhythmically dominated by 16th notes. This returning F# was already briefly touched upon in bar 6.
- bars 10-12: Variation upon this new theme.
- bar 13: Another variation, where the repeating F# is replaced by a repeating E. The rhythm becomes more varied.

The cell from bar 5 and the theme from bars 9-10 are thus opposites because of their length, but both get rhythmically and melodically varied upon. It's the standard way Zappa of how improvises during much of his soloing, combining it with a total harmonic freedom: coming up with thematic material and varying upon it at will. See also the "Mo' mama" example from the Sheik Yerbouti section. The interesting part here is the presence of many pauses during bars 5-8, a less common way of beginning a solo. It makes the keyboard accompaniment by George Duke come out quite effectively. The bass follows a progression of two bars: one bar with a B followed by one bar with G-E moving back to the tonic. The G takes up a dotted quarter note, the E the remainder of the second bar.

1 Guitar (plus synth.)

mf Marimba

mf Keyb.

pp

mf

pp

ovab. p

5 Molto Legato

Normal

10 5 9 3

ovab.

mf

6

ovab. mp

mf

Molto Legato

Normal

3 3 3

mp

mf

Keyb.

p

mp

pp

3

p

ovab.

Handwritten musical score for three systems, each with three staves (Treble, Piano, and Bass clef). The key signature is one sharp (F#).

System 1: Marked with a box containing the number 10. The first staff is labeled "Legato" and contains a melodic line with triplets and a dynamic marking of p mf . The piano part features chords with dynamics mp and p . The bass part includes a triplet and a dynamic marking of mp .

System 2: Marked with a box containing the number 11. The first staff is labeled "Normal" and contains a melodic line with a triplet and a dynamic marking of pp . The piano part features chords with a dynamic marking of p . The bass part includes a triplet and a dynamic marking of pp .

System 3: Marked with a box containing the number 13. The first staff contains a melodic line with triplets. The piano part features chords. The bass part includes a triplet.

Previous pages: Pygmy twylyte, solo section (A token of his extreme). Transcription: KS (update January 2014, deposited at the I-depot, The Hague).

Note: the curve in the bass line between brackets in bars 1-3 is roughly something what you can see Tom Fowler do on the DVD - and Zappa on his guitar - but I can't exactly hear what's going on. The sounding result of both, and the synthesizer, is approximated via the notated notes in staff 1. Probably they did the same during the Helsinki concert.

The "Pygmy twylyte" version you can hear on the "A token of his extreme" DVD was recorded in August 1974, a month earlier than the Helsinki concert from September 22nd. The differences in the non-improvised bars and staves are thus minor, but of course the solo is another one (to the right: FZ playing this solo, source: A token of his extreme DVD). When you're doing a tour with dozens of venues it becomes likely that the solos get common elements. Till 2017 no series of entire solos were available, but you can see here that the C#-D-C# cell from above is also present in the shape of some sort of an irregular tremolo when the "A token of his extreme" solo starts. It takes up the first three beats of the opening theme (bars 5-6). This theme gets varied upon in bars 7-8. The next element to get varied upon over a longer period is a group of three notes, E-F#-A. Setting of in bar 10, beat 4, you can see a string of notes with little rhythmic figures using these notes till bar 13 in the example. Other than the Helsinki solo, Zappa hardly pauses during the last example. The keyboard playing is now present as standard background harmony. The bass pattern is much looser. Still it's B-G sometimes followed by E, but it hasn't the rhythmic pattern as on the Helsinki version.

The idiot bastard son

"The idiot bastard son" is present in Zappa's catalogue in four different shapes. The original recording stems from 1968 for the "We're only in it for the money" album. In 1984 Zappa recorded the bass and drum part anew and remixed the other parts. This later version is now available on "Lumpy Money". A piano arrangement by Ian Underwood got published in the "Frank Zappa Songbook vol. I" from 1973. This version is closer to the way the band performed this song live, as you can hear it on YCDTOSA vol. II. When the band starts this song on this album, they return to some riffs from "Pygmy twylyte". In between comes the opening lick from "The idiot bastard son". In the following example bars 1-2 and 6-7 stem from "Pygmy twylyte". In between you have phrase 1 from theme 1 from "The idiot bastard son". It's played via triplets in bars 3-5. Bars 6-8 demonstrate various forms of syncopes. Bars 8-9 move over to theme 1 from "The idiot bastard son" with the last chord being held for a while. Napoleon Murphy Brocks starts with the first note from the lead melody, also held longer. So it doesn't function as a pick-up note, which might explain the little inequality at the beginning of theme 1 (staff 2 compared to the others in bar 1, 1974 theme 1 example from below). Theme 1 begins slower than the intro. Because phrase 1 is played via triplets at first, it returns almost twice as slow at the beginning of the main part of this song. The intro starts in B minor moving over to D Dorian for bars 2-5. At this specific point the music is purely Dorian and can only be interpreted as Dorian.



It's also the way Ruth Underwood plays the sequence of sus2-chords from bars 3-5 on the Classic albums DVD (image above), calling it the "definitive Zappa sound". By the way she's holding the sticks, it can be seen that this figure gets voiced as follows:



When you play it like this for the general public, all by itself, you're making it sound as D Dorian or minor. This figure with sus2-chords re-appears during theme 1. In that context it can be interpreted differently (see below). For bars 6-9 the music modulates to D. The last two beats of bar 9 evade from this key. It ends with what you might call a Bbdim chord plus A.

Previous page: The idiot bastard son, intro. Transcription: KS (update January 2014, deposited at the I-depot, The Hague).

While the meter of the main part of "The idiot bastard son" is constantly 3/4 and its rhythm pretty standard on beat, the use of scales in this song is highly flexible. It's one of the many songs that are identified as multi-scale in the table from my Burnt weeny sandwich section. The structure of this song is in all four versions the same, except for the intro from above (1974 version only) and the interruption/outro with spoken text (1968/84 recording only). The pitches in the three versions below are transpositions. The original begins on E. For the 1984 version Zappa sped up this track, to the point of transposing it a minor second up, so that it begins on F. The 1974 version is lower, beginning on D. The differences between the 1968 and 1984 transcriptions are not only caused by the newly recorded bass, but also by remixing. The accompaniment is made up of 4 to 6 tracks. By mixing some parts in or out you get the picture from the transcriptions, which represent the audible parts in reduced form. There are, of course, no newly recorded accompanying tracks. The timing below, and the pitches, follow the 1974 version. The numbering of the bars applies to every version.

0:00-0:18: Intro.

0:18-1:03: Theme 1. Theme 1 is made up of three phrases, of which the third is a variation upon the first.

- bars 1-3: phrase 1.
- bars 4-8: phrase 2.
- bars 9-25: repetitions.
- bars 26-30: phrase 3.

How the scales of theme 1 can be identified depends upon how you look upon it, which version you take and which specific bars you're looking at. It can lead to contrary results, though not in direct conflict with each other:

a) One could look for sections where the pedal note is relatively stable and group the notes used. Then the scale could be identified as D minor or Dorian for bars 1-3 (1974 version only) and B or C Dorian for bars 7-8 in the 1968/84 versions. So this standard approach explains relatively little. Other instances of phrases 1 and 3 point at parallel playing only and the Dorian pedal in bars 7-8 in 1974 is weak. Moreover the final bar moves over to another pedal note.

b) Phrases 1 and 3 can be seen as a form of parallel playing. These parallels are perfect for phrase 1 from 1974 and the representation in the Songbook. Other instances are more variants upon this. Parallel playing soon gets incompatible with following one scale, like the F-F# conflict during phrase 3. In my opinion parallel playing can best be identified as the first chord indicating a scale. Next the following chords should be seen as transpositions of that scale. Phrase 1 begins with just D2 (1974) and nobody playing over it, giving too little clues for a scale. But in phrase 3 it becomes D add 2, thus implying a major type of scale. For another example of parallel chords, see the "Bwana Dik" example, bars 9-13.

c) Because the pedal note keeps moving for most of the song, one might also take each instance of a pedal note as equal. In this case this approach proves to be the most fruitful, because all versions can be explained in this way in the same manner by transposing the scheme. The scales below are chosen to explain all versions. When you also identify the scales in a way that they alter the least notes from one bar to another (whether actually used or not), you get the picture below. The scales for phrases 1 and 3 can be taken as the same.

- Bar 1: D Mixolydian.
- Bar 2: F Lydian.
- Bar 3: D Mixolydian.
- Bar 4: E minor.
- Bar 5: C Lydian.
- Bar 6: D Mixolydian.
- Bars 7-8: A Dorian - chromatic.

- Bars 9-26: repetitions.
- Bar 27: D Mixolydian (1974 only).
- Bars 28-29: F Lydian (1974 only).

Other than the 1974 version, the 1968 and 1984 versions use different pedal notes for phrases 1 and 3. These last two end with using Dorian and major instead of Mixolydian and Lydian, caused by the bass playing a fourth lower or a fifth higher. The bars that go as bars 7-8 in 1974 always have an individual extra with a couple of chromatic notes, almost directly following upon the brief A pedal (the A lasting only one beat). Two such instances are included in the 1974 example below.

The image shows a handwritten musical score for a piece, likely a song or instrumental. It consists of three systems of staves. The first system includes vocal lines and piano accompaniment. The second system continues the piano accompaniment. The third system includes a repeat sign and a 'repeat alike' instruction. The score is marked with dynamics like *mf*, *p*, *pp*, and *mp*, and includes tempo markings like '♩ = 110'. The notation includes various musical symbols such as notes, rests, and accidentals.

System 1: The first system shows a vocal line with lyrics 'The i-di-ot-' and a piano accompaniment. The tempo is marked '♩ = 110'. The piano part includes a bass line and a treble line. The bass line has a 'vab.' marking. The treble line has a 'mf' marking. The piano part includes a 'p' marking and a 'pp' marking.

System 2: The second system continues the piano accompaniment. It includes a 'vab.' marking and a '3' marking. The piano part includes a 'p' marking and a 'mf' marking.

System 3: The third system includes a repeat sign and a 'repeat alike' instruction. It includes a 'Bars 1-12' marking and a 'p' marking. The piano part includes a 'p' marking and a 'mf' marking. The treble line has a '6' marking and an 'Etc.' marking.

Previous page: The idiot bastard son (1974), theme 1. Transcription: KS (lead melody taken over from the Songbook; update January 2014, deposited at the I-depot, The Hague).

Handwritten musical score for "The idiot bastard son (1974), theme 1". The score is written on four staves. The first staff is the vocal line with lyrics "The i-di-ot--". The second staff is the piano accompaniment, featuring complex chords and triplets. The third and fourth staves are additional piano parts. The tempo is marked $\text{♩} = 110$. The score is divided into two systems. The first system ends with a repeat sign. The second system includes a section labeled "Bars 4-8" and "Bars 1-12" with the instruction "repeat alike". Dynamics include *mf*, *f*, *mp*, *pp*, and *p*. The key signature has one sharp (F#) and the time signature is 3/4.

The idiot bastard son (1968), theme 1. Transcription: KS (lead melody taken over from the Songbook; update 2014, deposited at the I-depot, The Hague).

Handwritten musical score for "The idiot bastard son" (1984), theme 1. The score is in 3/4 time with a tempo of quarter note = 117. It features a vocal line and three piano accompaniment staves. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains measures 1 through 25, with a repeat sign at the beginning. The second system contains measures 26 through 45, with a repeat sign at the beginning. The piano accompaniment includes various chords and textures, with some measures marked "repeat alike". The vocal line includes the lyrics "The i-di-ot--".

The idiot bastard son (1984), theme 1. Transcription: KS (lead melody taken over from the Songbook; update 2014, deposited at the I-depot, The Hague).

1:03-1:27: Theme 2. This theme is also made up of three phrases:

- bars 30-35: phrase 1, following G Mixolydian in bars 30-33 and C in bars 34-35.
- bars 36-38: phrase 2. The music now continues chromatically as shown in the next example. Most of it is identical to the Songbook. Thus also here with the A13(b9) chord in bars 36-37 and the counterpoint figure by the bass during bar 44.
- bars 39-41: the lead melody is a transposition of phrase 2.
- bars 42-45: phrase 3. During bars 44-45 the music has become diatonic again, moving from D to D Mixolydian.

36 $\text{♩} = 110$

All the time---

Handwritten musical score for measures 36-41. The score is in 3/4 time with a tempo of 110. It features a vocal line with lyrics "All the time---", a piano accompaniment, and a double bass line. The key signature has one sharp (F#). The piano part includes chords and single notes, while the double bass part has a melodic line with some grace notes.

43

cowbells

Handwritten musical score for measures 43-48. The score is in 3/4 time. It features a vocal line, a piano accompaniment, and a double bass line. The key signature has one sharp (F#). The piano part includes a section marked "cowbells" with a triplet. The double bass part has a melodic line.

Previous page: The idiot bastard son, section. Notes/transcription: Songbook, adapted to the 1974 album version by KS (update January 2014, deposited at the I-depot, The Hague).

1:27-1:59 (bars 46-67): Variations upon theme 1, phrases 1-2.

1:59-2:14 (bars 68-77): Add-in. Bar 68 begins in E minor, next the music continues in C Lydian.

2:14-2:19 (bars 78-80): Theme 1 continues with phrase 3.

2:19-2:39 (bars 81-94): Theme 2 returns.

VERSION DIFFERENCES

The two above songs are only two examples of numerous version differences. They form an important factor in Zappa's music, reason why still relevant releases from the tape vault are appearing. Short descriptions of all versions differences can be found at the <http://globalia.net/donlope/fz> website. Other examples that are coming by with note examples in my study are:

- "Why don't you do me right": Paul Buff section.
- "Status back baby": Projects section.
- "How could I be such a fool": Ruben and the Jets section.
- "No, no, no" and "Stuff up the cracks": Ruben and the Jets section.
- "Uncle Meat", "Dog breath" and "Exercise #4": Uncle Meat section.
- "King Kong": Lumpy gravy, Uncle meat, Hammersmith Odeon and YCDTOSA sections.
- "Rudy wants to buy yez a drink" and "Transylvania boogie": Chunga's revenge section.
- "Chunga's revenge"/"Chunga's basement": Chunga's revenge and the Bootleg and archive recordings sections.
- "Who are the brain police?": Bootleg and archive recordings section.
- "Do you like my new car"/"The groupie routine": Fillmore East 1971, section.
- "Nun suit": 200 Motels section.
- "The girl's dream": 200 Motels section.
- "200 Motels - the suites"/"200 Motels" 1971 scores: 200 Motels section.
- "Big swifty": Waka/Jawaka section.
- "One shot deal"/"Frog song": Waka/Jawaka section.
- "Farther O'Blivion": Imaginary diseases section.
- "The be-bop tango": Roxy and elsewhere section.
- "Cucamonga"/"Farther O'Blivion": Bongo fury section.
- "Duke of prunes", "Music for low budget orchestra" and "RDNZL": Orchestral favorites section.
- "Bogus pump": Orchestral favorites and the L.S.O. sections.
- "City of tiny lights": Philly '76 section.
- "Manx needs women": Zappa in New York section.
- "The black page #1/#2": In New York, Sheik Yerbouti, YCDTOSA and Make a jazz noise here sections.
- "On the bus" and "Occam's razor": One shot deal section.
- "Stinkfoot": Halloween section.
- "Tush-tush-tush"/"A token of my extreme": Joe's garage section.
- "Peaches en regalia"/"Peaches III": Hot rats and Tinsel town rebellion sections.
- "The perfect stranger" and "Naval aviation in art?": Perfect stranger section.
- "No not now"/"Won ton on": Thing-Fish section.
- "Honey, don't you want a man like me?": YCDTOSA section.
- "The torture never stops": Zoot allures, The man from Utopia and The best band sections.

Version differences that get referred to:

- "Black napkins"/"Pink napkins": FZ plays FZ and Shut up 'n play yer guitar sections.
- "Watermelon in Easter hay": Joe's garage section.

- "Easy meat": Tinsel town rebellion section.
- "The deathless horsie": Shut up 'n play yer guitar section.
- "Zomby woof": Best band section.
- "King Kong" (1988)/"Diplodocus": Make a jazz noise here and Trance-fusion sections.

Room service

[1] Tempo 1

Ho-ney, ho-ney, ow--

Beat 4 Waah--

Bar 1 repeats twice alike

Beats 1-3 Like bar 1

8vab.

[5] Tempo 2: $\text{♩} = \text{♩}$

Etc., parallel

Bar 5 repeats three times alike

Ho-ney, honey.

Ho-ney, honey.

Chromatic line
Err. rhythm

15:16

Etc., parallel

8vab.

[9] Tempo 1

Ho-ney, honey.

Ho-ney, honey.

Chromatic line
Err. rhythm

15:16

Etc., parallel

8vab.

13 Tempo 2

The score is written on six staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The sixth staff has a bass clef and a key signature of two sharps. The score includes various musical notations such as notes, rests, triplets, and a wavy line indicating a tremolo. Handwritten annotations include 'Doh---', 'Borg repeats three times alike', 'tr', 'Guitar solo', and 'Etc.'. The score is divided into measures by vertical bar lines.

16

32

Etc.

15 bars of improvisation over B pedal

two bars of drum soloing

Etc.

Becomes rhythm guitar

Etc.

Room service, opening. Transcription: KS (update January 2014, deposited at the I-depot, The Hague).

"Room service" belongs to a series of folklore songs, in which there was plenty of room for textual improvisation. To the right Napoleon Murphy Brock holding his oversized phone (source: A token of his extreme DVD). Zappa mostly included one or two of such songs in every tour. The differences in the prescribed parts can be small, but the improvisation kept developing itself into different directions each night. So you can hear what happens to "Room service" in a month by comparing the "A token of his extreme" and "YCDTOSA II" versions.

The example from above deals with the opening, the composed section. It's a sequence of riffs of one bar, each repeated a number of times:

- bars 1-4: a I-III-IV progression in B Dorian. The meter is 5/4.
- bars 5-8: a single melody played by the band in parallels. The meter is 4/4, but via a tempo change the set-up of this song is such that the 5/4 and 4/4 bars last just as long. During beats 1 and 3 a septuplet is being used. So the rhythm of this song at this point gets pretty complex. Beats 3-4 follow the same rhythm as beats 1-2, while the melody is much different. Staff 1 is Napoleon cheering over it.
- bars 9-12: variation upon the riff from bars 1-4. In this case there's an additional upwards line during beat 5. Staff 3 represents the marimba part by Ruth. She's playing a chromatic string about as fast as possible. You can't play a figure like that as a glissando or some sort of an arpeggio on a marimba, you actually have to hit each woodblock separately.
- bars 13-14: progression of two chords, B and Bm7. The first one might imply a switch to a major tonality, the second one immediately returns to B Dorian.
- bars 15-16: improvisation over B pedal. This continues for quite a while before another riff enters the picture and the dialogue starts. Zappa starts playing a couple of melodic notes on his guitar, but then continues as a rhythm guitar. On "A token of his extreme" he immediately starts playing this way. It's only these improvised elements that make the difference between the two versions for the bars in the examples presented here.

On album the song goes on as:

- bars 17-31: the improvisation from bars 15-16 is maintained for another 15 bars.
- bars 32-33: drum solo.
- bars 34-41: another riff. Smaller time units are getting the upper hand here, so I've split a 4/4 bar into two 4/4 bars. The indicated time change is solely caused by this change in notation. One might also decide to already take this step at bar 15. The pedal note has switched to E and the melody/harmony is combining E minor and E Mixolydian. In bar 34, beats 1-2, you have C/G natural (E minor). In bar 35, at the start of beat 2, you find C/G sharp (E Mixolydian). G natural and G sharp keep alternating.
- bars 42 till the end: vamp for the dialogue. It begins with another progression in B Dorian, I-VII-IV-III. The vamp soon gets flatter and flatter, till only the drum remains as accompaniment. Other than in the "Dummy up" routine from "Roxy and elsewhere", Zappa here lets the text largely prevail over the music. Towards the end however the music returns with yet another riff in B Dorian. This time with the progression: I-I-I-III-IV. It's also used as the coda for this song.

The image shows two sections of handwritten musical notation. The top section, labeled '34' in a box, consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef. The fifth staff has a bass clef. The sixth staff has a bass clef. A handwritten note on the right side of the top section reads 'Bars 34-35 repeat three times a Like'. The bottom section, labeled '35' in a box, consists of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. Both sections are marked 'Prov.' at the bottom left.

Room service, section. Transcription: KS (update January 2014, deposited at the I-depot, The Hague).

Dummy up

"Dummy up" and "Room service" are two examples of a number of story-telling routines Zappa and the band did during his career. Mostly these have a vamp for a minimal musical accompaniment. Here it's a little bass theme of two bars, forming the chords I 7th and II 7th in B minor. The two root notes of these chords alternate B and E, or I-IV. Rhythmically this bass theme is half on-beat, half syncopic.

Handwritten musical score for the opening of "Dummy up". The score is divided into three systems, each with a measure number in a box (1, 3, 6) above the first staff.

System 1 (Measures 1-3):

- Staff 1 (Vocal):** Lyrics: "Sun - rise", "Bells", "get up in the mor-".
- Staff 2 (Instrumental):** Labeled "Brass" and "Synth.".
- Staff 3 (Instrumental):** Labeled "Brass" and "Synth.".
- Staff 4 (Instrumental):** Labeled "Brass" and "Synth.".

System 2 (Measures 4-6):

- Staff 1 (Vocal):** Lyrics: "hing-", "you--".
- Staff 2 (Instrumental):** Labeled "Brass" and "Synth.".
- Staff 3 (Instrumental):** Labeled "Brass" and "Synth.".
- Staff 4 (Instrumental):** Labeled "Brass" and "Synth.".

System 3 (Measures 7-9):

- Staff 1 (Vocal):** Labeled "Brass" and "Synth.".
- Staff 2 (Instrumental):** Labeled "Brass" and "Synth.".
- Staff 3 (Instrumental):** Labeled "Brass" and "Synth.".
- Staff 4 (Instrumental):** Labeled "Brass" and "Synth.".

Dummy up, opening. Transcription: KS (update January 2014, deposited at the I-depot, The Hague).

The two phrases of the theme both stop about halfway the bar. Ruth on bells and George on synthesizer provide a harmonic fill-in. The central chord for the synthesizer is Bm7, that can appear along both bass phrases. The story in this case is about somebody walking downtown (Napoleon), encountering a dope pusher (Jeff Simmons). Both get co-credited for their contribution to this song.

LIVE ROUTINES

Compared to other rock bands Zappa's concerts and his stage behaviour were rather static. It was all about the music, so there was little dancing and there were little visual effects. Zappa compensated for this by addressing himself to the audience frequently and sometimes include audience participation events. So you have pieces like:

- "YCDTOSA IV": "Tiny sick tears". One earlier example from the sixties.
- "Fillmore East": "The mud shark". Zappa is retelling a story that he got to hear from the Vanilla Fudge during their stay at the Edgewater Inn. Towards the end Flo and Eddie start singing along the vamp and Ian Underwood joins in with arpeggio movements on his keyboard.
- "Fillmore East"/"YCDTOSA I": "Do you like my new car?"/"The groupie routine". See the Fillmore East section.
- "Roxy and elsewhere": Preambles. The original album listed Zappa's four introductions to his songs as individual introductory tracks for each of the four sides of this double album. This is plain spoken text without the band playing.
- "In New York"/"Baby snakes": intro to "Punky's whips", respectively by Don Pardo and Zappa himself.
- "YCDTOSA VI"/"Baby snakes" DVD: "The poodle lecture". This is an instance where you can actually see Zappa doing such a routine on DVD. He carried around a large toy poodle.
- "YCDTOSA VI"/"Hammersmith Odeon": "Is that guy kidding or what?"/"I have been in you" intro. See the Sheik Yerbouti section.
- "Buffalo": "The "real world" thematic extrapolations". A very long outro for "Dancing fool".
- "Tinsel town rebellion": "Panty rap". See the Tinsel town rebellion section.
- "Tinsel town rebellion": "Dance contest". Idem. One example of Zappa inviting members from the audience to come dance on stage, as first recorded during the "Be-bop tango" from "Roxy and elsewhere". On the "Baby snakes" DVD you can see such an event taking place.

Dupree's paradise (1974)

"Dupree's paradise" is one of the four songs in this study, that Zappa performed during the 1973-4 tours, but only got released years later. The other examples are "Approximate", "T' Mershi Duween" and "Dickie's such an asshole". "Dupree's paradise" first appeared on record in 1984, re-using the central theme, but with a large newly composed block between this opening theme and its reprise. See the Perfect stranger section for examples from the "Dupree's paradise (1984)" execution. The 1974 version from "YCDTOSA vol. II" fits in well in this section because of the two routines included in this song and, again, the version differences. The set-up of the 1974 rendition goes as:

0:00-1:31: Block I, Fingercymbal routine.

The song opens with Zappa explaining how George Duke is going to hurt himself while playing a fingercymbal, presented as some sort of quasi-SM. It's thus thoroughly stupid, that you keep laughing about it, no matter how often you listen to it. This applies to most of the routines, preambles etc. on Zappa's records. The humor in it is sufficient enough to be able to keep listening to these texts, even though you know exactly what Zappa is going to say. To the right George and his fingercymbal at KCET studios.

1:31-6:08: *Block II, Keyboards and lyrics extravaganza by George Duke.*

The first example above is a transcription of the last seconds of the fingercymbal act, followed by the opening chord progression of the keyboard solo. The first two bars contain a series of triads moving through various scales. Next this section is getting wild with George improvising on his synthesizer along with telling a little story. Zappa introduces it with "The Modest Moussorsky's songbook presents". Similar performances like this block got released as individual tracks. You can find "The booger man" and "Smell my beard" on "YCDTOSA vol. IV", and "Earl of Duke" on "A token of his extreme".

6:09-7:26: *Block III, Hotel towels routine.*

The song continues with the band getting caught at the customs control for stealing hotel towels. Again it's very funny. The topic already got a prelude in the preceding song, "Approximate", with Napoleon saying "we tried to pay for them". The next example contains the end of this episode, followed by the main theme from the written "Dupree's paradise" score.

The image shows a handwritten musical score on a grid background. The top section is titled "Hotel towels, end, slow" and features a complex arrangement of staves with various musical notations, including notes, rests, and dynamic markings like "mp" and "p". The lyrics "The mis-ty-ri-ous to-wels, the to-wels of des-ti-ny, Su-zie's to-wels." are written below the staves. The bottom section is titled "Dupree's paradise" and includes a tempo change marked "Faster" and a section marked "Accelerando". It features staves with musical notation and dynamic markings like "mf" and "f". The score is written in a clear, legible hand.

Handwritten musical score for "Dupree's paradise, hotel towels - main theme, phrase 1". The score is in 4/4 time and consists of three systems of staves. The first system (bars 1-4) includes a Flute (F) part, a Viola (vln) part, a Violoncello (vcl) part, and a Double Bass (bass) part. The second system (bars 5-14) includes a Flute (F) part, a Viola (vln) part, a Violoncello (vcl) part, and a Double Bass (bass) part. The third system (bars 15-19) includes a Flute (F) part, a Viola (vln) part, a Violoncello (vcl) part, and a Double Bass (bass) part. The score is marked "Fast" and includes dynamic markings such as "mf", "f", "inf", "p", and "pp". The key signature is one sharp (F#) and the time signature is 4/4.

Dupree's paradise, hotel towels - main theme, phrase 1.

- Hotel towels part: transcription: KS.

- Dupree's paradise bars 1-4: combination of the original score and transcribed notes by KS.

- idem, bars 5-14 and bars 16-19: original score, adapted to the 1974 version by KS.

- idem, bar 15: transcription KS.

Everything: update June 2014, deposited at the I-depot, The Hague.

7:26-8:24: *Block IV, Main theme.*

The main theme from "Dupree's paradise" is a composed part of two sheets with 63 bars (repetitions included). Recently I found two original examples in Zappa's handwriting being auctioned. They are both keyboard parts. The first has "Ian" in its header, thus written for Ian Underwood for the 1973 tour (Ian would leave the band during the fall of 1973). The other has no reference to an instrument or person, but, seen the positioning of the notes, can only be another keyboard part. Below I'm referring to these parts as keyboard #1 and #2 respectively. It's not certain if these two sheets were meant to be played jointly, but it's very well possible to do so. If you do, you're getting the following:

The image shows a handwritten musical score on aged paper. At the top right, the name "Ian" is written. The title "DUPREE'S PARADISE" is written in the center. The score is written for two staves, likely for a keyboard instrument. It consists of four systems of music. The first system has two measures, the second has two measures, the third has four measures, and the fourth has three measures. The notation includes various musical symbols such as notes, rests, and accidentals. There are also some handwritten annotations like "(TO ARP)" and "A". The page number "25" is visible in the bottom right corner.



Dupree's paradise, samples of the keyboard parts (original score).

The construction of the main theme is as follows:

Prelude:

- Bar 1: an atonal string of 16th notes, mostly going up and down. By the method of counting the amount of minor second steps in an interval, these intervals in numbers are: 1-7-7-1-7-4-11-3-1-7-1-7-7-7-1 for keyboard #1 and exactly the same for keyboard #2, but beginning a fourth higher. The fifth and next the minor second appear most often in the series. On album bars 1-4, by Ruth Underwood on marimba and George Duke on keyboards, are a variation upon the prescribed bars. It's something Zappa allowed. In the liner notes he states that the band could play this music blindfoldedly after a year of touring and it's not really difficult. No way George and Ruth are missing notes in cases like this. Thus once again you have an album version that, to a certain degree, goes different from the written score. The accelerando on album is also not prescribed in the score.

- Bars 2-4: the string returns three times, each time starting lower: D#4 for bar 1 gets followed by G3 for bar 2, B3 for bar 3 and D2 for bar 4 (keyboard #1). Keyboard #2 is a major third higher during bar 2, a fourth again during bar 3, and a fifth during bar 4. Quite obviously bars 1-4 form a sequence.

- Bars 5-6: A and E pedal for the two keyboards respectively. On album it's a bass E pedal with the Em-chord (no 3rd).

- Bars 7-8: Keyboard #2: vamp for the upcoming phrase 1 of the main theme. It's played via a 2/4 plus 6/8 meter. The chord is an easy example of what I call using a scale as a harmonic field. In this case all seven notes from the E Lydian scale get played at once: E-D#-G#-F# by the sustained notes and the remaining B-A#-C# combination by the repeated chord. Keyboard #1 only plays the sustained notes. On album this keyboard #2 vamp isn't played at all. Here the seven notes appear as a broad chord by the guitar and

keyboards, played over E-pedal by the bass with a B ticking in the background. On album the meter notation is only recognizable via the drumbeats and the pulsing B.

- Bars 9-14: bars 7-8 repeat three times.

- Bar 15: a pattern breaking bar in 4/4. After the opening sequence the composition gets tonal, but this bar interrupts this. Zappa liked to do things like that; see also the One size fits all section with an example from "Inca roads". The series of 16th notes is in this case deliberately irregular. The interval numbers are 18-9-10-11-9-13-3-13-18-9-10-18-21-11-3, thus without a pattern. On album this bar gets filled in in an improvised way. It doesn't even look similar, except for that it's atonal as well. "To ARP" in the keyboard #1 part stands for a switch to a synthesizer type, ARP being a synthesizer brand from the seventies.

Phrases 1-3:

- Bars 16-19: phrase 1 form the central theme. The central theme gets indicated as "A" in the keyboard scores. Keyboard #1 plays the melody, keyboard #2 the vamp. Phrase 1 gets subdivided into two sub-phrases of two bars, the second sub-phrase being a variation upon the first. On album the accent of the pedal note switches from E to B, thus an argument to call the composition B major at this point. 1973 performances of this song - as released on the 2014 ZFT CDs "Road tapes, venue #2" and "Roxy by proxy", as well as the "Piquantique" bootleg - also have the accent on B pedal. Even stronger so, because there this also happens in bars 7-8. The corresponding 1984/88 tracks on "The perfect stranger" and "Make a jazz noise here" feature E pedal. So Zappa used the E and B as alternative pedal notes for "Dupree's paradise". They are both present in the "YCDTOSA vol. II" version, but sometimes a low held E dominates and sometimes the repeating B, with the E only being touched upon.

- Bars 20-31: phrase 1 gets repeated three times.

- Bars 32-39: phrase 2, also made up of two sub-phrases. The sub-phrases get both repeated once and only differ by the chord from the 5/8 bar. Other than the keyboard #2 part indicates, the second sub-phrase also gets repeated on album. The 2/4 bars contain a little string of 4 eighth notes: Ab-G-C-Bb. The 5/8 bars contain wide chords of six and five notes : D-G-B-D-C-E and Eb-G-Bb-C-F. Zappa's fondness of rhythmic variety in this case gets mostly achieved by the changing meters of the main theme: 4/4, 2/4, 6/8, 4/4, 2/4, 6/8, 2/4, 5/8 and 3/4.

- Bars 40-47: repetition of phrase 2.

40

mp

mp

mf

mf

mf

mf

As bar 40

As bar 41

As bar 44

As bar 45

8vab. mf

48

bp

bp

bp

bp

bp

bp

8vab. mf



Dupree's paradise, themes 2-3. Original score, adapted to the 1974 version by KS.

- Bars 48-61: phrase 3. A through-composed block, again using a different meter: 3/4. Here it's multi-scale. The keyboard #2 chords don't appear on album at all. If they would have been included you're getting the next on-line midi file instead of the last one. For phrase 2 it hardly makes a difference, because the keyboard part plays the same notes as on album, but for phrase 3 the climate changes. The prescribed chords are combinations of six or seven notes, not necessarily the same as the other parts use. Thus together with the notes on album, it's denser and there's much more dissonance going on.

Cadenza:

- Bars 62-63: end of the main theme, indicated as two bars for an improvised cadenza. On album the song moves over to a couple of solos, taking up the larger part of the duration of this song.

8:24-9:45: Block V, Flute solo.

The vamp for the flute solo by Napoleon Murphy Brock is in an odd meter, 10/16, subdivided as 4+3+3. Regarding the scales it's an alternation between four bars in B Dorian and four bars in A Dorian, sort of a transposition of the vamp, a second lower. Both the meter and this change of scales are unusual as it comes to solo sections.

The image shows a handwritten musical score for a flute solo. It is divided into two systems, labeled '1' and '2'. The first system (labeled '1') consists of four staves. The top staff is for the flute, with a key signature of two sharps (F# and C#) and a time signature of 10/16. It contains a series of notes and rests, with dynamics like 'mf' (mezzo-forte) and 'p' (piano). The second staff is for the bass, with a key signature of two sharps and a time signature of 10/16. It contains a series of notes and rests, with dynamics like 'mf' and 'p'. The third staff is for the piano, with a key signature of two sharps and a time signature of 10/16. It contains a series of notes and rests, with dynamics like 'mf' and 'p'. The fourth staff is for the bass, with a key signature of two sharps and a time signature of 10/16. It contains a series of notes and rests, with dynamics like 'mf' and 'p'. The second system (labeled '2') also consists of four staves. The top staff is for the flute, with a key signature of two sharps and a time signature of 10/16. It contains a series of notes and rests, with dynamics like 'f' (forte) and 'mf'. The second staff is for the bass, with a key signature of two sharps and a time signature of 10/16. It contains a series of notes and rests, with dynamics like 'pp' (pianissimo) and 'p'. The third staff is for the piano, with a key signature of two sharps and a time signature of 10/16. It contains a series of notes and rests, with dynamics like 'mp' (mezzo-piano) and 'mf'. The fourth staff is for the bass, with a key signature of two sharps and a time signature of 10/16. It contains a series of notes and rests, with dynamics like 'mf' and 'p'. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations like 'Asbar 2', 'Keeps repeating', and 'Asbar 1'.

Dupree's paradise, flute solo opening bars. Transcription: KS (update summer 2014, deposited at the I-depot, The Hague).

9:45-11:23: Block VI, Bass-drum solo.

11:23-14:29: Block VII, Keyboard solo.

The vamp for the flute solo returns for the keyboard solo in a different shape. The bass figure goes different, but the meter is 10/16 as above, now subdivided by the drummer as 3+3+4. The alternation of the two Dorian scales also returns. George Duke starts the solo with a beautiful melancholic melody. In bar 5 he first turns to step VII of B Dorian, but soon switches to A Dorian.

Handwritten musical score for "Dupree's paradise, keyboard solo opening bars". The score is divided into three systems, each with five staves. The key signature is D major (two sharps). The first system is marked with a circled '1' and includes dynamics like *mp*, *pp*, and *mf*. The second system is marked with a circled '5' and includes dynamics like *f*, *mp*, and *p*. The third system is marked with a circled '10' and includes dynamics like *p*, *mf*, and *mp*. The score includes various musical notations such as notes, rests, and accidentals, along with handwritten annotations like "Keeps repeating" and "Eva.".

Dupree's paradise, keyboard solo opening bars. Transcription: KS (update summer 2014, deposited at the I-depot, The Hague).

14:30-19:18: Block VIII, Drum solo.

19:18-23:59: Block IX, Percussion-drums-synthesizer collage.

A collage of percussion, drums and synthesizer sounds, ending with the bass playing the Louie Louie progression. It's a progression Zappa first covered on "Uncle Meat", since then returning to it every now and then. There's no reprise of the theme, as there is one on the 1973 and 1984 executions.

Other examples from YCDTOSA Vol. II and A Token of his extreme

"YCDTOSA Vol. II" and "A Token of his extreme" are live registrations without the intention of releasing much previously unreleased music. Many titles are coming by in this study in other versions from other CDs. The following four examples are the versions from these two specific issues, presented elsewhere in this study:

- The concert opener on "YCDTOSA Vol. II", "Tush-tush-tush", is included in the Joe's garage section.
- The "YCDTOSA Vol. II" version of "Inca roads" contains more of the guitar solo that was used for "One size fits all". A transcribed example is included in the corresponding One size fits all section.
- The Uncle meat section contains the opening of the 1974 version of "Dog breath", transcribed from the "Dub room special" DVD (the same track as on the "A token of his extreme" CD/DVD).
- The previous Roxy and elsewhere section contains three examples from different executions of "Village of the sun", among them the opening from the "YCDTOSA Vol. II" version.

Of the previously unreleased material on "YCDTOSA Vol. II", "T'Mershi Duween" is coming by in this study in a version from 1991. This one got released by the ZFT on their "Everything is healing nicely" CD.

ONE SIZE FITS ALL: THROUGH-COMPOSED MELODIES AND SONG STRUCTURES

With these band members, the third line up of The Mothers of Invention, the next 1975 albums "One size fits all" and "Bongo Fury" were recorded, while more live recordings with this band appeared in 1988 as "You can't do that on stage anymore, vol. II". When after the 1975 tour most band members decided to go on with their own career, Zappa stopped using the name Mothers of Invention and went on just as Zappa on the next "Zoot Allures" album.

1. Inca roads

Handwritten musical score for "Did a...". The score is written on three staves. The top staff is for the vocal line, the middle for guitar, and the bottom for bass. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into measures by bar lines. The first measure of the vocal line is marked with a circled '1'. The first two measures of the guitar and bass lines are marked with a circled '5'. The score includes lyrics: "Did a...", "First two bars keep repeating", "So what. I've never...", "Whose...", "Acc. continues", and "Bva...". The guitar part features a complex rhythmic pattern in the first two measures, which is then repeated. The bass part also features a complex rhythmic pattern in the first two measures, which is then repeated. The score ends with a double bar line and a repeat sign.

The image shows two pages of handwritten musical notation for the song "Inca roads".

Page 15: The score is written on four staves. The first staff is labeled "Voices continue" and "Voices pause". The second staff has a melodic line with a key signature change from C major to C Lydian (indicated by a flat on the F). The third and fourth staves provide harmonic accompaniment. The time signature is 5/4. The lyrics "Mother Mary..." are written above the second staff. The word "Bvabassa" is written below the fourth staff.

Page 20: The score continues on four staves. The first staff has a melodic line with a key signature change from C Lydian to C major (indicated by a sharp on the F). The second staff has a chordal accompaniment. The third and fourth staves provide harmonic accompaniment. The time signature is 5/4. The lyrics "Acc. as at the beginning" are written above the third and fourth staves. The word "Bvabassa" is written below the fourth staff.

Inca roads, opening theme. Transcription: KS and others.

Note: the basic material of the theme is present in Wolfgang Ludwig's study and some midi files on the net. The interrupting bars and the little syncopes in the melody are specifically transcribed by me (3rd printed edition, 2007).

"One size fits all" contains several melodies that are through-composed, like the themes from "Inca roads", "Sofa", "Florentine pogen" and "Evelyn". The term stands for (sections from) pieces that contain an ongoing melodic line instead of repeating themes. The fluid melody of "Inca roads" gets broken sharp and abrupt once, namely at the section between 0:57 and 1:10 (included below). It's probably one of these interruptions that made George Duke complain to Zappa in a Frank Scheffer documentary (see also the What's next section) saying "This is too beautiful, you can't mess it up". But then Frank would simply reply "Yeah, but it needs to be messed up" (on-line an image with the subtitles in Dutch beneath is shown). The interrupting bars are indeed weird. Their only purpose is to break the melody completely and cause confusion. On the other hand, when you've listened to "Inca roads" often, you get thus used to their presence that removing them would be strange as well. "Inca roads" begins with a vamp of two bars. These two bars are minor variations upon each other. George Duke plays a synthesizer solo over the vamp. The transcription begins at the point where the main theme gets sung. Here the key is vacillating between C major and C Lydian via the keyboard harmony chords you can hear in the background, like at points:

0:38 D.

0:41 F.
 0:42 C-D.
 0:45 F#m-5.
 0:52 Fsus4.

The 1988 execution has this similarly, like an F# for the bass at 0:30 and an F for the melody at 0:41. In 2012 another guitar book from the Hal Leonard series appeared, this one by Addi Booth with all of "One size fits all". It has the guitar chords much more detailed in it than as I just indicated, about a chord per note. I don't know if he actually managed to hear these chords from record or whether it's a proposed arrangement. It sounds okay if you play it in that manner and then the melody would tend more towards being polyscale. Bars 13-19 above contain the interruption (Addi Booth has it written out in details with all off the spoken words in it). Bars 20-22 include two variations upon the opening bar, the first simply by being in 5/4, the second is an acceleration via triplets. It's the point from whereupon the melody starts to modulate more clearly: the sung F from bar 10 becomes F# in bar 22.

The image shows a handwritten musical score for the song "Inca Roads" by Frank Zappa. The score is written on five systems of staves. The first system is labeled "Guitar" and "Bass" and includes a "feedback" annotation. The second system is labeled "Bva-->". The third system is labeled "Bva-->" and includes a "5" annotation. The fourth system is labeled "Bva-->" and includes a "6" annotation. The fifth system is labeled "Bva-->" and includes a "3" annotation. The sixth system is labeled "21".

Inca roads, YCDTOSA II, 3:51-4:34. Transcription: KS (bars 3-18)/Addi Booth (bars 1-2; 19-22). 4th printed edition, 2012.

"Inca roads" is one of a series of Zappa songs that's made up of recordings from different live recordings

plus studio overdubs, so that he could combine the parts that he thought had worked out the best. Usually you get the information about how it's done via the album liner notes or what's been said about it in interviews. Here you have a unique situation in which you can check everything out yourself. In the eighties Zappa released the two live recordings, that formed the basis of "Inca roads", integrally and unaltered. The first one is "Inca roads" from the "Dub room special", with the performance the band did before a studio audience at KCET TV, good for the basic tracks. The other version is "Inca roads" from "YCDTOSA Vol. II/The Helsinki tapes", that delivered the guitar solo. Comparing these with the "One size fits all" version then makes it possible to identify the overdubbed parts as the remaining source. Zappa must have been pleased with the result and, it must be said, the final "One size fits all" version surpasses the two live recordings. He kept playing "Inca roads", but didn't include a later version in his live compilations until 1991. An earlier version from 1972 however appeared on "The lost episodes" from 1995. This one begins with what's a faster variation upon the opening theme on "Inca roads". Speaking for myself I got so used to hearing this part as a variation that it sounds illogic to open "Inca roads" in this manner. The reality is that it's the other way round. "The lost episodes" begins with the theme in its first form and the opening on "Inca roads" is in fact a slower variation, added later on. From the later "Inca roads" performances, a couple of solos were taken out and released as individual pieces, most notably on "Shut up 'n' play yer guitar". The "Inca roads" solo is a I-II alternation in C Lydian. Bootleg collectors, and sometimes interview information, make it possible to positively identify other C Lydian solos as stemming from "Inca roads". Zappa shortened the original Helsinki solo for "One size fits all" (OSFA below) on three spots, that can be located in the above mentioned guitar book as follows (YCDTOSA sections as mentioned in the globalia.net/donlope/fz site):

- Page 18, transition from bar 5 to 6 (OSFA point 3:51): YCDTOSA 3:55 through 4:27 are edited out.
- Transition from page 18 to 19 (OSFA point 4:14): YCDTOSA 4:50 through 5:25 are edited out.
- Page 20, bar 4, transition from beat 2 to 3 (OSFA point 4:36, end of the solo): YCDTOSA 5:47 through 6:05 are edited out.

The second example above represents the YCDTOSA solo from 3:51-4:34, thus some bars from "One size fits all" plus the first block that got edited out. The two cutting points are indicated with an arrow. Another thing you can hear is that Zappa can change the sound of the guitar and make notes from guitar effects vanish. The YCDTOSA sound is rawer and contains more additional sounds from guitar effects, whereas the OSFA sound is brighter. You can see this for instance in a simple form by comparing bar 22 in the transcription above and the one by Addi Booth: the lower D and A are missing, not because Addi didn't notate them, but because Zappa made them largely disappear.

The general outlines of "Inca roads" can be readily followed, using the Hal Leonard guitar book:

0:00 Main theme as described above. The vamp only uses the note combination C, D and G. So the other four notes of a diatonic scale can determine what scale is used. By altering notes Zappa lets the melody and harmony vary between C major, C Lydian and C minor.

1:44 Motif I, a string of mostly 16th notes, played four times. Both F# and a lower E are used as pedal notes. The F# indicates F# Locrian, but on E it's E Minor, a more normal scale.

2:00 Guitar solo (see above), beginning as a I-IV alternation in A Dorian, but soon turning to a I-II alternation in C Lydian.

4:37 Motif II. This sung motif stems the opening of Holiday in Berlin solo from 1970, being a variation upon it. See the Bootleg and archive recordings section from this study.

5:09 Motif I returns.

5:27 Variation upon sections from the main theme. So far "Inca roads" has been in 4/4. Here the meters start to vary.

5:41 Instrumental variations upon the main theme. It's at this point where the earlier version on the "Lost episodes" CD starts. Thus historically this is the original statement of the theme and the opening on "One size fits all" was added to it later on. It looks like this also applies to the opening vamp. The "Roxy by proxy" version does not yet include this vamp (see the Roxy section). Rip Rense cites Ian Underwood for saying that this earlier version should not be seen as a merely a prototype for just learning this piece ("The

lost episodes" booklet). It just got bigger and got played in different manners during time. The "Roxy by proxy" version confirms this. According to Rip Rense many Zappa songs with lyrics can be played instrumentally just as well. The 1972 and 1975 versions of "Inca roads" illustrate this. See also the "Let's make the water turn black" paragraph from the Make a jazz noise here section for more examples.

6:05 Keyboard interlude in 7/16 with a through-composed melody. This melody gets led through a number of Lydian and Dorian keys, changing per bar.

6:23 Motif III, a descending sequence in 6/8, leading to a repeated figure in Bb Lydian.

6:34 Keyboard solo in 7/16, alternating Ab Lydian and G Dorian.

7:52 Variation upon the previous keyboard interlude. The melody is mostly the same, but the meter and rhythm are different.

8:08 Main theme variations once more, followed by an outro.

8:44 End.

The image displays three systems of musical notation for the 'Inca roads' section. The first system is a 4-staff keyboard interlude in 7/16, featuring a through-composed melody. The second system is a 4-staff variation of the interlude, showing changes in meter and rhythm. The third system is a 4-staff keyboard solo in 7/16, alternating between Ab Lydian and G Dorian modes, featuring complex fingering (5, 3, 6) and a descending sequence.

Inca roads, section. Transcription from the CD by KS, where most material could be taken over from the scores below.

Fmaj7(no3rd)
Riff F

Gtrs. 1 & 12

* Gtrs. 1, 8 & 12

*Composite arrangement

Fmaj9(no3rd)

Gtr. 8 tacet

Fm7

Gsus2

Fsus2

E7(no3rd)

(♩ = ♩)

Gtr. 8 tacet

D7(no3rd)

Fm

B♭sus4

C

End Riff F

Gtrs. 1 & 12

Gtrs. 1, 8 & 12

Gtrs. 1, 8 & 12 tacet

Am7

Riff G

End Riff G

Gtr. 7

Gtr. 2

Fill 3

End Fill 3

Inca roads, section. One size fits all guitar book, page 25 (transcr. by Addi Booth).

Fl. 1

Fl. 2

Ob.

A. Sx. 1

A. Sx. 2

Inca roads, section. Excerpt from page 15 from the arrangement for orchestra by Tom Trapp (top staves, see the on-line version of this study for the complete page).

This last example is the opening from what's called the interlude in the One size fits all songbook. I've

included a transcription from the CD, the songbook score and an orchestral arrangement, sent to me by Tom Trapp. Tom works as an arranger/composer, originally in New York and today in Amsterdam, Holland. His site offers a number of such arrangements, among others this orchestral version of the complete "Inca roads" score (apart from the improvised solos). What you can see happening here is the return of several phrases from the main theme with a different rhythm. Instead of a steady 4/4 with a vamp, it contains almost constantly changing meters. Because of the absence of lyrics at this point the music can be played much faster as at the beginning. This section is diatonic but, other as at the beginning, it can't be attributed to scales. The bass is either playing along with the melody or playing counterpoint figures. It doesn't confirm a tonic.

As about always there are also on this occasion some minor differences between the score and the album execution:

- The 8/16 bar lasts 9/16 on the album with the second C being extended from a 16th note to an eighth note. Because both Addi and Tom are using 8/16, I think this was a change done on the spot.
- During beat three of the 5/4 bar you can hear the marimba hitting an Ab while the keyboards play a G. Here Addi prescribes this G, where Tom is notating an Ab. Since you can hear both on the album, it remains undecided which notes Zappa put on paper himself.
- The rhythm of beat four of the 4/4 bar goes different on the album and the scores by Addi and the one by Tom. Again it remains undecided how Zappa then must have notated this. The triplet with 32nd notes by Addi looks almost undoable to me in this tempo. Like above I'm not really hearing the chords he's indicating. Possibly it's a suggested harmonization, but during the 15/16 bar his chords can be partly recognized in the bass figures. This 15/16 bar is played as three times 5/16. The guitar book has 4+4+4+3 as subdivision. I guess that's something his notation program did, that he forgot, or didn't find important to adjust.

2. Can't afford no shoes

On pages 170-1 of his study W. Ludwig is presenting three examples from "Can't afford no shoes", while page 220 offers an overview of its structure (see the references for the Ludwig study). In this case Zappa is using his vocalists not only for singing in parallel octaves, but also for speech-wise commenting upon what's being said. During the opening it begins with singing "have you heard the news", immediately followed by the spoken text (or speech-wise singing of) "news, what news?" as if a dialogue is going on. Parallel octaves are applied quite a lot on "One size fits all", making the sound voluptuous. This specifically goes for the "Florentine pogen" melody.

The song begins with a riff in B Mixolydian, using the progression A-B-D. The D chord is evasive with the D becoming natural. Next the verse starts in E Mixolydian. Addi uses this as the central key, notating the entire song as in E major (a convention in the Hal Leonard series).

1

4

Heh, heh, heh.

8

Can't afford no shoes, opening. Transcription: KS/Addi Booth.

Staff one during bars 1-3 and staff 2 during bars 4-7 represents a rhythm guitar with scratch-like notes, a bit irregular with the B best audible and further not precisely notated.

As noted by Ludwig (and indicated in the Guitar book) the chorus is forming a sequence with the following chords:

- 1a) F-C-G ("Hey lawdy mama ..."): F Lydian, I-V-II.
- 1b) Bb-Dm-C ("Maybe there's a ..."): Bb Lydian, I-III-II.
- 2a) A-E-B ("Hey anybody ..."): A Lydian, I-V-II.
- 2b) D-F#m-E ("If you're really ..."): D Lydian, I-III-II.
- 3a) C#-G#-D# ("Hey everybody ..."): C# (Db) Lydian, I-V-II.
- 3b) F#-A#m-G# ("Chump Hare Rama ..."): F# (Gb) Lydian, I-III-II.

Followed by D#-B-G ("Recession, depression"). When you relate them to scales and indicate them as Roman numbers too, the pattern of the sequence becomes clear:

- The scale is always Lydian.
- 1), 2) and 3) are transpositions, going up with a major third. You may also notice that their rhythm goes the same.
- a) uses I-V-II.
- b) uses I-III-II with the tonic going up with a fourth.

The effect of the whole would be that the music is getting higher and higher, as shown in the pattern diagram. This effect gets neutralized in the actual playing on album by using inversions too. The bass C# from bar 9 for instance doesn't go up to an F# on album, but down to an F#. Sequences happen a lot in Zappa's music. See the Just another band from L.A. section for an overview. In this specific shape it's a one-time only occurrence, as usual in Zappa's output.

1

Hey — law-dy — ma — ma —

Hey — law-dy — ma — ma —

8va b.

5

The image shows a musical score for a song. It consists of two systems of four staves each. The first system starts with a treble clef and a key signature of one flat (Bb). The melody is written in the first staff, with lyrics 'Hey — law-dy — ma — ma —' underneath. The second system continues the melody and includes a '8va b.' instruction, indicating an octave drop. The score is written in a style that suggests it might be for a vocal or instrumental performance.

Can't afford no shoes, 0:39-0:53. Transcription: KS/Addi Booth.

1

I V II I III II

F Lydian — D5 —> Bb Lydian

T4

5

I V II I III II

A Lydian — D5 —> D Lydian

T4

9

I V II I III II

C# (Db) Lydian — D5 —> F# (Gb) Lydian

The image displays the harmonic pattern of a chorus, organized into three systems. Each system shows a sequence of chords labeled with Roman numerals I, V, II, I, III, and II. The first system is in F Lydian, the second in A Lydian, and the third in C# (Db) Lydian. Arrows labeled 'D5' indicate a shift of five minor seconds (a fourth) between the first and second chords of each system. A double arrow labeled 'T4' indicates a transposition of four minor seconds (a major third) between the first chords of the systems. The chords are written in a simplified notation, with some accidentals and clefs.

Harmonic pattern of the chorus. D5: a tone distance of five minor seconds (a fourth). T4: a transposition with four minor seconds (major third).

It's almost like following a mathematic formula, but it has no relationship with standard harmony patterns. Zappa never confirms a tonic, but lets the keys jump from one into the other overnight. Another thing is that a) is the II-V-I progression backwards, a progression that he claims to have loathed (see the "America drinks and goes home" example from the Absolutely free section).

Guitar Solo

Gtr. 4 tacet
E7

(Hey.)

Gtr. 5

Can't afford no shoes, opening of the guitar solo. One size fits all Guitar book (page 46).

During his guitar solo from this song Zappa is using E Dorian and E Mixolydian next to each other by switching between a G natural and a G sharp. This is a recurrent feature in his music (see the Guitar section for a series of examples). The bass is giving an E pedal and the harmonies in the background are mostly the E7 and E chords.

3. Sofa no. 1

The distinction between "Sofa no. 1" and "Sofa no. 2" on "One size fits all" lies in the addition of vocals to the tracks during "Sofa no. 2", while "Sofa no. 1" is all instrumental. Both versions are also present on a couple of live CDs. On "Zappa in New York" from 1978 this song returns in the shape of "Sofa no. 1". A smaller example is included in the Weasels ripped my flesh section from this study. See also track no. 9 below for an example from the vocal version. The 1971 vocal version is the second larger "Sofa" example, that you can find in this study (see the Playground psychotics section). To the left an outtake from the album's backside cover art by Cal Schenkel, featuring Zodiac figures mingled with all kinds of graphs.

Zappa's own scores use capital letters to indicate the sections. These can also be found in the One size fits all guitar book with "Sofa no. 1" knowing five sections:

- 0:00 A, bars 1-22, the main theme. This section corresponds with bars 8-29 from the "Sofa no. 2" example from my Playground psychotics section (transcribed from "YCDTOSA Vol. I").
- 0:34 B, bars 23-36.
- 0:56 C, bars 37-64, variation upon the main theme.
- 1:39 D, bars 65-79. This section is included below at track 9, the version with lyrics.
- 2:01 E, bars 80-103.
- 2:38 End.

They return in "Sofa no. 2", being labeled as follows in the Guitar book (the number of bars is identical):

- 0:00 A, Verse, "I am the heaven ..."
- 0:34 B, Pre-chorus, "Ich bin deine Ritze ..."
- 0:56 C, Chorus, "(I am the) clouds, I am embroidered ..."
- 1:39 D, Bridge, "Ich bin alle Tagen ..."
- 2:01 E, Outro, "(Ich bin) hier und du bist mein Sofa ..."

-
- The musical score for 'The Rose Tree' is presented in four staves. The first three staves are vocal parts for Soprano, Alto, and Tenor, respectively, all in treble clef. The fourth staff is the piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is a simple, folk-like tune. The piano accompaniment features a steady bass line with chords and some triplet figures. The lyrics are written below the vocal staves, aligned with the notes.

This example from the One size fits all guitar book contains the opening of theme B, in the shape of the "Sofa no. 1" version. Its basic chord progression is F-Em-Dm-G. These are steps from the C major key of theme A, rather than a modulation. Theme D, on the other hand, knows a steady G pedal by the bass. This can be interpreted as a modulation to G Mixolydian, though one might argue it's still step V of C major. The song ends in an evasive manner with a sustained A chord. This is something Zappa liked to do, also commented upon at "Outrage at Valdez" in the documentaries section of this study.

The subject of "Po-jama people" already existed at least a year earlier and Zappa used it for his Helsinki concerts from 1973, the ones you can find on "Road tapes, venue #2". Two examples of this "Pojama prelude" are included in the Roxy and elsewhere section. The music at that point is totally different from what "Po-jama people" came to be on "One size fits all". While at first a vamp, that got improvised along, the song is now a larger regular composition. Still improvisation remains an important ingredient with especially George Duke playing around the chord progression all through the song.

- It's a convention of the Hal Leonard series to always notate pieces as if in major or minor. In this case D major, with the intention of Addi to see it as Mixolydian.
- All parts are notated in the guitar manner (also the vocal line), thus an octave higher than the actual sounding pitch.
- The bass part isn't included but can to a degree be derived from the root notes from the indicated chords. In the guitar book you can see that the bars with the I-chord sometimes get indicated as D7#9 and sometimes as Dm7. It's difficult to exactly hear the difference, but Addi may very well be right. He's certainly right about the F being sharp in beat three, staff five. For this reason Addi chose for Mixolydian instead of Dorian. So one might also interpret the song as a mix of Dorian and Mixolydian, a common practice in Zappa's music.

8va b.

Some people's

This system of musical notation consists of six staves. The top staff is a bass clef with a 4/4 time signature. The second staff is a treble clef. The third and fourth staves are a grand staff (bass and treble clefs). The fifth and sixth staves are another grand staff. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The lyrics 'Some people's' are written under the second staff. The notation includes various musical symbols such as beams, slurs, and accidentals.

(feedback)

8va b.

This system of musical notation consists of six staves. The top staff is a bass clef. The second staff is a treble clef. The third and fourth staves are a grand staff. The fifth and sixth staves are another grand staff. The music continues with eighth and sixteenth notes. A slur with the word '(feedback)' is placed over the second staff. The notation includes various musical symbols such as beams, slurs, and accidentals. The label '8va b.' is present at the bottom left of the system.

Po-jama people, 0:39-0:48. Transcription: KS, with elements by Addi Booth (see below).

Verse
Moderately slow ♩ = 86

D7#9 G7

1. Some peo-ple's hot. — Some — peo - ple's cold. —

*Gtrs. 2 & 3 (dist.)
*Composite arrangement

Rhy. Fig. 1 End Rhy. Fig. 1

mf

Po-jama people, bars 1-2 from above as included in the One size fits all guitar book.

5. Florentine pogen

From the "One size fits all" album I would like to give the lengthy theme of "Florentine pogen" as another example of a melodic line set throughout. Most pop music as well as classical music has a thematic structure, where the music can be divided into two or more themes, that alternate each other, in pop music normally without the elaborate variations of the themes, which can be found in classical music. A clear example of the regular pop music two theme structure is "Camarillo Brillo" from "Overnite sensation":

- 0:00 Instrumental intro
- 0:18 Theme A ("She had that camarillo brillo...")
- 1:05 Theme B ("She had a snake for a pet...")
- 1:25 Theme A
- 2:12 Theme B
- 2:33 Theme A (Fading out instrumentally)

Zappa is also using other forms like variation forms where one motif or a melody is played several times with variations and compositions with a continuing melody, that have no clear division into separate themes. In early classical music pieces with continuing melodies were sometimes called fantasies or toccatas. In the 19th century, when this method of composing became applied in songs and opera's, the words "through-composed" or "set throughout" were introduced to describe it. The "Uncle meat main title" theme from above is an example of a melody set throughout. It is true that this melody can be divided into sections, but the melody as a whole is not formed by alternations of these sections. On the "Uncle Meat" album, as well as on the chamber orchestra version on "The yellow shark", the theme is played several times with slight variations, ending with a coda, in this way becoming a variation piece.



Florentine Pogen theme, main melody (most parallels left out). Transcription: KS (1st printed edition, 2000).

(Thanks to Justin Birchell for attending me to that it's better to notate the first three notes as pick up notes instead of only the first one, as I first had).

The theme from "Florentine Pogen" is by itself just as the "Uncle meat main title" theme through-composed. "Florentine Pogen" as a whole is a variation piece, with the theme repeated several times with lyrics and many alternative bars. The descant melody of the main theme as played at the opening is given above in its whole length. A bass guitar and a synthesizer bass are playing parallel with it at varying interval distances. When the structure of such a melody cannot be described as something like A-B-A, there have to be other structure building elements, if the piece sounds coherent. The example above is the theme in the shape of its appearance during the instrumental opening. In this case such elements are:

- The key is E Minor (Aeolian) during the first half of the theme. In the second half changes to related keys are made.
- The returning use of strings of eighth notes.
- The frequent accenting of the E note.
- The instruments and vocalists are playing and singing the whole melody either unisono or in parallels.

Very intentionally this pattern is broken in the two bars with sixteenth notes. The first one has a figure using notes of what you might call C# Lydian. The figure is repeated a second lower in the second bar using notes of B Lydian. These two figures have nothing in common with the other parts of the melody. Zappa loved to add such pattern breaking or opposing figures to his melodies.

The example above is one of the oldest from this study. In 2011 the mentioned Guitar book appeared with more of the parallels included in it and some more harmony notes:

N.C. **E5 F#5 G5 A5 B5 A5 E5 F#5 G5 B5 A5

Gtr. 1 (dist.)

mf

**Chord symbols reflect implied harmony.

Bm7 Am7

Gtr. 4 (dist.) *mf*

Gtr. 5 (dist.) *mf*

divisi

†Gtr. 7

Gtr. 4 divisi

C D C D

Gtrs. 4 & 7 tacet

Am7 Bm7 Cmaj7 Bm7 Cmaj7 Bm7 Am7

Fill 2

Gtr. 3

End Fill 2

Florentine Pogen, Guitar book sample, lead melody and all involved harmony notes (bars 1-8).

Verse

Gtr. 7 tacet

Em7 Am7 Am11 Am7 Asus2

1. She was the daugh - ter of a wealth - y Flo - ren - tine Po - gen.

mf

Bm/A Am7 N.C.

(Ya, oo.)

Read 'em and weep was her ad -

Florentine Pogen, idem, opening of the verse.

Addi notates the first two bars as a series of (implied) parallel fifths. It indeed does sound like that, with an parallel octave in it as well. The verse starts with repeating the instrumental intro, but harmonized differently, as you can see in the notated chords. There's also a key change happening. During the intro both the pick-up bar and the first E of bar 1 have a bass E, clearly setting the key to E minor. Also the pick-up bar of the verse has a bass E, but for the first (sung) E of the next bar the bass moves over to an A (the Guitar book doesn't explicitly specify bass notes, but you can verify this on the CD). Combined with the Am7 chord, this is causing a modulation to A Dorian (by switching the pedal note). Brett Clement points to that in his response to me, but that's not good enough for me to see the intro as A Dorian too.

You can't expect people to experience the intro as if in A Dorian when it strongly starts on E. The different meters Addi is using are in my opinion notational differences only.

6. Evelyn

The melody from "Evelyn" is a speech-influenced example of a through-composed melody. It follows the syllables of the words, here all strictly divided over eighth notes. The accent syllables of the words determine the here notated metres, except for the instrumental bars 9 and 10, which are regular 4/4. The melody is about always using the smaller intervals. The majority are seconds movements. You might call "Evelyn" a poem set to music, engendering a belletristic and eloquent application of English, which can stultify non-native English babblers like myself.

Zappa used melodies, which are composed throughout, most often for his instrumental music, for instance the jazz albums from 1972 and the London Symphony Orchestra recordings. We'll get to some more examples taken from instrumental pieces in the following sections.

Handwritten musical notation for the first system of "Evelyn". The notation is written on three staves (treble, piano, and bass clef). The key signature is one sharp (F#). The melody is written in the treble clef and is divided into measures with various time signatures (6/8, 4/4, 5/8, 6/8, 4/4, 6/8). The lyrics "E-ve-lyn..." are written below the melody. The piano part is written in the middle staff, and the bass part is written in the bottom staff. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation for the second system of "Evelyn". The notation is written on three staves (treble, piano, and bass clef). The key signature is one sharp (F#). The melody is written in the treble clef and is divided into measures with various time signatures (6/8, 4/4, 2/4, 6/8, 4/4, 5/8). The piano part is written in the middle staff, and the bass part is written in the bottom staff. The notation includes various musical symbols such as notes, rests, and accidentals.



Evelyn, a modified dog, opening. Transcription: KS (melody and harmony)/Wolfgang Ludwig (rhythm). Ludwig part published in 1992; KS: update 2005, 3rd printed edition 2007.

Notes:

- The 8va b. in staff 1 stems from the fact I notated this line an octave too high at first.
- There's some rubato in the tempo. Addi Booth notates the rhythm somewhat differently in the One size fits all Guitar book.

7. San Ber'dino

"San Ber'dino" is an example of a song with an unconventional structure. It has one short central theme, that gets varied upon, various side themes and passages, as well as solo bars.

Block I

- 0:00 Instrumental opening #1 in country and western style.
- 0:08 Main theme, "She lives in a ...", with as basic characteristic a melody going up and down again.
- 0:14 Instrumental passage #1, following the idea of a melody going up and down again, now with larger intervals.
- 0:18 Main theme, "His name is ...".
- 0:22 Instrumental passage #1.
- 0:27 Instrumental passage #2.
- 0:34 Main theme, "She's in love ..." plus a vocal variation.
- 0:44 Instrumental passage #3. This is a pattern breaking riff with biting quintuplets.

Block II, mostly following block I

- 0:50 Instrumental opening #2, used during the song to reintroduce the main theme.
- 0:59 Main theme, "He got stubbering ...".
- 1:03 Instrumental passage #1.
- 1:07 Main theme, "They gave him ...".
- 1:12 Instrumental passage #1.
- 1:16 Instrumental passage #2.
- 1:24 Main theme, "Well there's 44 ..." plus a vocal variation. Here the transcribed section below is taking off (bars 1-4). The key is A Dorian for most of the bars till bar 12.
- 1:33 Instrumental passage #3 (bars 5-7).

Block III

- ## Block IV

-
- Handwritten musical score for two songs. The first song, "Well there's 44", is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The second song, "Bobby", is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The score includes various musical notations such as notes, rests, and fingerings.

Handwritten musical score for "The Well" by David Byrne and Chris Stills. The score is written on three systems of three staves each. The key signature is D major (two sharps). The first system includes measures 10, 11, and 12. Measure 10 has a treble staff with a melodic line and a bass staff with a bass line. Measure 11 has a treble staff with a melodic line and a bass staff with a bass line. Measure 12 has a treble staff with a melodic line and a bass staff with a bass line. The second system includes measures 13, 14, and 15. Measure 13 has a treble staff with a melodic line and a bass staff with a bass line. Measure 14 has a treble staff with a melodic line and a bass staff with a bass line. Measure 15 has a treble staff with a melodic line and a bass staff with a bass line. The third system includes measures 16, 17, and 18. Measure 16 has a treble staff with a melodic line and a bass staff with a bass line. Measure 17 has a treble staff with a melodic line and a bass staff with a bass line. Measure 18 has a treble staff with a melodic line and a bass staff with a bass line. The score includes lyrics: "All others as bar 8", "Well--", "All others as bar 9", "Bar 12 repeats", "you might--", "They don't care", and "Uvabassa".

San Ber'dino, section. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

8. Andy

The construction of "Andy" gets dealt with in the Wolfgang Ludwig study from 1992, pages 97-100. He also transcribed all the lead melodies (pages 240-244). He subdivides "Andy" into the themes as given below, with details based upon the Addi Booth guitar book added to it by me:

- 0:00. Theme A in 4/4. Bars 1-4 start with the bass A going up and down again with the chord progression $Asus4 - Am7\#5$. Next these bars turn into a I-II progression in A Lydian. A little repeated melody gets played over it. Wolfgang notates the first beat of it with a quintuplet, but I think the Addi Booth version with 2/16 plus a triplet is more accurate.
- 0:34. Theme B. First theme with lyrics, sung flatly. The meters are varying with strings of 16th notes and an occasional 8th note. This sung theme with odd meters gets interrupted a couple of times with a bar with a chord in more even meters. Wolfgang is using other meters than Addi. Mostly they are notational differences, but sometimes there's a little real difference. Other than Wolfgang, Addi lets the first two words, "is there", start in the last 4/4 bar of theme A, which is correct. This is as far as I have checked differences. This block you can either identify as multiscale or chromatic.
- 0:57. Theme C in 6/8 in basically E, but with altered notes as well.
- 1:16. Theme A returns, now with some lyrics ("something").
- 1:34. Theme D. Here the example below starts. This theme D can be seen as a character variation upon theme A. First you have the plain A chord with bass pedal A (bars 1-4 in the example below). The bass and drum are together giving the specific partially syncopic rhythmic figures as in theme A. In bars 5-8 the I-II alternation returns. Specifically interesting sounds bar 6 because it's mingling chords. The main guitar chord is B (staff 2). The bass is first giving B pedal, but soon returns to A (staff 3). The piano plays a chord progression over it: E-B-A-E-B-A-B-(A) (staff 1). It's only played exactly this way on "One size fits all". On the other two official versions it's more just the B chord ("Buffalo") and a variation upon it ("The best band you never heard in your life").
- 1:51. Theme E in 4/4 ("show me a sign" etc.). It's sung over a $C\#m7 - F\#$ alternation in C# Dorian.
- 2:08. Theme F. A string of 16th notes over a D pedal. Here the difference between Wolfgang and Addi is merely notational ($5/16 + 5/16$ becomes $10/16$ in the guitar book and $5/16 + 6/16$ becomes $11/16$).
- 2:19. Theme A returns once more. At this point the example above has ended.
- 2:31. Theme D. From point 2:39 onwards a slower organ melody is played over it. At 3:23 it evolves into a little guitar solo.
- 3:48. Theme F returns, now with lyrics.
- 4:02. Theme A returns once more.
- 4:11. Theme D with no specific features this time. Just A pedal with the rhythmic figures.
- 4:19. Theme E, variation 1 (different accompaniment and guitar riffs).
- 4:51. Theme E, variation 2 ("Oh Andy..., Andy...").
- 5:08. Theme G. The lyrics continue ad lib. An outro riff enters that gets repeated till the end with a second guitar solo played over it. The outro is in F# minor or Dorian (the D/D# isn't used to determine which one it is).
- 6:03. End.

Handwritten musical score for a piece in 4/4 time, featuring a melody, bass, and percussion parts. The score is divided into three systems, each starting with a measure number in a box.

System 1 (Measures 1-3):

- Measure 1:** Melody (mf), Bass (mf), and Ova Bassa (mf) all start with a quarter note G4.
- Measure 2:** Melody has a triplet of eighth notes (A4, B4, C5). Bass and Ova Bassa have quarter notes (F#4, G4).
- Measure 3:** Melody has a triplet of eighth notes (D5, E5, F#5). Bass and Ova Bassa have quarter notes (E5, D5). A "Background sounds" section begins with a triplet of eighth notes (G4, A4, B4) marked mp.

System 2 (Measures 4-5):

- Measure 4:** Melody (mf) has a quarter note G4. Bass and Ova Bassa have quarter notes (F#4, G4).
- Measure 5:** Melody has a quarter note A4. Bass and Ova Bassa have quarter notes (G4, A4). The section is labeled "As bar 4".

System 3 (Measures 6-7):

- Measure 6:** Melody has a quarter note B4. Bass and Ova Bassa have quarter notes (A4, B4). The section is labeled "As bar 5".
- Measure 7:** Melody has a quarter note C5. Bass and Ova Bassa have quarter notes (B4, C5). The section is labeled "Etc.".

Lyrics:

Show me a sign ————, if you don't mind ————

Other markings:

- Dynamic markings: mf (mezzo-forte), mp (mezzo-piano).
- Tempo/Style: 4/4 time signature.
- Instrumentation: Melody (treble clef), Bass (bass clef), Ova Bassa (bass clef).

Handwritten musical score for a section of a piece, featuring four staves with various musical notations, including notes, rests, and dynamic markings like "pp" and "mp". The score includes bar numbers 11, 16, and 19, and descriptive text such as "Barg-10 repeat twice alike", "Barg repeats alike", "mind", "Bars 17-19 repeat", "As bar 20", and "Etc.".

Staff 1 (Treble Clef):

- Bar 11: [11] $\text{Barg-10 repeat twice alike}$
- Bar 16: [16] $\text{Barg repeats alike}$ mind
- Bar 19: [19] Bars 17-19 repeat

Staff 2 (Bass Clef):

- Bar 11: pp
- Bar 16: mp
- Bar 19: As bar 20 Etc.


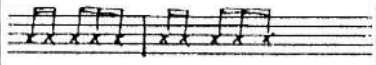


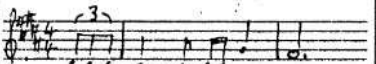
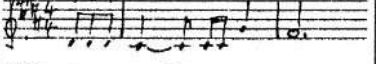
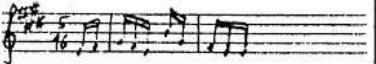

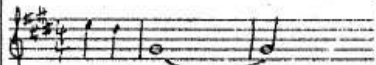

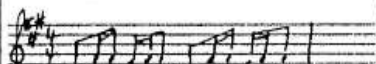
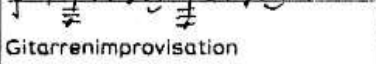

Staff 3 (Treble Clef):

- Bar 11: $\text{Barg-10 repeat twice alike}$
- Bar 16: $\text{Barg repeats alike}$ mind
- Bar 19: Bars 17-19 repeat

Staff 4 (Bass Clef):

- Bar 11: pp
- Bar 16: mp
- Bar 19: As bar 20 Etc.

Andy, section. Transcription: Addi Booth/Wolfgang Ludwig, with additions by KS. 4th printed edition, 2012.

Formteil	Taktfolge	Motive ³	Tempo
A	4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4 (2 x)		I ♩ ≈ 114
B	5/16, 5/16, 5/16, 5/16 2/4, 8/16, 4/4, 2/4, 2/4, 2/4 4/4, 12/16, 2/4 7/8, 9/8, 11/8: Über die 9/8- und 11/8-Takte rezitiert der Sänger metrisch frei die beiden Silben "Is there ..."		II ♩ ≈ 540 - 570
C	6/8, 6/8, 6/8, 6/8, 6/8, 6/8, 6/8, 6/8		III ♩ ≈ 174
A'	4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4		I
D	4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4		
E	4/4, 4/4, 4/4, 4/4 (2 x)		
F	5/16, 5/16, 5/16, 5/16 (4 x)		II
A''	4/4, 4/4, 4/4, 4/4		I
D'	4/4, 4/4, 4/4, 4/4 4/4, 4/4, 4/4, 4/4 (6 x) 4/4, 4/4, 4/4, 4/4 (2 x)		
F'	5/16, 5/16, 5/16, 5/16 (4 x)	Gitarrenimprovisation	II
A''	4/4, 4/4, 4/4, 4/4		I
D	4/4, 4/4, 4/4, 4/4		
E'	4/4, 4/4, 4/4, 4/4 (4 x)		
E''	4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4		
G	4/4, 4/4 (4 x) 4/4, 4/4 (8 x)	Gitarrenimprovisation	
Schluß ohne Metrum			

3 Notiert wurden jeweils die markantesten Motive, im C-Teil der Gitarrenriff

Overview of the thematic structure and the use of meters during "Andy". Ludwig study, page 232.

9. Sofa no. 2

As mentioned above "Sofa" returns at the end of "One size fits all" with lyrics. This is the way Zappa originally composed "Sofa" for his fall tour from 1971. It explains why "Sofa no. 2 (1971)" has its lyrics in German. See the Playground psychotics section at the Once upon a time paragraph, for more about this topic. The sofa, there depicted as floating through the universe, is also prominently present on the album cover of "One size fits all" (outtake to the left). The text "Divan, divan, weisst du wie ich bin" is German for "Divan, divan, do you know who I am". The sung melody from "Sofa no. 2 (1984)", being played backwards, can be heard on "Ya Hozna" from the later "Them or us" album. A couple of bars are included in this study.

1

1

Ich bin al le

8va b.

5

5

Ta gen und Näch te

8va b.

Sofa #2 (1975), section. Transcription: Addi Booth with additions by KS.

While most of "Sofa" is homophonic in standard 3/4, the section above contains three-part polyphonic movements:

- First part: staff 1, sung part with "Ich bin alle Tagen und Nächte" (German for "I'm all days and nights").
- Second part: staves 2-3.
- Third part: staves 5-6.

Staves 4 and 7 are the bass with a G pedal, supported by a marimba, setting the key to G Mixolydian. Part 1 lasts three bars, while parts two and three last four bars. So you can get any harmonic combination, accentuated by the fact that both parts two and three already contain complementary harmonies by themselves. While you might say that bar 1 starts as G7add4 on beat 1, the other notes get involved soon. Addi simply indicates G13, the total scale as harmony. With the "Ich bin alle Tagen und Nächte" entering the picture you're getting at what I'm calling a harmonic field in the Zoot allures section. Bars 11-12 are the beginning of the outro, continuing homophonic as how the song started. You can compare the polyphonic set-up of this example with the "Sofa no. 1 (1976)" sample from the Weasels ripped my flesh section from this study.

SONG STRUCTURES (BRIEF RÉSUMÉ OF EXAMPLES)

Comments on the various ways in which Zappa gave structure to his songs turn up spread out over this study. I'm ending this section with an overview of various examples dealing with structures and the forms of variations you can encounter (not intended to cover all I've said on this topic). It mentions section, songtitle and very briefly summarizes the subject:

- Zappa's teens: "Sleeping in a jar" (central theme, intermezzo, outro).
- Movie scores: "Holiday in Berlin" (changing the structure over time).
- Idem: "Run home, slow main title" (varying a theme).
- Pal records: "Why don'tcha do me right" (varying a theme over time).
- Absolutely free: "Plastic people" (main theme, intermediary theme, interlude).
- Idem: "Brown shoes don't make it" (scheme of the general set-up).
- We're only in it for the money: "What's the ugliest part of your body" (collage structure).
- Lumpy gravy: "Foamy soaky" (motifs).
- Cruising with Ruben and the jets: "How could I be such a fool" (character variations).
- Uncle meat: "King Kong" (sequences and variations of motifs).
- Idem: "Dog breath variations" (varying a composition over time).
- Idem: "Uncle rhebus" (medley via playing two songs simultaneously).
- Hot rats: "Peaches on regalia" and "Little umbrellas" (classicism).
- Burnt weeny sandwich: "Kung Fu" (deliberate irregularity).
- Idem: "My guitar wants to kill your mama" (verse-chorus/refrain with a bridge of three sections).
- Weasels ripped my flesh: "What will this evening bring me this morning" (canon).
- Chunga's revenge: "Tell me you love me" (multi-theme structure).
- Idem: "Rudy wants to buy yez a drink" (three themes with an interlude).
- Quaudiophilic: "Twinkle tits" (scheme of the general structure).
- Fillmore east: "Latex solar beef" (two appearances of the main theme).
- Idem: "Bwana dick" (multi-theme in combination with tempo changes).
- 200 Motels: "Magdalena" (three themes with tempo changes).
- Waka/Jawaka: "It just might be a one shot deal" (three themes, two intermezzi).
- Imaginary diseases: "The new brown clouds" (diatonic variations with an atonal medley in between).
- Overnite sensation: "Fifty-fifty" (modulation schedule).
- Roxy and elsewhere: "Approximate" (little themes alternating with improvised sections).
- Idem: "The be-bop tango" (three versions).
- One size fits all: "Camarillo brillo" (standard two-theme structure).
- Idem: "Florentine pogen", "Inca roads" and "Evelyn" (through-composed melodies).
- Idem: "San' Berdino" (main theme, side themes, instrumental passages).
- Idem: "Andy" (multi-theme with variations).
- Bongo fury: "Debra Kadebra" (sequence of motifs in varying meters and tempi).
- Idem: "200 years old" (blues scheme).
- Orchestral favorites: "Duke of prunes" (development over time).
- Idem: "She painted up her face" (rondo).
- Idem: "Bogus pump" (variations).
- Idem: "RDNZL" (themes and ways of indicating solos).
- In New York: "The black page" (same complex rhythm for two different melodies).
- Idem: "The purple lagoon/Approximate" (combining compositions).
- Låther: "Bowling on Charen" (combining types of soloing).
- Sheik Yerbouti: "Mo' mama" (stream of motif variations).
- Idem: "Flakes" (riff and themes).
- One shot deal: "Occam's razor"/"On the bus" (effect of xenochrony).
- Tinsel town rebellion: "Easy meat" (building up a song over time).

- Shut up 'n play yer guitar: "Five-five-FIVE" (sequence).
- The LSO: "Mo 'n Herb's vacation" (variations over a long distance).
- Idem: "The girl in the magnesium dress" (use of "digital dust").
- Drowning witch: "Marque-Son's chicken" (riff, themes, sequence).
- Idem: "Naval aviation in art" (sequence).
- The man from Utopia: "The radio is broken" (blocks and intermezzi).
- Idem: "Tink walks amok" (motif variations).
- Idem: "The torture never stops (1980)" (sections and solos).
- Thing-Fish: "Artificial Rhonda" (one theme in a perpetuum mobile).
- Idem: "No not now"/"Won ton on" (effect of backwards playing).
- Mothers of prevention: "Alien orifice" (different harmonizations).
- Guitar: "Sexual harassment in the workplace" (blues scheme some more).
- YCDTOSA: "Honey, don't you want a man like me?" (variations over time).
- Broadway the hard way: "Rhymen' man" (interruptions of a melody).
- Idem: "Any kind of pain" (verse-refrain-bridge).
- Idem: "Jesus thinks you're a jerk" (four blocks and relations between them).
- The best band you never heard in your life: "Zomby woof" (themes, riffs, solo).
- The yellow shark: "Strictly genteel" (classical variation piece).
- Idem: "9/8 Objects" and "T'Mershi Duween" (layers).
- Idem: "This is a test" (variations).
- Idem: "Ruth is sleeping" (interval exercise for seconds).

BONGO FURY: WORKING WITH DON VAN VLIET

In 1975 Zappa started working with Don Van Vliet again, his friend from high school days onwards. Don had also been successful in starting a career in music, releasing several albums as "Captain Beefheart". Zappa cooperated with Don on record on two occasions. In 1969 Don sang the lyrics of "Willie the pimp" on Zappa's "Hot Rats" and Zappa produced Beefheart's "Trout mask replica" for his Discreet Records label. Then Don started accusing Zappa of all sort of things in the press and their friendship appeared to have halted. But in 1975 he was without a record contract and returned to Zappa for help, tuning down his hostile tone of the past years. They decided to do a short tour with the Mothers including Beefheart and a deal was made that Beefheart could do a new album for Discreet. It wasn't something that could last because Beefheart was only of limited use for The Mothers, singing the pieces suited for him, but most of the time he sat at the side of the stage making drawings (photo to the right).

From the tour the "Bongo fury" album was done, also including some studio material. Because the tour was short Zappa couldn't have everything developed as thoroughly on the road as he usually did, if he wanted the album to be coherent. For the live albums from the seventies Zappa recorded the tracks mostly at one location, so that the listener could get the idea of being at a specific concert. From "Sheik Yerbouti" (1979) onwards he changed this approach to combining the best tracks from different locations. The "Bongo Fury" live songs stem from the two concerts in Austin, Texas, May 1975. Here he allowed or was forced to allow imperfections as one time too much "heh-heh-heh" on "Advance romance", less sparkling solos and seconds with voids in "Carolina hard core ecstasy". So when he had to laugh during the reciting of the lyrics from "Muffin man", he may have decided he might leave that in just as well. It doesn't do much harm though.

1. Debra kadabra

Tempo I (moderately fast)

Guitar riff

Should I have (saw him). Ain't that a bitch. De-bra Kadabra. All that's rich.

Tempo I

Tempo II (faster)

Tempo I

Tempo II

Bass

Double bass

Debra Kadabra, 0:14 through 0:39. Transcription: KS (2nd printed edition, 2001).

In May 2018 Marcel Chrétien sent me the variant below upon the first bar. So I've been relistening with the following conclusions:

- There are some fluctuations in the way this figure is played. It depends upon what bar you're looking at and how precise you're transcribing it.
- In previous editions I took the first G of the guitar riff as the opening note of a bar, but there's mostly a bass drum beat preceding this note and sometimes a faint A by the bass. When you're listening to the opening from the beginning, it becomes more logical to take this bass drum beat as the downbeat, so I've adapted the notation by moving everything to the right with an eighth note. So Marcel's right about letting the guitar part start after the downbeat and right at the beginning it's more like a 16th note than an eighth note after the downbeat. It starts like below, but later on it becomes more like above.

GITAAR: intro

"Debra kadabra" featuring Beefheart is a song where the melody is made up of several sections with motifs, that can get repeated and varied upon, going from one motif to another, often changing the tempo. The quick movement through various motifs is a way of structuring that Zappa would repeatedly return to. It became dominant in "St. Alphonso's pancake breakfast/Father O'Blivion" from "Apostrophe (')" and "Zombie woof" from "Overnite sensation". On "Bongo fury", "Cucamonga" is another example and I'll return to this topic in the "Drowning witch" section. Here's a transcription of a section of the opening of Debra Kadabra.

It's built as:

a) Tempo I, moderate tempo.

- Bars 1-3 in 4/4. Opening guitar riff motif, repeated from the beginning of the song through 0:23, with Captain Beefheart reciting the text.

b) Tempo going from tempo I to tempo II, faster.

- Bar 4-5. Transitory bars. The guitar ends in tempo I. The drummer starts with 5/8 in tempo II.

c) Tempo II.

- Bar 6 in 12/8. A twice repeated motif starts. Beefheart has begun singing.

d) Tempo going from tempo II to tempo III, a little faster.

- Bar 7-8. Transitory bars. Beefheart ends with "(con)-fetti" in Tempo II. The bass guitar starts with 5/8 in tempo III.

e) Tempo III.

- Bar 9, 14/8. Instrumental motif, played once.

- Bar 10, 11/8. Eleven drumbeats.

- Bar 11-13, 12/16. Three times repeated motif.

The first three motifs in bars 1-10 have in common that they are built upon A. The first one has frequent off-beat drumming, but mostly a downbeat on the bass drum. The guitar plays through the Am7 chord. The scale is A Dorian, with the F# from this scale to appear first in bar 6. This second motif in bar 6 is a 12/8 on beat movement with a IV-I progression in A Dorian. The third one in bar 9 begins with some fourth intervals and also ends on A. The chromatic fourth motif in bars 11-13 sets a new direction. This procedure continues till the end of the song. It needs time for rehearsing and memorizing to play pieces like this.

The lyrics of "Debra Kadabra" are about common youth memories of Beefheart and Zappa. The larger part at first only understandable among themselves, though Zappa would explain some of its episodes in later interviews, for instance what the film Brainiac was about. Some lines from the lyric renditions on the net are meager attempts to mold the text into a more understandable form. When you listen to the lyrics phonetically, I have my doubts. I don't have a clue what several phrases should be either. Frankly I don't think Zappa wanted these lyrics to be understandable and Beefheart's shouting them works here quite effectively in creating an atmosphere of controlled madness. It is for this reason and the contrariness with the abstract complexity of most of the song that the minor third movement of the ending theme comes out so strong. The emotions suddenly become very recognizable, at least musically. The second example has this transition to a degree. It's also in odd meters (5/8, 9/16 and 7/16) and also including a tempo change. Bars 1-2 represent the bass motif in D Dorian as it is played during the section with Beefheart reciting the lyrics. You can't get Beefheart's voice here properly into standard midi format. In bar 8 the song changes to what can be interpreted as E Dorian with the chord progression I-IV-V-IV (the minor third movement then seen as the I chord). Over it the IV chord keeps being sustained in the descant (keyboard chord from staff 1). It's also possible to explain it as A Mixolydian with the whole of bar 8 seen as A7, but when Beefheart starts singing the A chord has (temporarily) stopped and the single minor third towards E dominates.

Oh DEBRA, ALGEEBRA, EBNEEZRA KADABRA!
WITCH-GODDESS of LANKERSHIM BOULEVARD!
Cover my ENTIRE BODY with AVON CO-LOG-NUH,
And drive me to some relative's house in EAST L.A.
(Just till my skin clears up)

Make me kiss your turquoise jewelry!
EMBOSS ME!
 Rub the hot front part of my head
 With RENTED UNGUENTS!
 Give me BAS-RELIEF!
 Oh, DEBRA FAUNTLEROY-MAGNESIUM KADABRA!

III

Beetheart

f 12:9 From the--

bxxbx x

mp f

mf

With ranted..

Give me

8vab. mf

IV

Slower

mp

mf yaya yaya.

Others as bar 8

Others as bar 9

bas-relief!

8vab.

Handwritten musical score for "Debra Kadabra" by Frank Zappa. The score is written on ten staves. The first staff is marked with a box containing the number "12". The key signature is one sharp (F#) and the time signature is 9/16. The score includes various musical notations such as chords, eighth notes, and rests. There are handwritten lyrics and performance instructions throughout. The lyrics include "yayayaya—", "yayayaya—", "As lang", "As bar 8", and "All the dan-ces—". Performance instructions include "mf", "mp", "others as bar 8", and "drab.".

Debra Kadabra, 2:35 through 2:56. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

2. Carolina hard-core ecstasy

"Carolina hard-core ecstasy" is available in three live versions. Two in Zappa's own catalogue, one by the ZFT. Below I'm comparing the instrumental opening bars of these renditions, that cause different analyses of especially the harmony. The meter is all 4/4, but there are smaller rhythmic differences too.

Handwritten musical score for Carolina hard-core ecstasy, 1975, opening. The score is written on four staves. The first system (bars 1-4) is marked with a '1' in a box. The second system (bars 5-8) is marked with a '5' in a box. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. There are handwritten annotations 'Others like bar 5' and 'Others like bar 6' in the third and fourth measures of the second system.

Carolina hard-core ecstasy, 1975, opening. Transcription: KS (update spring 2017, deposited at the I-depot, The Hague).

- bars 1-4. Theme one of two bars, played twice. The chord progression is C-Em-Am7-D.

- bars 5-8. Theme two of two bars, also played twice. This is a small melodic line, where the second bar is a rhythmical variant upon the first one.

The key is unmistakably C Lydian. With also the sung theme three following upon it, this seems to be the only interpretation, that's logically possible. Nevertheless, the 1984 execution necessitates a re-assessment of this situation. Not by changing notes, but by adding diatonic notes, that weren't used in some bars of the 1975 performance.

Carolina hard-core ecstasy, 1984, opening. Transcription: KS (update spring 2017, deposited at the I-depot, The Hague).

- bars 1-2. Here you have an A bass pedal, while the bass paused in 1975. So these two bars are in A Dorian in the 1984 version.
 - bars 3-4. In bar 4, staff 5, you've got an additional figure with an F natural.
 - bars 5-8. With this figure continuing, the F only shows up as natural during these bars, while in the 1975 version the F/F# isn't used. So the 1984 version sets these bars to C major. There are some minor rhythmic differences between the 1975 and 1984 versions and the high descant keyboard part is handled differently. In the 1975 version this keyboard plays along with the lead melody, to a point, while in 1984 it's just a sustained fourth (A-D).
 - bars 9-10. The sung bars start, now stable in C Lydian.
- One always has to bear in mind that analyses of Zappa's songs in this study are based upon the specific execution, being mentioned. Much of it will also apply to other versions, but it can't be taken for granted. It may also be that future releases by the ZFT or original scores shine yet another light upon several compositions. In this case one might conclude that the "Carolina hard-core ecstasy" intro is brightly in Lydian (1975 version), while the 1984 performance does the opposite. Instead it's an example of mingling major and Lydian, like Zappa also did in "Echidna's arf (of you)" and "Inca roads".



Carolina hard-core ecstasy, 1976, opening bars. Transcription: KS (update spring 2017, deposited at the I-depot, The Hague).

The opening of the "FZ:OZ" version from 1976 does sound somewhat different. Here the chord progression from theme one has been changed to C-Em/Cmaj7-Bm-D, so with a Bm chord instead of an Am7 chord.

The guitar solo in this song is upon a pedal note, a G-F figure. With the F being the lower note and being sustained far longer, I consider the F the tonic for the solo and the key F Lydian at this point. In his response to me you can read that Brett Clement prefers the G to be seen as tonic. In that case the key for the solo would be G Mixolydian.

3. Sam with the showing scalp flat top

Track 3 is one of the two poems Don is reciting. It does have some shorter accompanying motives by the band. Beefheart gets credited solely, so it can be assumed that these motives are written by him. The title of the album is derived from the final phrase, "I wish a had a pair of bongos, bongo fury".

4. Poofter's froth Wyoming plans ahead

"Poofter's froth Wyoming plans ahead" is mainstream country music, a cowboy song as Zappa is saying during its introduction. Quite in its place in Austin, Texas. Beefheart is singing it with his usual odd voice, but on this occasion one might like to hear it with normal singers too.

To the right: Zappa and Beefheart in the desert. It's an outtake from a photo from the Bong fury cover session, the photographer thus being John Williams. Eventually they decided to use a shot with them sitting in a cafeteria.

5. 200 years old

With tracks 4-5 Zappa is on far more familiar grounds than during the album opener. "200 years old" is blues. He liked the blues as a teenager and he would repeatedly return to it during his career. On "The lost episodes" we can hear him playing through the blues scheme with his brother Bobby in "Lost in a whirlpool", when he had just learned to play guitar in 1958. Some other later blues recordings are "Big leg Emma" on "Zappa in New York" and "In France" on "Them or us". "200 years old" starts with a riff build around a traditional blues motif, here played in G Dorian as G-C-B flat-G by the piano (in the 4th pdf version of this study I'm calling this example minor, but I misheard a chord: the E is natural). Some extra is given to it by a counter-movement F-C-F sharp-G by the synthesizer.

200 years old, opening. Transcription: KS (2nd printed edition, 2001).
The bass plays vaguely in the background along with the low piano notes.

During the song the traditional blues chord pattern is followed (I-IV-I-V-IV-I). Here in G Dorian with starting points:

- I. 0:29. The melody as above continues. Zappa tells about his thoughts at an early breakfast.
- Basically I. 0:57. Beefheart sings the theme of the song.
- IV. 1:26. Harmonica solo starts.
- I. 1:32.
- V. 1:39.
- IV. 1:42.
- I. 1:46.
- I. 1:52. Guitar solo begins. The blues scheme recommences.

Or in "Big leg Emma" from "Zappa in New York" in E (major/Mixolydian):

- I. 0:07.
- IV. 0:14.
- I. 0:18.
- V. 0:22.
- IV. 0:24.
- I. 0:25. Etc.

For complete blues scheme transcriptions, see:

- the Movie scores section with "The world's greatest sinner".
- The Cucamonga years section with "Grunion run".
- The Zappa in New York section with two examples from "Big leg Emma".
- The L  ther section with "Duck duck goose".
- the Sheik Yerbouti section with "Dong work for Yuda" (Hammersmith Odeon version).
- the Guitar section with "Sexual harassment in the garage".

See the Imaginary diseases section at "Been to Kansas City in A minor" for more about blues.

6. Cucamonga

The transcribed section of "Cucamonga" below is characterized by the permanent changing between 2/4 and 3/4 and changing between two scales. It has an instrumental introduction of some normal 4/4 bars in A Mixolydian. Then the sung theme starts in Eb Dorian in 3/4. In bar 8 the meter changes to 2/4 and in bar 9 the key has become G Lydian. The modulation is done chromatically in bar 8. First Eb becomes E, then Ab becomes A, next Gb and Bb turn into G and B. This idea keeps returning in the song.

The image shows a handwritten musical score for the song "Cucamonga". It consists of five staves:

- Drums:** The top staff, featuring a key signature of one sharp (F#) and a 4/4 time signature. It includes a boxed "1" at the beginning and a "Dut" marking towards the end.
- Harmonica:** The second staff, featuring a key signature of one sharp (F#) and a 4/4 time signature. It includes a "Dut" marking and an "Ends" marking.
- Keyb.:** The third staff, featuring a key signature of one sharp (F#) and a 4/4 time signature. It includes a "Dut" marking and an "Ends" marking.
- Bass:** The fourth staff, featuring a key signature of one sharp (F#) and a 4/4 time signature.
- Bra Bassa:** The bottom staff, featuring a key signature of one sharp (F#) and a 4/4 time signature.

The score includes various musical notations such as notes, rests, and accidentals, and is characterized by changes in meter and key signature.

5

in cu ca mon ga ma-hy---

11

Etc. Slowing down
third beat

17

Handwritten musical score for a section of a piece, starting at measure 123. The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking "A bit faster" is written above the first staff of the second system.

System 1 (Measures 123-124):

- Staff 1 (Treble):** Measure 123 has a whole rest. Measure 124 has a half note G4, quarter note A4, and quarter note B4.
- Staff 2 (Treble):** Measure 123 has a whole rest. Measure 124 has a half note G4, quarter note A4, and quarter note B4.
- Staff 3 (Bass):** Measure 123 has a half note G2, quarter note A2, and quarter note B2. Measure 124 has a half note G2, quarter note A2, and quarter note B2.
- Staff 4 (Treble):** Measure 123 has a half note G4, quarter note A4, and quarter note B4. Measure 124 has a half note G4, quarter note A4, and quarter note B4.
- Staff 5 (Bass):** Measure 123 has a half note G2, quarter note A2, and quarter note B2. Measure 124 has a half note G2, quarter note A2, and quarter note B2.

System 2 (Measures 125-126):

- Staff 1 (Treble):** Measure 125 has a half note G4, quarter note A4, and quarter note B4. Measure 126 has a half note G4, quarter note A4, and quarter note B4.
- Staff 2 (Treble):** Measure 125 has a half note G4, quarter note A4, and quarter note B4. Measure 126 has a half note G4, quarter note A4, and quarter note B4.
- Staff 3 (Bass):** Measure 125 has a half note G2, quarter note A2, and quarter note B2. Measure 126 has a half note G2, quarter note A2, and quarter note B2.
- Staff 4 (Treble):** Measure 125 has a half note G4, quarter note A4, and quarter note B4. Measure 126 has a half note G4, quarter note A4, and quarter note B4.
- Staff 5 (Bass):** Measure 125 has a half note G2, quarter note A2, and quarter note B2. Measure 126 has a half note G2, quarter note A2, and quarter note B2.

System 3 (Measures 127-128):

- Staff 1 (Treble):** Measure 127 has a half note G4, quarter note A4, and quarter note B4. Measure 128 has a half note G4, quarter note A4, and quarter note B4.
- Staff 2 (Treble):** Measure 127 has a half note G4, quarter note A4, and quarter note B4. Measure 128 has a half note G4, quarter note A4, and quarter note B4.
- Staff 3 (Bass):** Measure 127 has a half note G2, quarter note A2, and quarter note B2. Measure 128 has a half note G2, quarter note A2, and quarter note B2.
- Staff 4 (Treble):** Measure 127 has a half note G4, quarter note A4, and quarter note B4. Measure 128 has a half note G4, quarter note A4, and quarter note B4.
- Staff 5 (Bass):** Measure 127 has a half note G2, quarter note A2, and quarter note B2. Measure 128 has a half note G2, quarter note A2, and quarter note B2.

System 4 (Measures 129-130):

- Staff 1 (Treble):** Measure 129 has a half note G4, quarter note A4, and quarter note B4. Measure 130 has a half note G4, quarter note A4, and quarter note B4.
- Staff 2 (Treble):** Measure 129 has a half note G4, quarter note A4, and quarter note B4. Measure 130 has a half note G4, quarter note A4, and quarter note B4.
- Staff 3 (Bass):** Measure 129 has a half note G2, quarter note A2, and quarter note B2. Measure 130 has a half note G2, quarter note A2, and quarter note B2.
- Staff 4 (Treble):** Measure 129 has a half note G4, quarter note A4, and quarter note B4. Measure 130 has a half note G4, quarter note A4, and quarter note B4.
- Staff 5 (Bass):** Measure 129 has a half note G2, quarter note A2, and quarter note B2. Measure 130 has a half note G2, quarter note A2, and quarter note B2.

System 5 (Measures 131-132):

- Staff 1 (Treble):** Measure 131 has a half note G4, quarter note A4, and quarter note B4. Measure 132 has a half note G4, quarter note A4, and quarter note B4.
- Staff 2 (Treble):** Measure 131 has a half note G4, quarter note A4, and quarter note B4. Measure 132 has a half note G4, quarter note A4, and quarter note B4.
- Staff 3 (Bass):** Measure 131 has a half note G2, quarter note A2, and quarter note B2. Measure 132 has a half note G2, quarter note A2, and quarter note B2.
- Staff 4 (Treble):** Measure 131 has a half note G4, quarter note A4, and quarter note B4. Measure 132 has a half note G4, quarter note A4, and quarter note B4.
- Staff 5 (Bass):** Measure 131 has a half note G2, quarter note A2, and quarter note B2. Measure 132 has a half note G2, quarter note A2, and quarter note B2.

Lyrics and performance markings:

- Measure 123: "ya--"
- Measure 124: "ya--"
- Measure 125: "we might go"
- Measure 126: "yeh"
- Measure 127: "well--"
- Measure 128: "well--"

Cucamonga (1975), section. Transcription: KS (update 2009, deposited at the I-depot, The Hague).



Cucamonga part from Farther O'Blivion (1972), opening. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

At first "Cucamonga" didn't exist as a separate song. It was played in 1972 and 1973 as the finale of a larger composition, called "Farther O'blivion". It can be found this way on "Imaginary diseases" by the ZFT and the "Piquantique" bootleg. The "Big swifty and associates" part of "Greggery peccary" was the opening of this piece while the "Be-bop tango" formed the middle block. See the Roxy section for the tango part. The opening of "Cucamonga" in this manner is also presented above, transcribed from "Imaginary diseases" (1972). Here it's arranged for a brass band and has no words. For the "Bongo fury" version Zappa followed the original quite literally. Normally Zappa's rhythms are speech influenced, here it's the other way round. The lyrics were added later on. Sometimes the rhythm of the words fits in normally, as for "many years ago". At other instances this is not the case, as for "cu-ca-mon-ga". In spoken language these syllables are of about equal duration. In the sung section of bars 5-7 the "cu" and "mon" syllables last much longer than the "ca" and "ga" syllables. Thus you get a peculiar type of diction. It sounds interesting for a change, with the "Farther O'blivion" version explaining how it came into being. Zappa apparently liked it this way. Otherwise he would have adapted the rhythm of the melody to the words.

7 Advance romance

The lead melody from "Advance romance" can be found in the Ludwig study, page 268. Next is the main theme, as transcribed by him. It's notated as if in G minor, but in the context of the whole song, G Dorian suits better (the solos are in Dorian). The E/Eb however, that makes the difference, is avoided during the main theme:



Advance romance, main theme. Transcription: W. Ludwig.

- 0:00 Little instrumental intro with phrase one from the main theme.
- 0:08 Main theme. As you can see, the main theme is made up of three phrases. The meter is 4/4, occasionally interrupted by a bar in 3/4 or 2/4. Triplets and altered notes are getting used. Notable is the wide vocal range, used for the lyrics. It's sung by Napoleon Murphy Brock.
- 2:39 Solo in G Dorian by Danny Walley on slide guitar.
- 3:55 Harmonica solo by Don van Vliet.
- 4:56 Second guitar solo by Zappa himself.
- 8:49 Main theme variations.
- 11:04 Coda.
- 11:17 End.

8. Man with the woman head

"Man with the woman head" is the second poem Don is reciting. At this point Don could recite the text from Zappa's "The torture never stops" too as if it was a poem. These lyrics preceded the later song on "Zoot allures". On "YCOTOSA Vol. IV" you can hear this particular performance, accompanied by a vamp.

9. Muffin man

"Bongo fury" ends with the hilarious concert closer "Muffin man", a song that everybody seems to like. It has a four-bar central theme in F# Dorian. After being sung, it's used as a vamp for a guitar solo. The album has a studio recorded introduction with George Duke on keyboard and Zappa reciting a text about the laboratory of the muffin idolater. The second on-line midi file includes the last bars, but it's hard to catch the words of someone speechwise singing/talking into midi format. It has no alphabet and sounds as a cheap imitation. You can open it for what it's worth.

Handwritten musical score for three systems, each with a vocal line (top), a guitar line (middle), and a bass line (bottom). The key signature is one sharp (F#) and the time signature is 4/4.

System 1:

- Vocal:** Lyrics: "La-ter he says, some peo-ple, some peo-ple, heh, Like cup-cakes---". The melody is written with many 'x' marks above the notes, indicating a specific rhythmic pattern.
- Guitar:** Features a complex, fast-paced melody with many 'x' marks above the notes.
- Bass:** Features a complex, fast-paced melody with many 'x' marks above the notes.

System 2:

- Vocal:** Lyrics: "Ovabassa---". The melody is written with many 'x' marks above the notes.
- Guitar:** Features a complex, fast-paced melody with many 'x' marks above the notes.
- Bass:** Features a complex, fast-paced melody with many 'x' marks above the notes.

System 3:

- Vocal:** Lyrics: "Ovabassa---". The melody is written with many 'x' marks above the notes.
- Guitar:** Features a complex, fast-paced melody with many 'x' marks above the notes.
- Bass:** Features a complex, fast-paced melody with many 'x' marks above the notes.

14 Slower

Girl, you thought..

8va-bassa

(Acc. continues in the same manner)

Guitar 8va-

8va--> 8:6

8va-->

Muffin man, section. Transcription: KS (update 2006, 3rd printed edition).

Notation:

- ♯ Semi muted, distorted by pick or palm
- ⋈ Harmonic (fret indicated) or feedback (indicated)
- + Quarter-tone sharp
- ## Three quarter-tone sharp
- ♭ Quarter-tone flat
- > Accent
- ^ Staccato

The bars with the recitative can hardly be assigned to scales. Bars 1-2 contain the chord progression Daugm.-Faugm.-G#dim. Next you get a two-bar figure that gets varied upon. Central stands a descending third as in bar 4. It returns four times, each time a minor third higher. From bar 8 through bar 13 the piano part in the F clef staff follows a sort of a walking bass line to accompany it. In the Ludwig study (page 223) the central theme in bars 14-16 gets explained as a I-IV-V progression (with F#-B-C# as the central notes), an example of Zappa following an easy chord progression. Indeed you can harmonize the theme in this manner and the theme does sound familiar.

In 1976 Zappa's partnership with Herb Cohen came to an end. Cohen had been successfully managing The Mothers, especially in the first years, and had set up Discreet Records with Zappa as a label of Warner Brothers. Discreet was used as a vehicle for Zappa's albums but the main reason for its existence was business, namely earning money by contracting groups for it. In 1976 Zappa found that Cohen was allocating the incoming money with too much liberty. The financing of the recording of Beefheart's new album "Bat chain puller" for the label was the direct cause for the breach; Zappa thought that it had been paid for with money that was his. So Zappa as president of Discreet set Cohen aside and Cohen counterattacked with a lawsuit, demanding that Zappa's assets were to be frozen during the trial and that he would have no access to the tape archive, which was granted. At the same time Zappa had started dealing with MGM, who had brought out the first five records. They were bringing out compilations without paying him appropriate royalties. This case was solved relatively quickly. Zappa obtained the mastertapes and a financial compensation. But since the tapes went into the Discreet inventory it was to no direct avail.

Zappa's next "Zoot allures" album and Beefheart's new album were to be released on Discreet. He had safety copies of the tapes in his house and could release his album on the Warner Bros. main label, on condition that he indemnified them in case Cohen could lay any claim upon it. But Beefheart was forced to record several tracks anew for his later "Shiny beast" album with "Bat chain puller" added to the title between brackets. The original recordings are still in Zappa's vault today, officially released in 2012. Beefheart made two more albums in the early eighties and then had enough of the music business. Since then he continued with his second career as an art painter.

Zoot allures - Zappa in New York (1976-1978)

When all members of the Roxy band had left, Zappa decided to stop using the name Mothers Of Invention, continuing under his own name only. Another new band participated on the rock-based Zoot allures album with Zappa himself appearing as a multi-instrumentalist. He now started touring with a smaller band of five or six members. Live material with this band has mostly been released by the ZFT. Zappa himself recorded Zappa in New York, with this band augmented to 12 persons for his December 1976 concerts only. This album includes The black page, his best known example of composing with irregular rhythmic groupings. The refusal of Warner Bros. to include Punky's whips was one of the reasons for a clash, only ending with a settlement in 1982. Next Zappa proceeded with a plan to release the material he had in stock as a quadruple album called L  ther, to be halted by Warner Bros. issuing these pieces themselves as four individual albums (Zappa in New York, Studio tan, Sleep dirt and Orchestral favorites).

ORCHESTRAL FAVORITES - STUDIO TAN: CLASSICISM AND MODULATIONS

ORCHESTRAL FAVORITES

In 1975 Zappa hired a group of session musicians to form the 37-piece Abnuceals Emuukha Electric Orchestra with Michael Zearott conducting (photo to the left taken from the "Quaudiophilic" DVD by the ZFT). He did two live concert evenings with them including himself on guitar and the rhythm section of his rockband. The recordings landed mostly on "Orchestral favorites", but some sections also on "Studio tan". Their release got delayed because of his clash with Warner Bros. (see the Zappa in New York section). "Studio tan" appeared in 1978 and, when he was back in business again in 1979 with "Sheik Yerbouti", Warner Bros. released these last "Orchestral favorites" tapes they had in their closet with a non-informative low budget album cover, four years after their recording. Zappa himself called the album "ill fated". With this CD he mostly returned to earlier compositions from "200 Motels" as he would do again later on with the "L.S.O. Vol. II" album of 1987. "Orchestral favorites" never has received much attention, partly because the compositions all returned on later albums with a higher sound quality (except for "Duke of prunes"). But by itself there is nothing wrong with this album, quite the contrary.

1. Strictly genteel

In the "200 Motels" closing piece "Strictly genteel" the variations form is used with "Lord have mercy..." as the central theme. It's the most classical piece in Zappa's output. Not only because of its variation form, also because of its use of standard chords and a steady meter. "Strictly genteel" re-appeared on the "Orchestral favorites" and "L.S.O. vol. II" albums. See the London Symphony Orchestra section for the details and a number of variations upon this theme (harmonically as well as using counterpoint).

Another directly recognizable classical form is the following. On "200 Motels", disc 1, tracks 14-18, the rondo set up is used with "She painted up her face" as the central theme (see the 200 Motels section for this theme). Musically as well as lyrically this is a clearly rounded off story about a groupie preparing herself for going out (numbers are the track numbers):

- 14. 0:00. Theme A: She painted up her face.
- 14. 1:06. Theme B: The secret stair she could use.
- 15. 0:00. Theme C: Janet's big dance number.
- 16. 0:00. Theme A: The clock upon the wall.
- 16. 0:45. Theme D: Half a dozen provocative squats.
- 17. 0:00. Theme E: Mysterioso.

- 18. 0:00. Theme A: She chooses all her clothes.
- 18. 1:00. Theme F: Shove it right in.

2. Pedro's dowry

Of a completely different nature is "Pedro's dowry". It's atonal, difficult and versatile to the point of getting brutal. "Pedro's dowry" also returned on the "L.S.O. vol. I" album. Other than tracks 1, 3 and 5, it remained basically the same, that is without additions or re-working upon its construction. Excerpts from this composition are presented in the L.S.O. section of this study as well.

3. Naval aviation in art?

"Naval aviation in art?" knows three versions, one on "Studio tan", one on "The perfect stranger" from 1984, and one existing mainly on paper only. The latter as "Jeff and Don", of which only a small section can be heard during the film version of "200 Motels" (it's not included in the soundtrack CD, nor in the Suites edition of "200 Motels"). The two fully recorded versions are pretty different regarding their details. All three versions are being dealt with in the The perfect stranger section of this study.

4. Duke of prunes (1963-1975)

On "200 Motels"/"Orchestral favorites"/"L.S.O. Vol. II" there are some examples of the use of forms that you might call "classic". We'll take a look at a sonata movement, a rondo and the variations form. The term sonata form can either refer to a piece for one or two instruments made up of several movements or to the construction of a single movement. Zappa didn't do the first, but "Duke of prunes" ultimately developed into something of a sonata movement in the second meaning of the word in three stages. Theme A of the 1975 movement is the "Original duke of prunes" from the "Run home slow" soundtrack for a small chamber ensemble. In this soundtrack from 1963 theme A is played over the Fmaj9 and Em9 chords alternating, similar to the "The duke of prunes, 1967" version from "Absolutely free". In that section the keys are identified as E Phrygian and E minor. Up till the 4th edition of this study I called these two chords I 7th and II 7th of A Dorian, but I misheard an F being natural during the first chord (and there's an E pedal note, better to be taken as tonic). It doesn't really sound wrong as I had it originally, but one note being different can be sufficient to get your analysis wrong.

1

The image shows a musical score for a piece titled 'Duke of prunes'. It is written for a chamber ensemble, featuring five staves: two treble clefs and three bass clefs. The music is in 4/4 time. The first staff (top) has a treble clef and contains a melody of eighth notes. The second staff (second from top) also has a treble clef and contains a melody of eighth notes. The third staff (middle) has a bass clef and contains a melody of eighth notes. The fourth staff (second from bottom) has a treble clef and contains a melody of eighth notes. The fifth staff (bottom) has a bass clef and contains a melody of eighth notes. The score is divided into four measures. The first measure starts with a treble clef and a key signature of one sharp (F#). The second measure starts with a treble clef and a key signature of one sharp (F#). The third measure starts with a treble clef and a key signature of one sharp (F#). The fourth measure starts with a treble clef and a key signature of one sharp (F#). The score is marked with a '1' at the beginning of the first measure.

5

Musical score for measures 5-8. The score is written for six staves. The first staff (treble clef) contains a continuous eighth-note melody. The second staff (bass clef) contains a continuous eighth-note melody. The third staff (treble clef) contains a half note followed by a quarter note, then a half note, and finally a quarter note. The fourth staff (bass clef) contains a half note followed by a quarter note, then a half note, and finally a quarter note. The fifth staff (treble clef) contains a half note followed by a quarter note, then a half note, and finally a quarter note. The sixth staff (bass clef) contains a half note followed by a quarter note, then a half note, and finally a quarter note.

9

Musical score for measures 9-12. The score is written for six staves. The first staff (treble clef) contains a continuous eighth-note melody. The second staff (bass clef) contains a continuous eighth-note melody. The third staff (treble clef) contains a half note followed by a quarter note, then a half note, and finally a quarter note. The fourth staff (bass clef) contains a half note followed by a quarter note, then a half note, and finally a quarter note. The fifth staff (treble clef) contains a half note followed by a quarter note, then a half note, and finally a quarter note. The sixth staff (bass clef) contains a half note followed by a quarter note, then a half note, and finally a quarter note.



Original duke of prunes. Transcription: KS (update 2005, renewed in the Spring update of 2018).

The T7/T5 cycle can also prove consequential in progressions between Lydian systems. The main theme of “Duke of Prunes” (ACE/ECE 1963/1967), for example, features an accompaniment that alternates regularly between the F- and G-Lydian systems (see Example 4.59). Like many of the progressions between systems witnessed thus far, the pedals employed here create a semitonal bass motion F (Lydian) to E (Dorian).¹¹¹ Even before the entrance of the main melodic theme, the T7 interval cycles of the two Lydian systems are invoked. As shown, above both the F and E pedals, the first three pitches of their respective Lydian fifth-stacks are

¹¹⁰ An earlier performance of “The Deathless Horsie” from Halloween 1978, as heard on the DVD-A *Halloween*, contains a more complete quotation of “Black Napkins” at 12:38.

¹¹¹ In the original version of the piece, from the movie score *Run Home Slow* (1965), and in the first statement of the theme on *Absolutely Free* (1967), a single E pedal persists throughout the theme. This suggests that F Lydian has the role of a kind of “upper neighbor” to E Dorian. This reading is supported by the presence, in the *Run Home Slow* score, of additional orchestral cues based on the “Duke of Prunes” theme solely in E Dorian. In the second statement of the theme on *Absolutely Free*, and for a later orchestral version circa 1976, as heard on *Orchestral Favorites*, the pedals do oscillate between F and E.

stated in quintal formation.¹¹² Over this oscillating accompaniment, the theme is stated three times, the second and third statements being isomelic variations and/or fragmentary versions of the pitch succession of the initial statement. As indicated on the example, this theme unfolds a T7 cycle. However, this T7 cycle is not that of the F- or G-Lydian fifth-stacks, but that of C Lydian. The first three pitches of the theme (G-C-B) are the only pitches that are “out of order” within the T7 cycle. By inverting the order of C and G, and following C with its leading tone B, the pitch C emerges strongly as a tonic in the melodic zone. Importantly, however, the pitch C is *not* a common tone of both Lydian systems of the accompaniment, as it is not included in G Lydian (even though it occurs several times over the Dorian pedal E). Nevertheless, the C-Lydian collection contains an identical number of common tones with both systems, being one fifth in distance from both F and G Lydian. Therefore, its pitch collection abstractly mediates between the Lydian systems of the accompaniment.

Theme, statement 1:

Melody

Ostinato

Pedal etc.

C Lydian: 2 1 LT 3 4 5 6 7

F Lydian: 1 2 3 G Lydian: 1 2 3 (etc.)

Lydian system: F G (etc.)
Pedal: F Lydian E Dorian

statement 2:

statement 3:

2 1 LT 3 (2 1 LT 3) 4 5 (2 1 LT 4 5) 6 7 2 1 LT 3 (2 1 etc.)

The duke of prunes analysis from the Clement study.

The main theme from the "Duke of prunes" is also coming by in the study by Brett Clement. I've added his analysis to the example from above. In the left menu you can find a discussion between me and Brett taking place about keys. Since I made some mistakes here, some further comment is in place. As I'm hearing it now all versions of theme A are alternating the Fmaj9 and Em9 chords.

- Brett calls Fmaj9 over the F pedal F Lydian. Correctly so, I agree.

Brett calls the bars over an E pedal E Dorian.

- Fmaj9 over an E pedal: no, that's better called E Phrygian.

- Em9 over an E pedal: not really accurate neither. Nowhere does the C turn up as sharp. In these specific bars it concerns the lead melody. Brett tries to explain this away by stating that the sung lead melody follows C Lydian, as if some kind of bitonality is taking place. That's pretty far-fetched, even for the lead melody by itself. When you call these bars E minor, all parts go by the book.

After 1963 "Duke of prunes" returned twice. On "Absolutely free" in a rock band version with additional themes and lyrics like the section below, that represents half of theme B. The key tends towards E Dorian, but not really in a stable manner. Altered notes turn up as well and the vocalists are sometimes singing rather flat. Then in 1975 it's turned into an instrumental sonata movement with some freedom. Here it's played by wind instruments, brass and a rock combo of four persons (guitar, bass, percussion and drums). The third section below is from this 1975 execution, beginning with one of the guitar intermezzi from the block in the middle, followed by the orchestra playing.

1

Da-da dah ———

Prunes ——— if they ...

8va

4

8va

7

8va

This musical score is for measures 4 through 7 of a piece. It is written for a piano with six staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. Measures 4-6 are shown in the first system, and measure 7 is in the second system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff in each system is marked '8va'. The score features complex rhythmic patterns, including triplets and sixteenth notes, and uses a variety of musical notations to convey the intended sound.

The duke of prunes regains his chops, section. Transcription: KS (update 2005, 3rd printed edition, 2007, renewed in 2018).

Handwritten musical score for "Duke of Prunes" by Duke of Prunes, 1975. The score is written on three systems of three staves each. The first system starts at measure 15 and ends at measure 18. The second system starts at measure 19 and ends at measure 22. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system is in B-flat major (two flats) and the second system is in D major (two sharps). The first system is labeled "Bva bassa" and the second system is labeled "Bva bassa".

Duke of prunes, 1975, 2:55 till 3:20. Transcription: KS (update 2005, 3rd printed edition, 2007).

Notation:

- ↓ Semi muted, distorted by pick or palm
- Harmonic (fret indicated) or feedback (indicated)
- † Quarter-tone sharp
- ## Three quarter-tone sharp
- ♭ Quarter-tone flat
- > Accent
- ^ Staccato

The construction of the 1975 version goes as:

- 0:00 Theme A.
- 0:41 Theme B.
- 1:16 Theme C.
- 1:28 Middle section, guitar solo.
- 2:07 ,, , orchestra and guitar intermezzi.
- 3:24 Theme A returns.
- 4:03 Coda.
- 4:19 End.

At the beginning theme A is played over A-E-F-E as subsequent bass pedal notes at first, next F and E alternating. Former issues of this study wrongly said G-A, rather careless, but with 450 examples errors like this happen. Thus it goes similar to the second example from the 1967 version. Also here the chords are Fmaj9 and Em9. These two alternating bass notes return as the accompaniment basis for the guitar solo. Other examples that relate the middle block to the opening themes are for instance:

- The motif E-G sharp-F sharp of theme B ("And I know,...") returns at 2:45.
- The opening motif of theme C (F-G-A flat, "And so my darling...") returns slowly at 3:05, followed by a down going fourth, that's so characteristic of theme A.
- The triplet time at 0:59 returns at 3:17.

The transcribed section begins with a little solo section of 8 bars over a bass lick playing around a G#-B-D movement. The key is G# minor or Phrygian (there's no A or A# to determine which one it is). Next the brass re-enters and the guitar starts feedbacking for some bars. The band modulates to a different scale. The bass pedal note in bars 14-17 has moved to F, so you could say this part is in F minor. Or with the first chord being Bb you could say it starts in Bb Dorian, but the changing bass notes don't let any note really function as key note. In bar 18 the piece modulates again, now to E. The incomplete ending bar of the transcription marks another transition to C Lydian.

5. Bogus pomp (1975)

The "Tuna sandwich" suite from "200 Motels" reappeared on "Orchestral favorites" and the "L.S.O. vol. II" albums (this suite being disc I, tracks 4-8 from "200 Motels"). All in a new jacket with additions and a different sequence. It got renamed as "Bogus pomp". The L.S.O. version also includes the "Overture" and "Centerville". I'm taking some sections from this composition to give some examples how Zappa could use variations. The main theme below, "This town is a sealed tuna sandwich (prologue)", is introduced slowly with lyrics on track 4 of disc I of "200 Motels".



This town is a sealed tuna sandwich (prologue). Transcription: KS (update 2005, transcribed from record, reduced). Notes:

- The descant is among others a violin like instrument playing, Flo and Eddie are singing parallel an octave lower.
- The original score is possibly included in the "200 Motels, the suites" scores, that Barfko Swill is selling. Handwritten scores have been handed over to the London Philharmonic Orchestra in 1971. In December 2008 I encountered some samples from one of the original bundles, being sold on e-bay, including the above example.

There are some differences between the sheet music and the album version. Zappa notated the "Prologue" in 2/4 with the eighth note as basic time unit. It has a tempo indication in its header: "Slow, rubato". The piece is indeed performed in a rubato way, the tempo isn't constant all through. I've added the metronome tempos at various points in the transcription from above according to how it's performed on record. Again, as in "Nun suit" from the earlier "200 Motels" section, during the actual recordings for "200 Motels" some modifications upon the score were made. The sustaining of the notes "We get a ..." and "I think we ..." was skipped, they are sung as normal eighth notes. On the other hand the ritenuto effect wasn't prescribed. The sustained fourth and eighth notes for "Glued", "Tour" and "(Be-)fore" are notated via normal half notes in my transcription, but that duration could very well be a coincidence, in the sense that sustaining them augmented them to more or less the duration of half notes. Due to the rubato it becomes difficult to say what the best notation is. Notable is that on record a Db and a Bb in the bass were added as pick up notes for restarting singing after the sustained notes. The actual accompaniment is less elaborate than as notated. Maybe I'll look into this again and include a literal midi file of the original score version as well in a future update.

39.

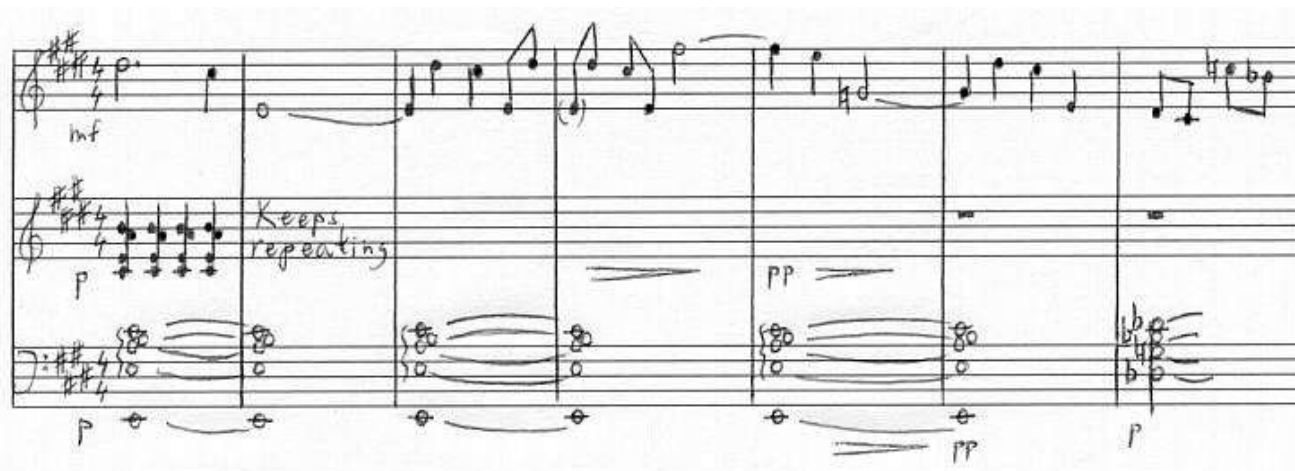
THIS TOWN IS A SEALED TUNA SANDWICH

slow/rubato

The musical score is handwritten on aged paper. It features three systems of music, each with a vocal line and a piano accompaniment. The first system includes the lyrics 'THIS TOWN THIS TOWN THIS TOWN WE'RE IN IS JUST A' with a 'READER' annotation. The second system includes 'SEALED TUNA SANDWICH WITH THE WRAPPER SAVED WE GET A' with a '(MOM)' annotation. The third system includes 'FEW IN EVERY TOWN I THINK WE PLANNED THIS AND BE - FINE' with a '(HOWARD)' annotation. The piano part consists of chords and melodic lines in both hands, with a 'ped.' (pedal) marking at the end of the third system.

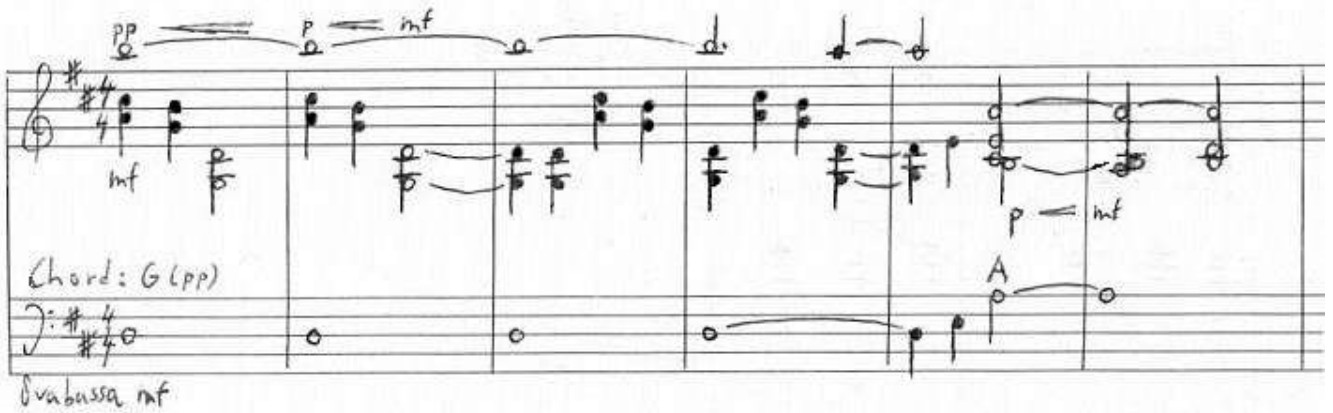
See the main text for the differences between these two examples.

This main theme gets varied upon on several occasions. Beneath are three of its re-appearances in "Bogus pomp": first its reintroduction, then an atonal piano variation and thirdly how it's used during the coda.



Bogus pomp, tuna sandwich theme (L.S.O. version, 6:56-7:03). Transcription: KS (see also the notes).
All three examples: update 2005, 3rd printed edition 2007.

Bogus pomp, piano variation. Transcription: KS (see also the notes).
Note: this transcription has been renewed in 2010. The rhythm was previously correct, but the dots were somewhat incomplete and inaccurate.



Bogus pump, part of the coda (Orchestral favorites, 12:03-12:16). Transcription: KS.

Notes:

- The 1983 large orchestra score of "Bogus pump", used for the L.S.O. recording, is for rent at Barfko Swill. The piano variation is here executed by the string sections of the orchestra.
- The original 1975 score is possibly included in the "200 Motels, the suites" scores, that Barfko Swill is also for rent.

"This town is a sealed tuna sandwich (prologue)" is atonal. The first and third variation above are diatonic however, in E and D respectively. In the third example the D by the bass guitar dominates the lower register for "Orchestral favorites", but there's also a G chord in the background. It's hard to hear how this chord is positioned straight from record. On the L.S.O. version the D dominates less and it looks like the B of this chord is the pedal note, or possibly the G. The piano variation is also present in this study in the shape of a re-orchestration for strings as the "Bogus pump" (1983) example in the L.S.O. section. "Dance of the just plain folks" and "The sealed tuna bolero" are other sections from "Bogus pump", that I'm dealing with in the Fillmore East 1970 and 200 Motels sections.

STUDIO TAN

1. Greggery Peccary

From the start of his career Zappa was interested in combining music and literature in the shape of opera's, movies and stories set to music. In 1964 he was busy with the little opera "I was a teenage maltshop" and the "Captain Beefheart vs. the Grunt people" movie. Both projects remained unfinished. Such ideas of combining music and texts exist in classical music in various forms as for instance in symphonic poems, but are rare in rock music. Zappa did two stories put to music as one bigger piece, namely "Billy the mountain" from "Just another band from L.A." and "Greggery Peccary" from "Studio tan". Both have one ongoing story, but musically they are constructed completely different. Whereas "Billy the mountain" has central returning themes, "Greggery peccary" is a sequence of some 25 short individual compositions, which are mostly unrelated. Both pieces have their advantages and disadvantages. "Billy the mountain" is the better unity, but "Greggery Peccary" has far more music to it. There are quite some things that Zappa did once and only once in his career and "Greggery Peccary" is one of them. Included below are five fragments, partially transcribed, partially parts from the original score. The first one is the opening theme, that returns twice. The second one is modern atonal music in 7/8 with two- and three-part counterpoint. Both are a mix of diatonic material from various scales and chromatic movements. The last one includes the New brown clouds central theme in G, that lasts 10/8 and gets repeated three times over a two-bar vamp in 6/8. So you get these two melodies gliding over each other.

The sequence of the little compositions in this piece generally goes as below, and can roughly be grouped into a couple of blocks. That is to say if you follow the musical styles and themes on "Studio tan" in combination with the subdivision Zappa himself apparently used for his scores. In 2007 the ZFT released "Wazoo" with a booklet, written by Zappa himself, that includes the plot as it existed in 1972 (sample to the right). "Greggery Peccary" was first designed as a little ballet, divided into six scenes. Zappa at that time gave it little chance of being realized. In this particular form "Greggery Peccary" indeed didn't get staged, though it needs little imagination to visualize the narration from "Studio Tan" in your mind. For the Wazoo tour he took out four pieces of music separately. Doing so it has thus become entirely instrumental on "Wazoo" and the correspondence of the sections on that CD with "Studio tan" is added below. The "Swifties, such big swifties..." part originally stems from "Farther O'blivion", another 1972 composition, as released on "Imaginary diseases". See the corresponding Imaginary diseases section for the brass band set-up of this piece from that year. It turns out that the size of the blocks, as played on "Studio tan", eventually has become disproportional. Block III is very small compared to block I. It looks like the "Swifties, such big swifties..." section, part of block I, got inserted into the play later on.

I. A. Greggery on his way to office. This block opens with the "Greggery Peccary" theme, that returns twice.

It's about all modern music in this block.

- 0:00 "Greggery Peccary" theme (Wazoo: Mvt. I, 0:00-0:17).



- 0:18 Introduction of "Greggery Peccary" with modern music (Wazoo: Mvt. I, 0:18-1:29, only some motifs correspond).
- 1:08 Modern instrumental section I.
- 2:28 "Greggery Peccary" theme, variation I (Wazoo: Mvt. I, 1:30-1:38).
- 2:38 Modern instrumental section II (Wazoo: Mvt. I, 1:39-2:38).
- 4:08 "Greggery Peccary" theme, variation II.
- 4:15 Narration about trendmongers with modern music.
- 4:49 Narration about trendmongers continues with a medley.
- 5:19 Modern instrumental section III.



Greggery Peccary, section. Transcription: KS (3rd printed edition, the original score has been made available to for instance the Ensemble Modern).

I. B. Big Swifty and associates. This block is rock music throughout.

- 5:52 A normal rock vamp with Zappa talking.
- 6:23 "Swifties, such big swifties...", pop themes.
- 7:42 Second rock vamp with Greggery taking over the narration.
- 8:06 "We've got the little answers...", pop themes.
- 8:31 Third rock vamp with a text about inventing the calendar.

II The response to the calendar. This part has no specific musical tendencies; it's the story about how people are affected by the calendar with all kinds of styles.

- 9:06 "Sunday, Saturday...", narration with modern music (Wazoo: Mvt. II).

The image displays a musical score for the piece "Sunday, Saturday..." from the album "Wazoo: Mvt. II". The score is written for a six-part ensemble, consisting of three staves for voices and three staves for instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a first system (labeled '1') and continues with a second system (labeled '5'). The first system includes vocal lines with lyrics "Sun-day" and "Sa-tur-day", and instrumental lines featuring various musical notations such as eighth notes, quarter notes, and rests. The second system continues the musical development. The score is marked with "8va b." at the beginning of the first system and "8va b. 7" at the end of the second system.

Greggery Peccary, opening bars from mvt. II. Transcription from the CD by KS, with several elements taken over from the below.



Greggery Peccary, opening bars from mvt. II, keyboard and trombone parts.

- 10:21 "Unfortunately some people...", narration with a medley of rock phrases.

III Instrumental interlude.

- 12:33 Modern instrumental section IV mixed with jazz (Wazoo: Mvt. III).

1

Synthesizer notes combined with percussion

6

Greggery Peccary, opening bars from mvt. III. Parts from below, supplemented with transcribed parts from the CD by KS. Bars 1-2 contain irregular synthesizer sounds in combination with percussion.



Greggery Peccary, opening bars from mvt. III, keyboard and trombone parts.

IV New brown clouds. This part has a central "New brown clouds" riff and theme.

- 14:52 "New brown clouds" riff with narration (Wazoo: Mvt. IV, 0:00-0:38).
- 15:32 "New brown clouds" main theme (Wazoo: Mvt. IV, 0:39-0:52).
- 15:48 Rock progression with Greggery calling a philosopher (Wazoo: Mvt. IV, 0:53-1:22).
- 16:22 Zappa takes over introducing Quentin Robert Denameland.
- 16:45 Quentin speaks with some modern music (Wazoo: Mvt. IV, 1:23-2:35, only some motifs correspond).
- 17:07 "New brown clouds" riff with a mix of modern music and jazz (Wazoo: Mvt. IV, 2:35-3:28).
- 18:00 Modern instrumental section V, the riff has vanished and the modern music continues (Wazoo: Mvt. IV, 3:28-4:28).
- 19:04 "New brown clouds" variations (Wazoo: Mvt. IV, 4:28-6:05, its coda has some extra bars).

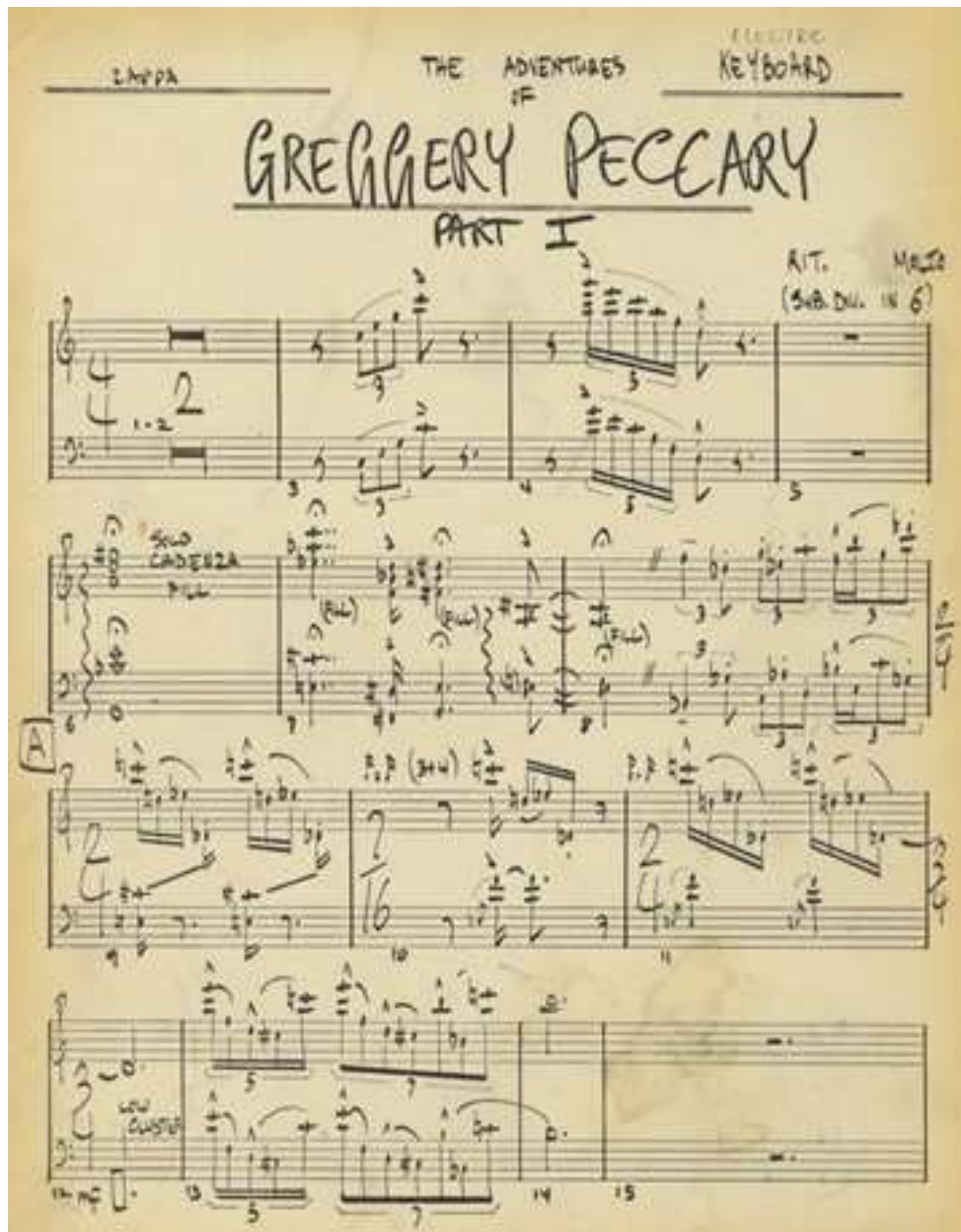


Greggery Peccary, New brown clouds theme. Transcription: KS (3rd printed edition, the original score has been made available to for instance the Ensemble Modern).

It sometimes happens that I come across the original score after I've included a transcribed example. Or that another recording sets a composition in a new perspective. Both happened with "The new brown clouds". The Wazoo CD by the ZFT contains an earlier version without lyrics for a big band. See the corresponding section for much more about "The new brown clouds (1972)". The example above contains the main riff and main theme, preceded by Zappa talking: "make your checks payable to Robert Quentin Denameland" etc.

- 20:34 End.

On the internet you can frequently encounter examples of original handwritten scores, that Zappa handed over to band members or orchestra members. Below the first page of the keyboard part of movement I. Apparently he didn't ask these scores to be returned systematically, even handwritten orchestra sheets. So he must have written a number of specimens of each score. It shows how time-consuming writing music must have been when there weren't computers or decent copy machines. In this case I could find samples from the keyboard and trombone scores, that have been used above. It's more a rule than exceptional that recordings differ from the sheet music. This can get confusing, both from the analytical point as for how exactly a piece should be performed. Regarding the "Studio tan" version, the keyboard part from the example from mvt. II is only included during bars 1-3 and the trombone part is absent altogether. It's clear one might add the total keyboard part, but I can't tell if this can be done for the trombone part too. Possibly it got substituted. On "Wazoo" it's the other way round. The trombone is present and the keyboard is absent. If you would play the keyboard and trombone part separately for bars 1-11, you would get at the midi file from the on-line version of this study (see the example above for the score).



What you can see is that this movement starts with rather abstract atonal music with varying meters. Relationships are established by for instance returning motifs (bars 1-2 and bars 10-11) and variations. Bar 6 is a variation upon bar 5 at double speed, created by meter change from 5/8 to 5/16. Rhythmic diversity exists horizontally. Vertically the parts are mostly following the same rhythm, the bass from bar 6 being an exception. On the album a tiny intro got added (9:06-9:10), with the chorus and Greggerly singing/saying "Sunday, Sunday, wow", that isn't indicated in the score. In case of the opening of movement III, the CD version does use the keyboard and trombone part as they are. The only substantial difference is the insertion of an extra 16th note in bar 9, becoming 8/16 as 2+3+3 by doing so instead of 7/16 as 1+3+3. Also this opening is abstract atonal music with varying meters.

Still there are more version differences. In May 2018 John Tabacco wrote me saying: "There is a version FZ played of "Greggerly Peccary" where the philos(t)opher is referred to as Quentin Robert Denameland greatest living "two headed" philostopher known to mankind. The dialog that is on "Studio tan" has been

severely edited out. It goes on quite a bit longer and fits in tandem to the music that is going on. I don't know why FZ cut it out but it really makes the whole movement make more sense." And: "As you know many of the parts on Greggery Peccary date back to the sixties and were performed with the Petit Wazoo band in 1972. That being said, the excerpt [mentioned below] was recorded in mono off the radio on April 18th, 1975 at Connecticut radio station WPLR. The rest of the work is pretty much the same up to the philosopher part. FZ added a few more overdubs on the "Studio tan" version but nothing too significant. Zappa and Beefheart were the guests and he played a variety of then unreleased material. This version of Greggery Peccary was one of them. The other oddity played was the full blown "200 Years old" which featured a lot more of George Duke's excellent piano skills. I suspect FZ edited it down to 4 minutes because it would have made side one of Bongo Fury a little too long and thus diminish the audio fidelity. I doubt there is any other reason because the unedited version is great." An otherwise unknown song from these radio broadcasts is "Will you drink my water", introduced by Zappa as a song by the "Smegmates". It's a little collage.

These files from radio broadcasts from 1975 can be found on internet as:

- Original Greggery Peccary.mp3
- 200 years old (unedited).mp3
- Will you drink my water.mp3

2. Music for low budget orchestra

"Studio tan" was recorded during 1974-1975 with pieces by the rockband and sections with the above orchestra. The next examples stem from the introduction to "Music for a low budget orchestra". The chronology of this piece goes as follows:

- Composed in the late sixties at the time of the "Lumpy gravy" sessions.
- Premiere recording on a Jean-Luc Ponty album of 1970 (Jean-Luc Ponty plays the music of Frank Zappa).
- In 1971 the intro was part of the touring program with Ian Underwood playing the melody on clarinet.
- The score of the intro is published in 1973 in The Frank Zappa songbook, vol. I (1971 touring version).
- In 1975 it was recorded in total in the studio by a small orchestra plus some electric instruments (the same ensemble that did the "Orchestral favorites" tracks).
- This 1975 recording premiered on the 1978 release "Studio Tan", the official Zappa version.
- The 1971 live version of the intro in 1992 became included in "Playground psychotics".
- The complete score is nowadays available via Barfko Swill (see the scores section). The Ensemble Modern included this piece in their 2003 CD "Greggery Peccary and other persuasions".

Quiet, relaxed

LEAD

1 3 4 3

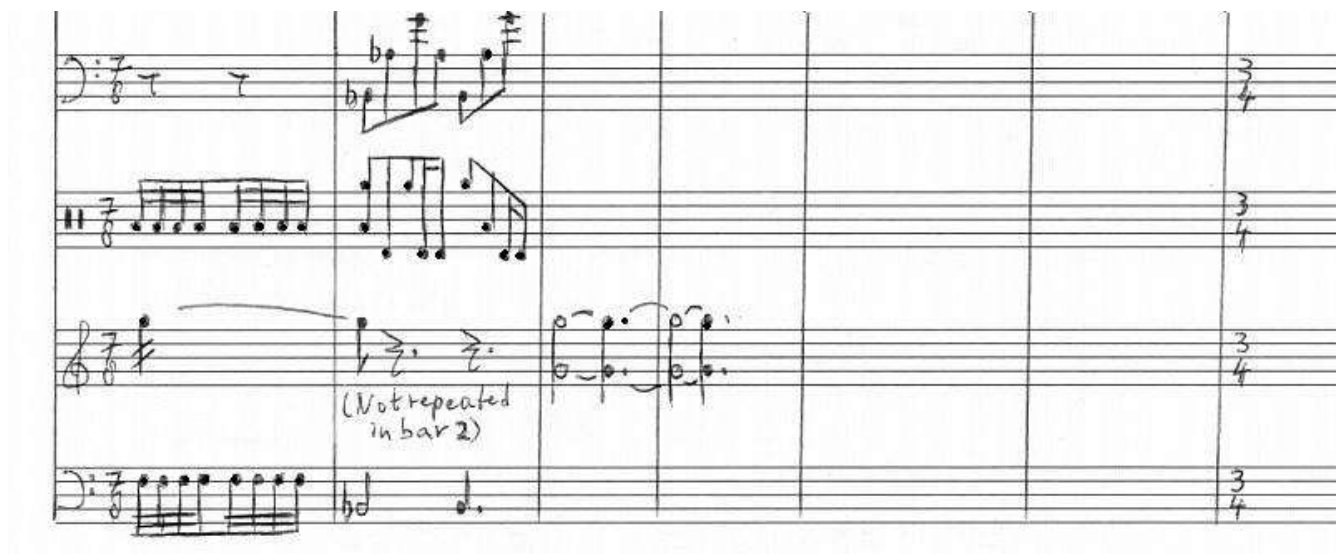
Bar 1 played twice

All Others Repeat Bar 1

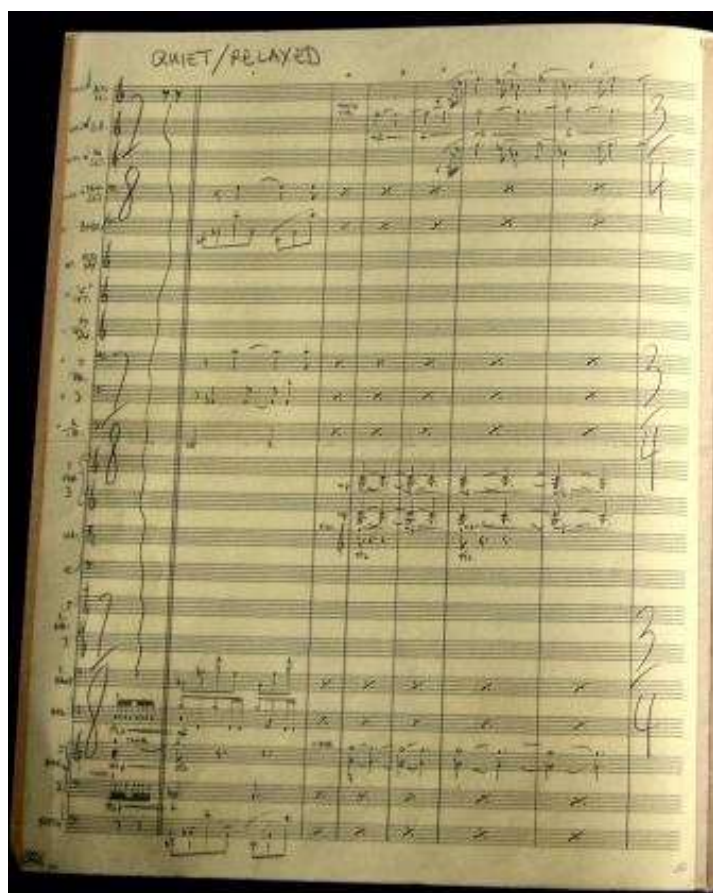
All Others Repeat Bar 1

All Others Repeat Bar 3

All Others Repeat Bar 4



(This page and the previous one should be combined, the score is too big to get it on one page in a legible form).

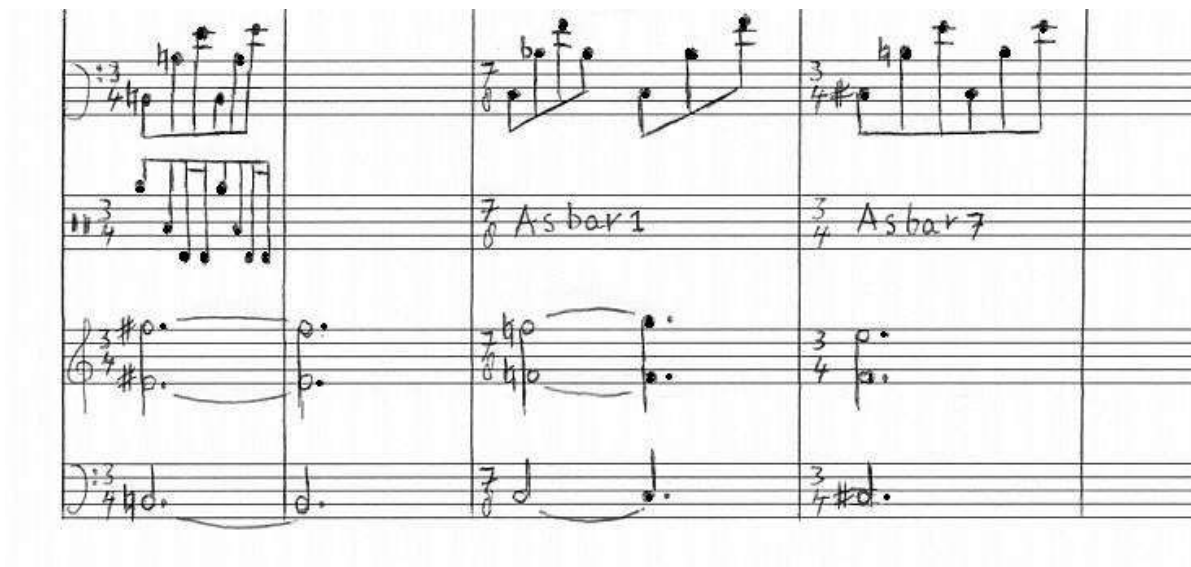


The original handwritten score.

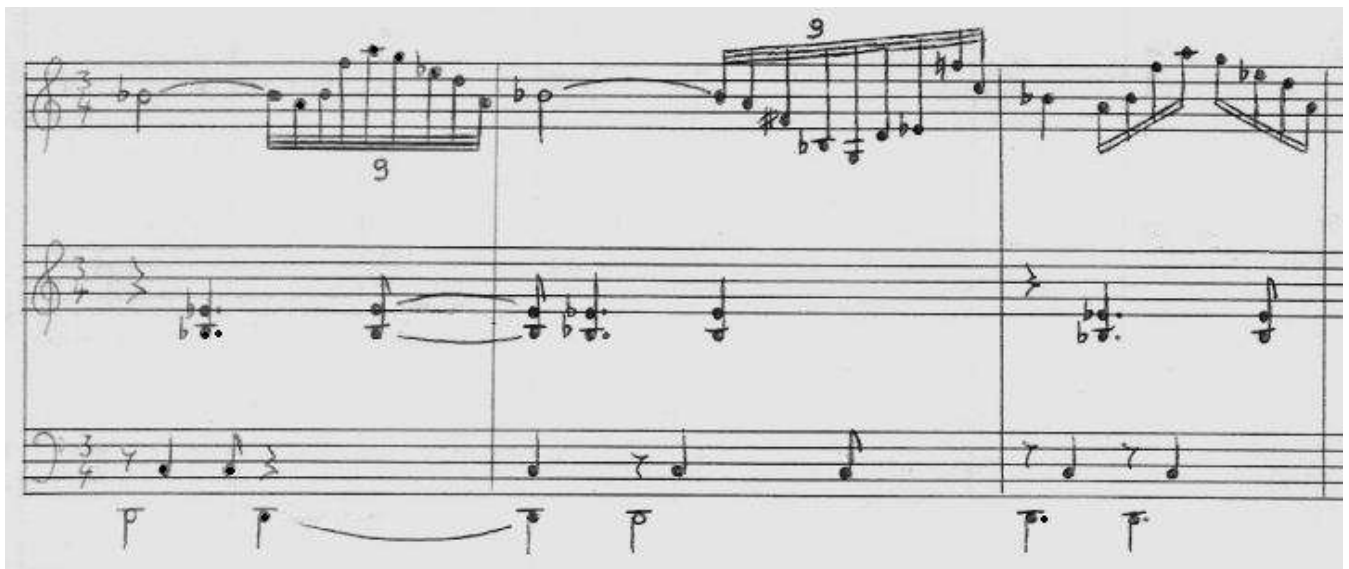
Handwritten musical score for a 4-part setting, likely a hymn or chorale. The score is written on 12 staves, organized into 4 systems of 3 staves each. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system (staves 1-3) begins with a treble clef and a key signature of one sharp. The second system (staves 4-6) includes the instruction "All Others Repeat Bar 7" written in the middle of the staff. The third system (staves 7-9) continues the musical development. The fourth system (staves 10-12) concludes the piece with a final cadence.

The score is written in a clear, legible hand, with some corrections and annotations visible. The overall structure suggests a traditional hymn tune setting.



Music for a low budget orchestra, bars 1-10. Source: original score.
 Notation for the drumset (bottom up): bass drum, snare drum, tom.



Music for a low budget orchestra, bars 12-14. Source: Songbook.

The opening bars of "Revised music for low budget orchestra" contain a lead melody, played over enlarged chords. In the Songbook these chords for bars 1-14 are notated as the following progression (with the bass pedal notes as tonic):

- bars 1-6: Bb Mixolydian with Bb13.
- bars 7-8: B minor with B11(-13).

(Zappa's score and the piano part in the Songbook don't use D/D#, so B minor is the standard diatonic scale being applied. The guitar chord B11(-13) in the Songbook is getting voiced as F#-B-F#-A-D#-F#. Played like that it doesn't follow a standard diatonic scale, but a major type of scale).

- bar 9: C Mixolydian with C13.
- bar 10-11: C# minor or Dorian with C#m7add6.
- bars 12-14: D Phrygian with D+7(b9).

They are played in the manner of the second example above (on CD: the "Playground psychotics")

version). Zappa's handwritten orchestra version (sample of bars 1-6 to the left) spreads these same chords out over the orchestra. This orchestra is made up of 22 parts, a normal size. The term low budget can be explained by the fact that there's only one member per part instead of sections. So you don't hear a string section on "Studio tan" but a string quartet. The score to the right was auctioned on internet recently and probably stems from the "Orchestral favorites" sessions. It's in Zappa's handwriting. For the actual performance on the album however, he eventually decided to strip down the score to its basics, being the lead melody plus drumset. So this sheet version in this specific form hasn't been available on album yet. It really sounds orchestral this way. The version that the Ensemble Modern is playing comes nearest (included in their "Greggery Peccary and other persuasions" CD from 2003). That one however is an Ali Askin arrangement of the original score, done specifically for this ensemble. The second example stems from "Playground psychotics". The bars in this case contain two ninetuplets. It's a jazz styled figure with the piano playing a series of eight notes just behind the third beat of the accompaniment. These bars are the 1971 version from "Playground psychotics" as printed in the Songbook (Ian Underwood on clarinet and with the keyboard accompaniment).

Like in "Greggery Peccary" you've got version differences of the same piece. Just the term "revised", that Zappa used on "Studio tan", indicates that there exists an earlier non-revised version too. Being that as it is, the following examples show three versions of the same couple of bars. Globally they are the same regarding meter, rhythm, movement and pattern. But at a detail level, there are many differences.

- A transcription from the CD, 1:23 through 1:47. Bars 36-37 are played in a manner that you're hearing a series of varying chords.
- An execution of the piano reduction from the FZ songbook vol. I. Bars 36-37 correspond with bars 28-29 from the Songbook (the difference is caused by the fact that the bars for acoustic guitars are absent in the songbook). These two bars comprehend counterpoint movements. The descant melody is present on the album, but the bass line isn't. It makes these two bars sound significantly different. One is homophonic, the other polyphonic.
- An execution of the keyboard and trombone part of the original score. The keyboard part makes it clear that Zappa instrumentated this piece at least in two different manners. The orchestral version from above and a more rockband-like or chamber ensemble version. The instrumentation of the keyboard part is typical of the seventies decade from the previous century. It names classical keyboard instruments next to electric keyboard types from that era. Because I've only got two parts, I can't tell how it would go in total. What you can see is that the keyboards and trombone are playing bars 36-37 as parallel minor thirds, thus again differently.





Music for low budget orchestra, bars 34-41. Transcription from the "Studio tan" CD by KS with material from the material below.

Music for low budget orchestra, bars 34-41. Source: Songbook.

Handwritten musical score for keyboard instruments, bars 35-44. The score is written on four staves.

Bar 35: HAMMOND (35), celeste (35), CLAVINET WAH/WAH (35), ARP (back) (35).

Bar 36: celeste (36), CLAVINET WAH/WAH (36), ARP (back) (36).

Bar 37: celeste (37), CLAVINET WAH/WAH (37), ARP (back) (37).

Bar 38: celeste (38), CLAVINET WAH/WAH (38), ARP (back) (38).

Bar 39: celeste (39), CLAVINET WAH/WAH (39), ARP (back) (39).

Bar 40: HAMMOND (40), celeste (40), CLAVINET WAH/WAH (40), ARP (back) (40).

Bar 41: celeste (41), CLAVINET WAH/WAH (41), ARP (back) (41).

Bar 42: celeste (42), CLAVINET WAH/WAH (42), ARP (back) (42).

Bar 43: celeste (43), CLAVINET WAH/WAH (43), ARP (back) (43).

Bar 44: celeste (44), CLAVINET WAH/WAH (44), ARP (back) (44).

The word **FASTER** is written above bar 42.

The word **For** is written vertically on the left side of bar 40.

The word **CLAV.** is written below bar 40.

The word **ARP** is written below bar 40.

The word **celeste** is written below bar 40.

The word **HAMMOND** is written below bar 40.

The word **CLAVINET WAH/WAH** is written below bar 40.

The word **ARP (back)** is written below bar 40.

The word **FASTER** is written above bar 42.

The word **For** is written vertically on the left side of bar 40.

The word **CLAV.** is written below bar 40.

The word **ARP** is written below bar 40.

The word **celeste** is written below bar 40.

The word **HAMMOND** is written below bar 40.

The word **CLAVINET WAH/WAH** is written below bar 40.

The word **ARP (back)** is written below bar 40.

Music for low budget orchestra, bars 35-44. Keyboard part of the original score.

Handwritten musical score for low budget orchestra, bars 35-44. The score is written on four staves.

Bar 35: celeste (35), CLAVINET WAH/WAH (35), ARP (back) (35).

Bar 36: celeste (36), CLAVINET WAH/WAH (36), ARP (back) (36).

Bar 37: celeste (37), CLAVINET WAH/WAH (37), ARP (back) (37).

Bar 38: celeste (38), CLAVINET WAH/WAH (38), ARP (back) (38).

Bar 39: celeste (39), CLAVINET WAH/WAH (39), ARP (back) (39).

Bar 40: HAMMOND (40), celeste (40), CLAVINET WAH/WAH (40), ARP (back) (40).

Bar 41: celeste (41), CLAVINET WAH/WAH (41), ARP (back) (41).

Bar 42: celeste (42), CLAVINET WAH/WAH (42), ARP (back) (42).

Bar 43: celeste (43), CLAVINET WAH/WAH (43), ARP (back) (43).

Bar 44: celeste (44), CLAVINET WAH/WAH (44), ARP (back) (44).

The word **FASTER** is written above bar 42.

The word **For** is written vertically on the left side of bar 40.

The word **CLAV.** is written below bar 40.

The word **ARP** is written below bar 40.

The word **celeste** is written below bar 40.

The word **HAMMOND** is written below bar 40.

The word **CLAVINET WAH/WAH** is written below bar 40.

The word **ARP (back)** is written below bar 40.

The word **FASTER** is written above bar 42.

The word **For** is written vertically on the left side of bar 40.

The word **CLAV.** is written below bar 40.

The word **ARP** is written below bar 40.

The word **celeste** is written below bar 40.

The word **HAMMOND** is written below bar 40.

The word **CLAVINET WAH/WAH** is written below bar 40.

The word **ARP (back)** is written below bar 40.

Previous page: Music for low budget orchestra, bars 27-42. Trombone part of the original score.



This last image is page three of the trombone part with section G as the last block, ending at bar 86. The composition doesn't end here however, nor does the brass section. The other example included above is the head of page two with section C.

3. Lemme take you to the beach

2. y) Let Me Take You To The Beach

Lemme take you to the beach, lead melody of themes I-II. Transcription by Wolfgang Ludwig.

The lead melody of themes I and II from "Lemme take you to the beach" are present in the Ludwig study on page 269 (see the references), while I've transcribed part of the interlude with all parts in it. It's the only piece on "Studio tan" that you can call a pop-song. At some points it sounds as a pastiche work, at other points it can get pretty volatile. The romantic lyrics at the beginning with just la-la-la added to it are very unusual for Zappa.

Its construction goes as:

First exposition of themes I-III.

- 0:00 Instrumental opening with a I-II alternation in A Dorian.
- 0:06 Theme I, phrase I, with the accompaniment continuing with the I-II alternation (bars 1-4 from the first transcription).
- 0:13 Theme I, phrase II. The sung melody gets transposed a fourth higher. The accompaniment switches to a IV-II alternation.
- 0:18 Theme II. At this point the song modulates to C. The bass follows steps I-VI-II-V of C. At 0:30 theme II ends with evading to E Mixolydian (bar 16).
- 0:32 Repetition of theme I with different lyrics.
- 0:44 Theme III. This theme follows a modulation scheme, C-Ab-G-C, the scales thus being a parallel movement of major type of keys. Most of the time there isn't a complete scale being used. The scales could be called major, but at various points Lydian and Mixolydian just as well. Like theme II, theme III has a final bar evading to E Mixolydian.

Instrumental interlude.

- 0:57 Theme I, the sung melody now being played instrumentally.

1

La la la

Well₃ ~

16

Rototoms (with pitches)

La

Down de down -

10

-- dee.

13

Handwritten musical score for system 13. The system consists of five staves. The top staff is a vocal line with lyrics "Da-dee- Da-da-". The second staff is a vocal line with lyrics "-da". The third, fourth, and fifth staves are instrumental parts. The key signature is one sharp (F#) and the time signature is 7/8. The notation includes various musical symbols such as notes, rests, and accidentals.

12

Handwritten musical score for system 12. The system consists of three staves. The top staff is a vocal line with lyrics "Om---". The second and third staves are instrumental parts. The key signature is one sharp (F#) and the time signature is 7/8. The notation includes various musical symbols such as notes, rests, and accidentals.



Lemme take you to the beach, section. Transcription: KS (update fall 2017, deposited at the I-depot, The Hague).

- 1:09 Variation upon theme II. At this point the second transcription begins. This part is something you could call pastiche-like. The sung melody and the chords form a series of triads and the meter and rhythm are standard 4/4 with an even subdivision. The bass follows steps I-VI-II-V of C once more (bars 1-7), again ending in E Mixolydian (bar 8). Next to giving pedal notes, the bass can also play little melody lines by itself in a syncopic manner. There are singers, but with them singing just "la-la-la", it remains instrumental. This ordinary "la-la-la" accentuates the pastiche effect.

- 1:21 Theme IV with a I 7th - II 7th (plus E) alternation in A Mixolydian at first (bars 9-12).

Rhythmically things are getting more complex. The meters become an alternation of two odd-numbered meters: 7/8 and 9/8. The parts can follow different subdivisions. During bars 13-16 the bass follows steps I-V-IV-V of A Mixolydian.

- 1:34 The modulation scheme with C-Ab-G-C (major type) returns. The final bar 24 modulates to E Mixolydian. This is where the transcription stops.

Return of themes I-II.

- 1:46 Themes I and II return as at the beginning.

Instrumental postlude.

- 2:11 Themes I and III once more.

- 2:33 Coda in C Lydian with a little guitar solo.

- 2:40 Once more the song modulates, now to B minor/Dorian.

- 2:44 End.

MODULATIONS

When I'm calling something a modulation in this study is briefly described at the bottom of the Burnt weeny sandwich section. As it comes to modulations, one has to distinguish between three areas in Zappa's music:

- Written diatonic music. Here Zappa modulates often and fast. Sometimes a key is only maintained for one bar. The Burnt weeny sandwich section gives an overview of the keys being used in all examples in this study. These are just outtakes, not complete songs. Even then you can see that modulations are happening in most of Zappa's songs. The above "Lemme take you to the beach" example is just one of many. It can also happen that Zappa is switching that fast, often not using all notes of a scale, that it is getting difficult to identify this as modulations in a meaningful way. Situations with series of fragments from different scales happen in pieces as "Sad Jane". In this study I've resorted to calling this "multi-scale", rather than try to identify each little section.
- Improvised diatonic music. Most improvised examples in this study are guitar solos, with Zappa soloing himself. Other than in his written music, Zappa preferred to stay in one key when soloing. This topic is being dealt with at large in the Shut up 'n play yer guitar, Guitar and Trance-Fusion sections.
- A substantial part of Zappa's music is atonal. Here the term modulation by definition doesn't apply.

One can also distinguish between types of modulations in Zappa's output:

- The mingling of two closely related scales with the same key-note. This happens frequently. It's a subtle way of modulating that goes that smoothly, that listeners are probably hardly aware of this taking place. It's more something you notice when transcribing material. You've got a couple of combinations of scales, that differ only by one note. In many examples you can see that this note turns up as natural as well as sharp or flat, without a good reason to call one of these two appearances altered. So in this study I identify this as both scales happening. The Guitar section gives an overview of such examples. Related to this are situations, where the note that makes the difference is avoided or absent. Sort of a six-tonic situation. In the latter case it remains unclear which specific scale is being used. For lack of anything better I also list these as both possibilities taking place (the absent note could be natural, sharp or flat).
 - Changing a key by changing the pedal note, while the same set of notes keeps being used. This is also a smooth, rather easy way of modulating, but one you can directly hear. This can be taking place within a song but also between different versions of a song.
 - Modulating to relatively related scales by altering one or a few notes, often in combination with a change of the key note. This is the standard, classical way of modulating. In harmony classes you are taught how to make such modulations sound fluid. You can look for a pivot chord, a chord that belongs to two subsequent keys. Or you can alter a note in a chord and then continue with the scale that includes this altered note. This classical form is also in Zappa's music happening quite a lot, though he didn't find it necessary to look for the most fluid transitions.
 - Modulation schemes. When a series of modulations returns identically during a piece, you can call this a modulation scheme. The last example above includes a C-Ab-G-C scheme. Other examples can concern schemes for how a band should improvise. This is happening in the "Fifty-fifty" and "Blessed relief" examples from this study.
 - Modulating to relatively unrelated scales. Doing this overnight is in harmony classes seen as an error. You are expected to play a number of transitory chords, before you can continue with the new unrelated scale. Here Zappa's attitude can be called deviant. He does make such modulations in a blunt manner and apparently liked the harmonic surprise effect it causes. Examples in this study are for instance "Uncle meat" (transition from theme 1 to theme 2) and "Would you like a snack?".
 - Something he also frequently does is using material from different diatonic scales in a rather fragmented way as in "Sad Jane" or the third theme from "Uncle meat". Such effects can also be caused by playing chord types parallel. It's switching between scales, but it doesn't get referred to as modulating in a classical manner any more. It sometimes gets described as taking tonality to its limits or moving towards chromaticism/atonality.
- Some examples in this study with parallel movements of chord types: "Hungry freaks, daddy", "Who are the brain police?", "Son of Suzy Creamcheese" (9/8 bar), "Let's make the water turn black", "The idiot bastard son", "Dinah-Moe Humm" and "Five-five-FIVE".

4. RDNZL

"RDNZL" was written in 1972 and first released on "Studio Tan" in 1978, renamed by Warner Bros. as "Redunzl". To the right one of the enraged figures Gary Panter drew for the 1978-9 covers. This time a mouse. "Sleep dirt" even includes an enraged lump of dust. An early studio recording of "RDNZL" is included on "The lost episodes" with Jean-Luc Ponty and Bruce Fowler doing a few solo bars. Later on the composition became more elaborate and usually included a guitar and a keyboard solo. For the first "complete" version on record (YCDTOSA vol. II) the song got augmented with a long through composed melody, following upon the opening theme as included in the second transcription below. Because of its length it now serves as the main theme. The larger part of this second main theme got transcribed by Wolfgang Ludwig in his study. The note example below contains the opening of both the 1974 and 1975 versions. Trying to identify its scales positively is treacherous; it depends upon how you look at it. One would normally call the 1974 version C major, but since there's no F/F# in it, it could theoretically also be identified as C Lydian. In the 1975 version Zappa appears to be ambiguous about the F/F# because you can see a bass pedal F at first and an F# for the harmonies. The F is in dissonance with the opening E of the melody and the F# of the harmony, so when the bass pedal note becomes A in bar 5 the sounding effect is that of a resolving situation. The chord progression being Fmaj9 (bar 1) resolving as Am7 in bar 5 by removing the dissonant F. So the feel of it becomes A Dorian with an F# in its scale. The larger part of the main theme in 1974 is an ongoing stream of eighth notes in 3/4. Yet in 1975 Zappa changed things again. The melody for the first 8 bars are identical to 1974, but next he had George Duke improvise in a syncopic manner for eight bars with the originally written material as basis. See bars 9-10 in the transcription to compare things. After these eight bars the first six bars from the opening return, followed by two new bars to form another block of eight bars. In this instance the theme is transposed up a major second and the pedal note has become D. The F/F# ambiguity would lead to a G/G# one, but in the two new bars at the end you can hear a G at 0:46 (1974), so here the song is in D.

The second section below contains the tail of this main theme, that precedes the guitar solo. Bars 1-8 are in Ab Major, mingled with Ab Lydian, ending with the Ab major scale being played downwards. The 12/8 is an irregular bar, both in its rhythm and notes. It's used to switch from the Ab major tail to the guitar solo part, setting the tempo a bit higher. The progression, that accompanies the solo, starts alone gently for 16 bars with the marimba gliding over it with sustained notes. It's one of Zappa's archetype progressions of two alternating bass notes/chords, this time in A Lydian combined with major. The accompaniment follows A Lydian, but when Zappa starts playing he alters the D sharp to D natural, thus using A major for his own solo.

Handwritten musical score for RDNZL, 1974 and 1975 opening of the main theme. The score is in 3/4 time and consists of two systems. The first system has four staves: Lead melody (treble clef), Harmony (1975) (treble clef), Bass (1974) (bass clef), and Bass (1975) (bass clef). The second system has four staves: 1974 (treble clef), 1975 (treble clef), Bass (1974) (bass clef), and Bass (1975) (bass clef). The score includes various musical notations such as notes, rests, and accidentals.

RDNZL, 1974 and 1975 opening of the main theme. Transcription: W. Ludwig (lead melody of bars 1-8)/KS (everything else).

Handwritten musical score for RDNZL, 8 bars from 0:39 onwards (1974 version) or from 0:33 onwards (1975 version). The score is in 3/4 time and consists of three staves. The first staff is labeled "D pedal" and contains a single note. The second staff is labeled "Bars 2-4 as above transposed a major 2nd upwards" and contains a sequence of notes. The third staff is labeled "Idem for bars 5-6 D pedal" and contains a sequence of notes.

RDNZL, 8 bars from 0:39 onwards (1974 version) or from 0:33 onwards (1975 version). Transcription: W. Ludwig.

[illegible]



RDNZL. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

Little is known about how the various Zappa bands learned his songs. Not that it would have been a secret, the band members just seldom got asked. There are various side remarks in interviews on this topic though. The 1972 Wazoo band and the 1972-74 Roxy band were reading bands, so here Zappa scored out relatively a lot. Every once in a while you can encounter pages of handwritten scores that Zappa handed out being sold on internet. For his rock bands Zappa usually scored out a lead sheet with the main melody without instrumentation. The chords are sometimes written out in dots, sometimes indicated by their symbols. The bass can also be written out, but is mostly indicated by pedal notes. For the above first example from Greggery Peccary you can see that for the Wazoo band Zappa wrote his scores per instrument, as for an orchestra. The trombone part for Greggery Peccary, corresponding to the four 1972 movements, is one of the examples I found being auctioned at Christies.

Zappa didn't require that all of his band members could read scores, so the normal way of learning a song in rock music got applied just as well. That is learning a piece via demos, yet existing recordings and verbal instructions. The bigger and more elaborate a composition gets, the more difficult it becomes to use this pop method. It's virtually undoable to learn the lead melody of the "Black page" without reading

notes. Even if there wasn't a "Drowning witch interlude" being sold by the ZFT, you'd know that the score must exist.

There must be hundreds of sheets with sketches and neatly scored out pieces in Zappa's closets. A bewildering thing to notice is that for the first executions of his music, he frequently started adapting the score. There are many examples in this study showing how the first recording can deviate from the original score. See the Uncle meat section at King Kong and the following example.

Handwritten musical score for "RDNZL" (draft version). The score is written on three systems of staves. The first system (measures 1-12) includes the tempo marking "Fast" and the instruction "Four Bars Drums intro". The second system (measures 13-22) continues the musical notation. The third system (measures 23-29) includes the instruction "Violin solo starts" at measure 29. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

RDNZL, opening bars (draft version). Source: original score.

1 Fast

Eva →

mp

Etc. (harmonic fill-in)

Three bars drums intro

drums intro f

mf

Like bars 3-5

Bvabassa

13 Loco

mf

mf

Bvabassa

24

Violin

mf

Bvabassa

RDNZL, opening bars (The lost episodes). Source: original score as above, adapted to the The lost episodes version by KS.

The differences between the two versions are:

- The opening bars 5-12 are two chords in a varying rhythm in the original score. On "The lost episodes", with the first 1972 execution, these opening bars are now an arpeggio chord with harmony fill-in by Ruth Underwood on percussion.
- The whole opening melody in the original score is a sequence of enlarged chords. All chords are 9th chords or bigger, avoiding the minor second, so that they are never getting sharply dissonant. The opening

bars are in D Mixolydian. From bar 13 onwards the scales keep changing per meter. On the "Lost episodes" these chords are reduced to three notes per chord, played via three individual parts. The descant plays the upper notes, whereas the bass guitar plays the lowest notes. The saxophone picks out one of the notes in the middle voices, though not consistently from the same position. Zappa could easily have had George Duke play the notes exactly as notated on keyboard as well, but apparently chose not to do so.

- The score indicates the tempo as fast without a metronome number. There are circumstantial indications that suggest that the opening is played faster than Zappa had in mind at fist. About the whole score is written in 3/4, the tempo going halfway from fast to slow, lyrical. The difference between these two tempos on record is thus big that two meters, 3/8 and 3/4, seem more logical. Secondly the tremolo in bars 29-32 is notated with 32nd notes. That's undoable with the tempo on "The lost episodes".

The notation in 3/4 for the opening theme, with all the dotted notes, may look awkward on paper. Zappa seldom scored out drum parts ("The black page drum solo" is an exception), his meters however indicate how the beats should fall for the drummer: 3/4 in this case. I made some notational mistakes at the beginning for not recognizing this in full, as in "Echidna's arf". From 1974 onwards it gets more to normal 4/4 for the opening bars with an original 3/4 bar becoming one beat. The drummer now beats 4/4. The tempo for bars 13-28 can get sped up this way from 10 seconds (1972) to 6 seconds (from 1974 onwards). Zappa starts counting as "one-one-one-one" on "YCDTOSA vol. II". By not saying "one-two-three-four" you can still notice that the band originally learned it as in 3/4.



Another topic is the element of improvisation. The example above with the opening bars stems from an eight pages "RDNZL" draft version, that I found on internet. The image above shows the first five pages on a small scale. It's all in Zappa's handwriting. The general set up of this version is identical to the 1972 execution (the time indications below follow the "The lost episodes" starting points). It has a lot of bars in it with room for improvisation, where Zappa indicates the environment to improvise in in different ways:

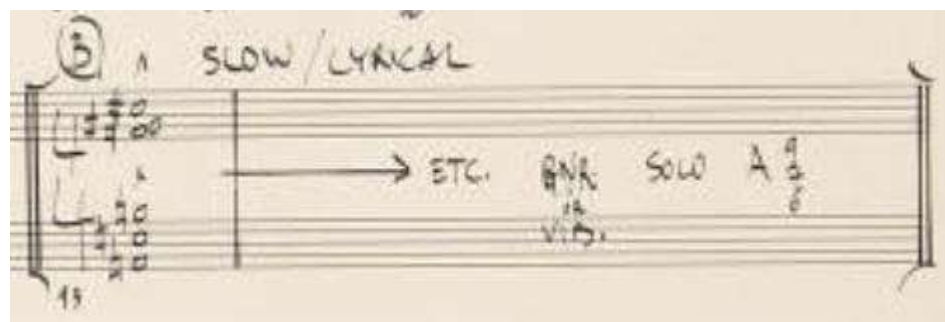
- 0:00, bars 1-4: Drum intro, only the number of bars is indicated.
- 0:02, bars 5-28: Opening melody.
- 0:16, bars 29-88: Violin solo, partly the accompaniment is precisely prescribed, partly only the chord.
- 0:46, bars 89-92: Transitional bars.
- 0:48, bar 93: The tempo goes to slow, lyrical. Bar 93 is notated in 4/4 for a solo of indefinite length, with only the accompanying chord indicated. On "The lost episodes" there's no actual solo, it's just the band vamping for four bars.
- 0:58, bars 94-109: The meter is 3/4 again. Second theme.
- 1:27, bars 110-141: Trombone solo over a chord pattern in the opening tempo. The bass is following a specific type of melody line, that got added during repetitions.
- 1:46, bars 142-173: Four bars of free improvisation by everybody (notated as a cluster of notes) alternate four times with four bars with only the trombone improvising alone, thus with the others pausing.
- 2:04, bars 174-189: The score indicates "Echoflex/modulate quiet weirdness under trombone solo fill". I don't know what Zappa meant with that. On the album you can hear a chord fading out with indeed trombone notes played over it.
- 2:14, bars 190-249: Piano solo over a chord pattern. The chord changes every four bars. On the album

it's performed as standard jazz with a so called walking bass.

- 2:48, bars 250-253: Transitional bars.
- 2:50, bars 254-269: Second violin solo with only the accompanying chord indicated.
- 2:59, bars 270-285: Two bars with melody alternate with two bars of drum soloing.
- 3:08, bars 286-293: Third theme.
- 3:18, bars 294-301: Drum solo over a chord, played as an ongoing arpeggio by the vibes.
- 3:23, bars 302-334: Reprise of the opening melody, half tempo.
- 3:49: End.



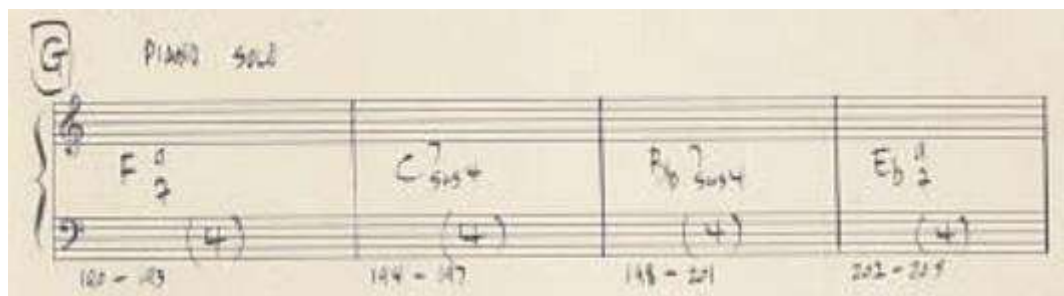
RDNZL, bars 29-32. Source: all examples here are the original score, the following ones in Zappa's own handwriting.



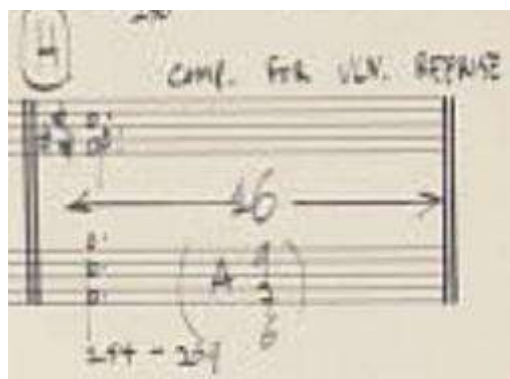
RDNZL, bar 93.



RDNZL, bars 140-145.



RDNZL, bars 190-205.



RDNZL, bars 254-269.

You can't tell, unless you were present at the time of the recordings yourself, in what way Zappa interfered with the improvisations. The transcriptions in this study usually include the improvised element. This is done to avoid the discussion and to be sure that the on-line midi files correspond to the album version the way Zappa wanted it. For a cover band it's a different matter. In the case of "Hot rats", the album version is a collaboration between Zappa and Ian Underwood, with Ian playing various layers over the main themes and chord schemes. When you would reduce a midi file here to what was probably the original draft version, you're leaving out all the grandeur of this album.

FZ:OZ - FZ PLAYS FZ - JOE'S SERIES - PHILLY '76: THE FIVE- AND SIX-PIECE BAND

From the fall tour of 1975 through the winter tour of 1977 Zappa played most of the time with a five piece band. Five was the minimum number of musicians that he deemed necessary for playing his music. Only six pieces with the band in this form have been released by Zappa himself, being four solos and two songs. The majority of live music from this period stems from the concerts Zappa gave at Christmas time, 1976, when he played with an augmented band. So at least in a historical sense you can say that the live recordings showed a gap. The ZFT has more than compensated for this by releasing four albums themselves, namely "FZ:OZ", "Frank Zappa plays the music of Frank Zappa", "Joe's menage" and "Philly '76". The first three cover the months from November 1975 through February 1976. During the summer of 1976 the composition of the band changed, but it remained a five piece band. Till the release of "Philly '76" only the "Conceptual continuity" bootleg from the "Beat the boots" series covered the band in this specific line up. On three occasions Zappa tried to include a female member as a follower up for Ruth Underwood. Norma Jean Bell played sax during some of the 1975 gigs (to be heard on "Joe's menage"). Bianca Odin played keyboards for a month and a half during the fall tour of 1976.

JOE'S CAMOUFLAGE

Viola player Novi Novag can be heard on "Joe's camouflage". This ZFT release contains rehearsal recordings from 1975 with the band still being a 7-member group. Publicity photos were made till Zappa decided it didn't work out good enough and continued with a smaller band. Below an outtake from the CD leaflet with Novi Novag, Terry Bozzio and Denny Walley. "Joe's camouflage" thus contains unique material of a band that never came to be. As a rehearsal recording all tracks would need further editing and development (and some are of poor sound quality). Still the version differences between these very early recordings and the later album releases are of interest. But what makes it really worthwhile is the inclusion of two unreleased tracks, that with some further editing, could belong to Zappa's better work.

Phyniox

"Phyniox" is a beautiful example of a subtle alternation between closely related scales, in this case Ab major and Ab Mixolydian. The example below starts with just the chords from the first block in Ab major. At this point the synthesizer F in the bass indicates F minor, but this F soon gets overruled by the Ab by the bass guitar. The rhythm figure from bar 1, staves 2-3, is maintained all through. Bars 3-4 contain the bass/guitar vamp from the song. It's using an Ab-Bb-Db-Bb progression, four notes that are part of both the Ab major and Ab Mixolydian scale. The alternation between these two scales is effected by the accompanying chords. The main chords for the major sections are Eb, Fm and Fm7. For the Mixolydian sections it's the Ebm chord. Thus including a switch between G natural and G flat. The scheme is 8 bars in major alternating with 8 bars in Mixolydian (or four times the vamp).

The first example contains the switch from Ab major to Ab Mixolydian in bar 7. The second example includes the last bar from this first Ab Mixolydian block, after which the song returns to Ab major. Yet again this is an example of Zappa mingling two closely related scales, because for his own soloing he follows Ab Lydian during bars 2-5, before he continues in Ab major himself as well. The difference between these two scales, D natural versus D flat, causes dissonances at the beginning of bar 5. This mingling of closely related scales is a common feature in Zappa's music, thus normal that it not only happens in written compositions (like "Echidna's arf (of you)"), but also when Zappa and band members are improvising. So you can have an F major block in a largely F Lydian composition as in the "Sinister footwear III" example in this study. The second "Dickie's such an asshole" example shows band members mingling scales. "Phyniox" can thus also be seen as a refined example of the status scales have in Zappa's music, in this case the three major type scales: these three are used as more or less equal with a preference for Mixolydian. The overview in the Burnt weeny sandwich section illustrates this en masse.

[2]

Handwritten musical score for system [2]. The system consists of six staves. The first staff is a bass line with a key signature of two flats and a 4/4 time signature. The second and third staves are treble clefs with a key signature of two flats and a 4/4 time signature. The fourth staff is a bass line with a key signature of two flats and a 4/4 time signature. The fifth and sixth staves are bass lines with a key signature of two flats and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

[3]

Handwritten musical score for system [3]. The system consists of two staves. The first staff is a bass line with a key signature of two flats and a 4/4 time signature. The second staff is a bass line with a key signature of two flats and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are handwritten annotations: "Staffs 2-3 continue alike" under the first staff, "As bar 3" under the second staff, and "As bar 4" under the second staff. The system ends with a key signature change to one flat.

[7] Eva →
Guitar

Handwritten musical score for system [7]. The system consists of four staves. The first staff is a treble clef with a key signature of two flats and a 4/4 time signature. The second and third staves are treble clefs with a key signature of two flats and a 4/4 time signature. The fourth staff is a bass line with a key signature of two flats and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are handwritten annotations: "As bar 7" under the second staff, "Staffs 1 from bar 3 keeps playing along" under the third staff, and "Bars 7-8 keep repeating" under the fourth staff. The system ends with a key signature change to one flat.

9 *Bva* →

As bar 7

As bar 9

(Bass figure continues)

Phyniox (take 1), section #1. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).
 Note: the vamp during bars 3-6 varies a little.

1 *Bva* →
Guitar

3 13 3

L-3-1

Handwritten musical score for Phyniox, section #2. The score is written on five staves, with the first three staves grouped by a brace and labeled "Bars 2-3 keep repeating". The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is divided into three systems, each starting with a measure number in a box:

- System 1:** Starts with measure 3, labeled "Eva →". It includes a 3-measure rest and a 3-measure rest. The notation includes a 3-measure rest and a 3-measure rest. The notation includes a 3-measure rest and a 3-measure rest.
- System 2:** Starts with measure 5, labeled "Sra". It includes a 11-measure rest and a 19:16 ratio. The notation includes a 11-measure rest and a 19:16 ratio. The notation includes a 11-measure rest and a 19:16 ratio.
- System 3:** Starts with measure 7, labeled "Sra". It includes a 9-measure rest and a 14:8 ratio. The notation includes a 9-measure rest and a 14:8 ratio. The notation includes a 9-measure rest and a 14:8 ratio.

Phyniox, section #2. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

Handwritten musical score for guitar, divided into two systems. The key signature is B-flat major (two flats) and the time signature is 4/4.

System 1:

- Staff 1 (Guitar):** Labeled "1 Guitar". It begins with a rest, followed by a melodic line starting on the second measure. A handwritten "8va-->" with an arrow points to the first measure of the second system. The dynamic is marked *mf*.
- Staff 2:** Starts with a rest, followed by a melodic line starting on the second measure. The dynamic is marked *p*.
- Staff 3:** Features a complex rhythmic pattern of eighth and sixteenth notes. The dynamic is marked *mf*.
- Staff 4:** Features a complex rhythmic pattern of eighth and sixteenth notes. The dynamic is marked *mf*.
- Staff 5 (Bass):** Features a simple bass line with quarter notes. The dynamic is marked *mf*.
- Staff 6 (Bass):** Features a simple bass line with quarter notes. The dynamic is marked *mf*.

System 2:

- Staff 1 (Guitar):** Labeled "3 8va-->". It begins with a rest, followed by a melodic line starting on the second measure. The dynamic is marked *mf*. A handwritten "7:5" and "5:4" are written below the staff.
- Staff 2:** Starts with a rest, followed by a melodic line starting on the second measure. The dynamic is marked *pp*.
- Staff 3:** Features a complex rhythmic pattern of eighth and sixteenth notes. The dynamic is marked *mp*.
- Staff 4:** Features a complex rhythmic pattern of eighth and sixteenth notes. The dynamic is marked *mp*.
- Staff 5 (Bass):** Features a simple bass line with quarter notes. The dynamic is marked *mf*.
- Staff 6 (Bass):** Features a simple bass line with quarter notes. The dynamic is marked *mf*.

Handwritten notes include "8va-->" and "8va b." at the bottom left.

Phyniox (take 2), section. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

Other than "Phyniox, take 1", "Phyniox, take 2" contains a coda with the band changing the vamp to a C-Ab-Gb-Eb progression. The chords still continue as before. Thus the scale becomes C Phrygian/Locrian at the end. Specifically the chords from the previous major part, now create dissonances with the closing vamp (F and G versus Gb). Phrygian is a relatively uncommon scale that Zappa uses every once in a while.

Reeny ra

Next are two examples from "Reeny ra". The set-up of this song goes as:

- 0:00 Theme I, played instrumentally (first example below). It's a little theme of one bar, played three times, followed by a closing bar. The meter is 12/16. The key is G Mixolydian. The accompanying chord progression, that you can hear in the background, is I-IV-I-IV-VII-IV-I. The bass ultimately leads to a lower D, as if Zappa would like to end in D Dorian.
- 0:10 Theme I, played twice with vocals. It has no real lyrics. Possibly Zappa was still working on it.
- 0:29 Theme II, mainly a vocal section.
- 0:43 Theme III, an instrumental riff played four times.
- 1:03 Repetitions of theme I as above.
- 1:33 Guitar solo over a vamp. This vamp switches the pedal note from G to B, thus moving over to Locrian, an unusual type of scale that also is rare in Zappa's output. Here it's B Locrian. The only other examples in Locrian in this study are two bars from "Peaches III", a phrase from "Waka/Jawaka" and a progression from "Jumbo go away", that one could interpret as G Locrian. The second example below contains a couple of bars from this section. The bass vamp follows B-C-D-C. The guitar part begins with the G7 chord, followed by a melody that involves altered notes. Every two bars you have a chord progression for the brass: Gm-F-Gm-G (by itself thus more a G minor towards G major movement).

Reeny ra, opening. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

Reeny ra, section. Transcription: KS (update June 2014, deposited at the I-depot, The Hague).

- 3:45 Repetitions of theme I.
- 4:02 Coda.
- 4:12 End.

Any downers? (1975)

Compared to the later version on "You are what you is", "Any downers?" on "Joe's camouflage can be called the crude version of this song. It's entirely based upon a I-VII progression by the bass in F# minor (Aeolian), over which a VI-VII chord alternation can be heard. The bass notes are part of these chords, but in this study I always let such bass notes determine the key note. In general tonics in Zappa's music get determined by bass pedal notes, rather than by harmonic cadences, and one should better follow one approach only.

1 Guitar
Brab. →

Handwritten musical score for guitar and strings, measures 1-4. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part (top staff) starts with a melodic line in measure 1, followed by a chord in measure 2, and then a melodic line in measure 3. The string parts (bottom staves) provide harmonic support with chords and melodic lines. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (faint). The score is divided into measures by vertical bar lines, with some measures containing multiple staves.

Handwritten musical score for guitar and strings, measures 5-8. The score continues from the previous system. The guitar part (top staff) features a melodic line in measure 5, followed by a chord in measure 6, and then a melodic line in measure 7. The string parts (bottom staves) provide harmonic support with chords and melodic lines. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The score is divided into measures by vertical bar lines, with some measures containing multiple staves.

Handwritten musical score for a system of six staves. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a handwritten "diva" with an arrow pointing to the first measure. The second staff has a handwritten "3" above a triplet of notes. The third staff has a handwritten "3" above a triplet of notes. The fourth staff has a handwritten "3" above a triplet of notes. The fifth staff has a handwritten "3" above a triplet of notes. The sixth staff has a handwritten "3" above a triplet of notes. The system is divided into three measures. The first measure is labeled "Asbar 2" and "diva." below it. The second measure is labeled "Asbar 1" below it. The third measure is labeled "Asbar 1" below it.

Handwritten musical score for a system of six staves. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a handwritten "diva" with an arrow pointing to the first measure. The second staff has a handwritten "3" above a triplet of notes. The third staff has a handwritten "3" above a triplet of notes. The fourth staff has a handwritten "3" above a triplet of notes. The fifth staff has a handwritten "3" above a triplet of notes. The sixth staff has a handwritten "3" above a triplet of notes. The system is divided into three measures. The first measure is labeled "Asbar 1" and "diva." below it. The second measure is labeled "Asbar 2" below it. The third measure is labeled "Asbar 1" below it.



Any downers?, 1975, outro. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).

This 1975 version of "Any downers?" lasts six minutes, much longer than the two minutes on "You are what you is". This can be done because the I-VII progression is not only applied to the two themes of this song, but is also used similar to a vamp. A little dialogue can be heard starting with one person asking "are you holding any downers?" and the other replying with "no, I don't have anymore". On "You are what you is" the second theme (with "no, I don't have anymore") has been given a chord progression of its own. Zappa plays little guitar solos during the 1975 version, one halfway and the other as an outro. The example above contains most of this outro. It begins with ticking the F# as 16th notes, followed by the E-chord. During bars 1-2 the keyboard players are still playing the VI-VII alternation in a straightforward manner, but this is getting quite loose for the remainder of this example. In bar 6 of the example the actual soloing begins, while the bass continues with ticking the F# and E. It ends with the keyboard playing the F#m chord, as if the song was to end normally with a chord upon the tonic, but shortly moves over to the D chord again.

FZ:OZ

"FZ:OZ" is the third release compiled by the Zappa Family trust from the tape archive. It's the first done under the Vaulternative Records label and more has appeared since. It contains an about full length concert from 20 January 1976, recorded at the Hordern Pavilion in Sydney, Australia. It's from the period that, apart from Napoleon Murphy Brock, the members of the Roxy and Elsewhere band had left and Zappa was touring with a smaller five member band in different set ups. Because of this most of the virtuoso pieces were left out and Zappa had to play a lot of guitar himself. It changes the character of the concert a bit to a more pop-like form. Zappa was in good shape soloing that night. The difficult pieces could return at the end of 1976 when Zappa assembled a large band that played on the "Zappa in New York" CD.

There's a direct relation between this album and the "Zoot allures" studio album from 1976. About all the songs of the latter album were played live as well and the "Black napkins" en "Zoot allures" solos from this album were developed on the road. This also applies to the "Ship ahoy" solo from "Shut up 'n' play yer guitar", that here appears in a version that is included in the "Zoot allures" track. Also for the "Zoot allures" album Zappa used little personnel and chose to play much guitar, solos as well as the chords.

Kaiser rolls

The image displays two systems of handwritten musical notation for the song "Kaiser rolls".

First System:

- Staff 1 (Vocal):** Treble clef, key of D major (one sharp), 4/4 time. It begins with a rest for three measures, followed by the lyrics "this is a---" over a melodic line.
- Staff 2 (Vocal):** Bass clef, key of D major, 4/4 time. It contains a melodic line with the lyrics "Bar 1 repeats" written above it.
- Staff 3 (Guitar):** Treble clef, key of D major, 4/4 time. It features a complex accompaniment with dynamic markings *mf*, *pp*, and *mf*. A bracket labeled "Guitar" spans the first two measures. A phrase "eva-----" is written above the staff.
- Staff 4 (Bass):** Bass clef, key of D major, 4/4 time. It provides a bass line for the guitar accompaniment.

Second System:

- Staff 1 (Vocal):** Bass clef, key of D major, 4/4 time. It contains the lyrics "How for the---" over a melodic line.
- Staff 2 (Vocal):** Bass clef, key of D major, 4/4 time. It contains a melodic line.
- Staff 3 (Guitar):** Treble clef, key of D major, 4/4 time. It features a complex accompaniment. A bracket labeled "Guitar" spans the first two measures. The lyrics "Five times Like bars" are written above the staff.
- Staff 4 (Bass):** Bass clef, key of D major, 4/4 time. It provides a bass line for the guitar accompaniment.

Kaiser rolls, opening. Transcription: KS (update 2005, 3rd printed edition).

The double CD includes one unreleased song that's completely new, named "Kaiser rolls", that I'm presenting here by its opening. The instrumental opening bars follow the progression Bm-G-D-Em-(D) twice with the transition from bar 1 to 2 being syncopic. The repeated bar 5 and bar 13 set the scale to D Mixolydian.

Two other tracks are to a degree new. An early version of "Let's move to Cleveland" gets titled "Canard toujours". The "Hordern intro" is a combination of the "Naval aviation in art" tape running and concert opening chords.

Personnel on FZ:OZ:

Frank Zappa: guitar, vocals
Terry Bozzio: drums, vocals
Napoleon Murphy Brock: tenor sax, vocals
Roy Estrada: bass, vocals
Andre Lewis: keyboard, vocals

Keep it greasy

"Keep it greasy" appeared on the setlist in 1976 and got first released on "Joe's garage" in 1979. The main melody remained virtually the same, only some seconds with add-ins are different. The bass part and the harmonies from the 1979 variant have departed a little from the original. Specific for the 1979 version is the inclusion of a guitar solo, played over an articulated vamp in 19/16. The first example below is in D Dorian with the meter being 4/4. The second is in G Dorian in a 19/16 meter as commented upon below.

There's a page about how to learn the drum part of this vamp in Vinnie Colaiuta's site (<http://www.drummerworld.com/Drumclinic/vinniecolaiutagreasy.html>). In Modern Drummer, November 1982, Vinnie commented:

"There's this one part where the actual time signature is 19/16. The feel is like it is 4/4 with three 16th notes tacked onto the end of it. Then there's another part in 21. It was all one live take; no splices or adds or anything. We just rehearsed it. We used to play it on the road and Frank said, "Okay, we're going to elongate that in the studio and that's going to be a solo. You're just going to vamp out until I give you a cue and then we'll go into something else." And bingo, he gave us a cue and zipp, we were in 19/16. We just cut that track with guitar, bass and drums. I don't recall if there was electric piano in that particular solo section or not. We went to Village Recorders one day and just churned out tune after tune, all live, no edits or anything."

The vamp is played fast in a nervous manner, thus forming a sharp contrast with the following song, "Outside now", that has a much slower sentimental vamp. Because of this the emotions from "Outside now" never come out as outspoken as at the beginning of this song in the "Joe's garage" version. The two examples from above contain the main melody (1976 version from "FZ:OZ" in D Dorian) and the ending of the guitar solo, taken from "Joe's garage" (in G Dorian). After that the vamp plays solo for a while before "Outside now" starts off.

Handwritten musical score for "Keep it greasy, opening (1976)". The score is written on ten staves, organized into three systems of three staves each. The first system includes a tempo marking "mf" and the instruction "Keep it--". The second system includes a tempo marking "mp" and the instruction "Bar 1 repeats". The third system includes a tempo marking "mp" and the instruction "Bar 2 repeats". The notation includes various musical symbols such as notes, rests, and dynamic markings.

Keep it greasy, opening (1976). Transcription: KS.
Update 2010, deposited at the I-depot, The Hague.

Handwritten musical score for "Keep it Greasy" by Frank Zappa. The score is written on five staves. The first staff is labeled "Guitar" and has a 19/16 time signature. The second and third staves are grouped by a bracket with the handwritten note "Keeps repeating in this manner". The fourth staff is labeled "Drum" and has a 19/16 time signature. The fifth staff is labeled "Feedback" and has a 15/8 time signature. The score includes various musical notations such as notes, rests, and accidentals.

Keep it greasy, end of the solo (1979). Transcription: KS (thanks to Vinnie Colaiuta for giving away the biggest difficulty here: the 19/16 meter).
 Staffs 2-3 are similar and used for the stereo field, thus one instrument on the right channel and one on the left. Update 2010, deposited at the I-depot, The Hague.

FZ PLAYS FZ

"Frank Zappa plays the music of Frank Zappa", compiled by Dweezil, deals with the three solos, that Zappa considered his signature solos ("Black napkins", "Zoot allures" and "Watermelon in Easter hay"). They are presented in an early state, compared to the final state. All three solos are present in this study. The main theme from "Zoot allures" is being dealt with in the corresponding section. Two versions of "Watermelon in Easter hay" get described in the Joe's garage section.

Black napkins

The image shows a handwritten musical score for the song "Black napkins". The score is written on five staves, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/4.

- Staff 1 (Guitar):** Labeled "Guitar 8va-→". It features a melodic line with triplets and slurs. The first measure is marked "mf".
- Staff 2 (Bass):** Labeled "Bass". It features a bass line with triplets and slurs. The first measure is marked "mf".
- Staff 3 (Vocal):** Labeled "Vocal". It features a vocal line with lyrics "Wee- Ooh-". The first measure is marked "mf".
- Staff 4 (Piano):** Labeled "Piano". It features a piano accompaniment with chords and triplets. The first measure is marked "pp".
- Staff 5 (Vocal):** Labeled "Vocal". It features a vocal line with lyrics "Wee- Ooh-". The first measure is marked "mf".

Handwritten notes and markings include:

- "Keep alternating C# and D" written vertically on the right side of the first staff.
- "Loco 6" written above the second staff.
- "As bar 10" written above the third staff.
- "Soft, gently" written above the fourth staff.
- "7:8" written above the fifth staff.

Black napkins (FZ plays FZ), section. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

In the case of "Black napkins" the oldest version, that could be found, is the one from Ljubijana, Yugoslavia, November 1975. It was a one-time only opportunity to play in Eastern Europe during the communist era, a permission seldom granted to western pop bands at that time. This early solo shows more emphatically than the later ones that "Black napkins" was composed as a two-theme song, at some point maybe even a three-theme song. In this case it wasn't composed on paper, but rehearsed like this by

instructing the band. See his introduction to this song on the ZFT release "Orchestral favorites 40th anniversary". The transcribed section shows contains the tail of the first theme in bars 1-5. Bars 6-9 are transitional ones, four bars being the length of the accompanying bass-keyboard vamp. In bars 10-13 the second theme is introduced, repeated relatively literally in bars 14-17 and bars 18-21. That this is a second pre-arranged theme gets confirmed by the re-entering of the "wee-oooh" accompanying vocals. On the "Zoot allures" version of "Black napkins" this second theme is also present, though in a different and much free-er shape. On "FZ plays FZ" Zappa introduces this song as a tender ballad. Indeed the third theme, played in bars 26-33 of the transcription, is gentle, almost like a lullaby. Again there are four transitional bars between the successive themes. Maybe this theme was part of the original composition, maybe it was improvised on the spot.

The solo from the "Zoot allures" album, played only two months later, is of a different nature. This one is far more intense, to the point of being manic. Apart from the opening themes the tempo is fast all through. Halfway Zappa is using a sound effect, that Steve Vai identifies as VCF in the Guitar book (I don't know what it stands for). It makes the sound even more frenetic.

The image shows a musical score for the "Black napkins (Zoot allures)" section. It consists of two systems of music, each with a guitar part (top staff) and a bass part (bottom staff). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The guitar part features various notations: 'spewage' (dashed lines), 'f' (forte), and '6' (sixteenth notes). The bass part features various notations: '3' (triplets), '6' (sixteenth notes), and '3' (triplets). The score is transcribed by Steve Vai.

Black napkins (Zoot allures), section. Source: Guitar book (transcr. Steve Vai).

Notation for the notes:

- Dot: normally picked.
- Diamond: feedback.
- Crotch: scratched.
- Dashed: spewage.

Steve Vai succeeds surprisingly well in getting these bars on paper, using four types of sounds. These are normally picked notes, feedback notes, scratched notes and unspecified higher frequencies, referred to as spewage. "Black napkins" on "Zoot allures" gets a specific outro, not present on "FZ plays FZ". The outro begins with jumping overnight into a different key, something Zappa seldom does (see the Shut up 'n play yer guitar section for the keys used). The solo itself is an alternation of C# Aeolian/Dorian and D Lydian. See my comment at "Pink napkins" for the mingling of Aeolian and Dorian.

In February Zappa gave four concerts in Japan, the only time a tour would include this country. The 1976 version of "Black napkins" was recorded live at Osaka, which explains the presence of Japanese signs on the album cover. Purportedly it's his name in Japanese. Two tracks from the Tokyo concert can be found on "YCDTOSA vol. III", while the "FZ plays FZ" collection contains 15 more minutes from this concert.

JOE'S MENAGE

"Joe's menage" is taken over from a cassette tape that Zappa gave to one of his fans, Ole Lysgaard. It contains 45 minutes from the concert the Mothers gave at the College of William and Mary, November 1975. Ole returned it to Gail Zappa, who decided to release it and give Ole a chance to write the liner notes. The sound quality is something you might expect from a cassette recorder with two mikes, better than a bootleg and less than a professional two-track recorder.

Chunga's revenge (1975)

A curious thing on it is Zappa playing a rhythm guitar solo for three minutes during "Chunga's revenge". It's the only solo on an official CD with him playing in that manner. He would only play rhythm guitar when he was the only guitar player in the band. Otherwise he preferred to hold his guitar only for playing solos. He had problems with singing and playing at the same time. Even the weight of a guitar hanging around his neck already hindered him when singing. Next is a transcription of a section from this solo halfway.

It begins in D Dorian. In bars 3-6 it's calm with only one chord varied rhythmically. In bars 7-12 the solo suddenly starts to drift. It's a sequence of 5th and 7th chords jumping from one scale to another. As a composition it becomes atonal here, specifically if you take into account that the bass continues with playing D pedal.

Chunga's revenge, Rhythm guitar solo, section. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

Note: the notes of the guitar chords in this study are mostly notated in a piano manner. I don't play guitar so an attempt at exact settings for guitar would be futile. It would only get your fingers twirled.

PHILLY '76

For his fall and winter tours of 1976-1977 Zappa assembled a new band, that for most of the concerts again played as a five piece group. For over a month Bianca Odin joined this band. She already had to overcome some shyness in singing Zappa's lyrics, but when some members in the audience started throwing sexist remarks in her face, she decided she had enough of it. There appears to be a bootleg where you can hear her counterattacking with some abusive language herself. It's infantile of these people in the

audience to behave in that way, just as the throwing of objects on stage later on would be. Bianca's vocal range is impressive. She makes a strong contribution in "You didn't try to call me" and "Black napkins" on the "Philly '76" CD by the ZFT. See the Cruising with Ruben and the Jets section for an example. The band on "Philly '76" is:

Frank Zappa: guitar, vocals
 Ray White: guitar, vocals
 Terry Bozzio: drums, vocals
 Eddie Jobson: keyboards, violin
 Patrick O'Hearn: bass, vocals
 Bianca Odin: keyboard, vocals

Without Bianca the remaining five people were the core of the "Zappa in New York" band. They were capable of playing technically difficult material. "Manx needs women" on "Philly '76" is a first sign of this aspect. Here it's played in the form of the draft version, as published in *Guitar Player*, January 1977. The "Zappa in New York" version is faster and has extra lines to it, possibly overdubbed.

City of tiny lites

City of tiny lites, section (1976). Transcription: KS.

Update 2010, deposited at the I-depot, The Hague.

Note: the second guitar staff represents some form of rhythm guitar effect, I don't know how it originates.

Handwritten musical score for "The Snowman" featuring vocal and piano parts. The score is divided into three systems, each starting with a measure number in a box (1, 6, 10). The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line is in the top staff, and the piano accompaniment is in the bottom two staves. Dynamics include mf, p, pp, and f. The lyrics are: "Ti-hy light-nig---", "Aah", and "Keep you warm---". The score ends with a double bar line and a repeat sign.

City of tiny lites, section (1979). Transcription: KS.

Update 2010, deposited at the I-depot, The Hague.

Note: the figure in bars 9 and 17, staff 3, is composed as a triplet. Adrian is taking some liberty here, which I follow.

Distinctive for the "Philly '76" version are the improvised notes by the keyboard and the extra little notes distracted from the rhythm guitar, following upon the main chords. In the second half of the song the imaginary Sanzini Brothers show up again, doing a pyramid trick this time. Without seeing them the music could use an extra here, as indeed is done on "Sheik Yerbouti". The transcribed section from 1978 includes a supplementary theme with fast note strings played on keyboard and vibes. The DVD version on "Baby snakes" was recorded shortly before this one and goes about the same. "City of tiny lites" would turn up two more times in Zappa's catalogue. Both the 1982 and 1988 versions have many extras in them regarding the arrangements. The second half of the 1982 execution is an extravagant example of a mix of written lines and directed improvisation. The 1988 version has a fine contribution by the brass section. They can be respectively found on "YCDTOSA V" and "Make a jazz noise here". Both include a solo by Zappa over the Carlos Santana vamp from "Shut up 'n play yer guitar". These two solos replace the earlier solo by Ray White and the instrumental intermezzo following upon it.

ZOOT ALLURES: HARMONIES - PREFERRED AND UNSTABLE CHORDS?

With his 1976 "Zoot allures" album, Zappa delivered a rock 'n roll album, exaggerating the roughness that's supposed to come along with it by posing as some sort of a creep on the album cover (photos by Gary Heery). The lyrics show the development of Zappa's sense of humour. Provocative as they may be, they can also make you laugh by the eloquence Zappa is uttering himself with. Sentences describing the evil prince in "The torture never stops" can be very poetical, including rhyme, like "he's the best of course of all the worst, some wrong been done, he done it first" (the song is about the (religious) idea of punishing sinners, only revealed at the end). It becomes offensiveness with a smile. "Zoot allures" is a good album to listen to for the use of regular chord progressions.

HARMONIES (BRIEF OVERVIEW)

As in the case of rhythms, it's undoable to present some sort of overview of the harmonies Zappa is using because he would play chords in any way he pleased. The following mentions just some examples of certain directions he can take, ranging from the easiest progressions to the most varied ones. Obviously anything in between will turn up as well. You would have to look through a larger number of individual examples in this study to get a better picture.

Conventional chord progressions:

Conventional is here seen as a series of 5th and 7th chords. In various examples the progressions you can encounter are mentioned in the comment, mostly in Roman numbers, sometimes in rock terms.

- "Doreen", "Joe's garage": songs that are built around I-IV-V, one of the most common progressions. This can be seen as sheer conventionalism.
- "Cheap thrills", "No, no, no": songs that make use of easy repeated progressions, in this case I-IV-I 7th-IV-I.
- "You are what you is": a song built over two alternating chords.
- "I ain't got no heart", "You're probably wondering why I'm here", "Jelly roll gum drop", "Bwana dick" etc.: larger progressions, often with modulations. This applies to a large part of the examples in this study.
- "Run home, slow" movie sample #4, "Toad of the short forest", "America drinks", "It's from Kansas" etc.: things can get more and more complex till you get at songs where Zappa keeps changing the scales about all the time.

Unconventional diatonic chord progressions (9th chords and bigger ones):

- "It must be a camel", "Little umbrellas": dense and complex harmonies, achieved by constructing a song by recording in it layers.
- "Twenty small cigars" opening bars, "RDNZL", "Big swift" piano part: other examples with larger chords.
- "five-five-FIVE": a sequence of 9th chords, led through various scales.
- "Regyptian strut", first example bars 5-7: an example where Zappa harmonizes the same melody in different ways, using dissonants.

Unconventional diatonic chord formations via series of notes:

- "Dwarf nebula", "Music for low budget orchestra", "Friendly little finger" opening bars, "Sleep dirt" accompanying chords, "Punky's whips" 33/32 bar, "Put a motor in yourself" etc.: various forms of 9th and 11th chords.
- "Orange county": both conventional and unconventional chords. In his guitar solos and many composed melodies you can see a total harmonic freedom. Cells with thirds, 5th and 7th chords (with or without the 5th) are passing by just as much as cells with 2-chords, sus4 chords and combinations as D-E-G-A. The 7th often appears in inverted forms as C-D-F or D-F-G.
- "Why Johnny can't read": formation of the 13th chord in the shape of an arpeggio.

Blending of notes and harmonic fields (diatonic):

- "Legends of the golden arches", "Regyptian strut, 2nd example", "What will Rumi do?", "The dog breath

variations" (1992): combination of a lead melody in parallels over a vamp, where you're getting all combinations within a scale, almost at will. This effect can also be strongly present in the examples where Zappa is using two meters simultaneously (see the Roxy section).

- "No, no, no" opening bars, "Uncle Meat" bar 1, "Sofa (1975)", "Watermelon in Easter hay" bar 3, "The mammy nuns", "9/8 Objects": in several examples you'll see Zappa mixing as good as all notes of a scale in a very short time span, using a scale as something you might call a harmonic field. Combined with the many strings of 9th and 11th chords as well as the examples with constantly changing scales, bars as these are the clearest expressions of Zappa's attitude towards harmony: I can do whatever I want, not hindered by any system.

Atonal chords and strings:

- "Igor's boogie I and II": chords in atonal works Zappa wrote for his rock band.

- "Manx needs women": specific use of dissonants.

- "Mo 'n Herb's vacation" opening bars, "Sinister footwear I" bars 20-27: chords in atonal works Zappa wrote for orchestras.

- "Drowning witch" fifth example bars 9-11, "I come from nowhere" bar 5: examples of atonal strings of notes, played ultrafast.

Below at "The torture never stops" you'll find some remarks about preferred and to be avoided chords as suggested in other sources.

Many Zappa compositions have a single melodic line as starting point (like the "Florentine Pogen" melody from the One size fits all section). The chords can be derived from such melodic lines by grouping together the notes that are played after each other. Chords in the sense of notes played simultaneously (I call them chord progressions in this site to make a difference) don't have the same prominent role in Zappa's music as in classical music. For that matter Zappa doesn't sound "classic". A bar of Chopin can be full of notes, that, grouped together for their harmony, are often only one or two chords. Zappa's positioning of chords is more direct and the peculiar thing about his choice of harmonies is that it can vary with each performance. I started this study in 2000 and at that time underestimated the role of chords. This is to a point due to the releases by the ZFT, showing versions differences, but more specifically to examples of sheet music that pop up on the net every once in a while. Whereas the album version of "Big swifty" could serve as a good example of a piece being built around a single melody, its piano part score demonstrates exactly the opposite (included in the Waka/Jawaka section). "Zoot Allures" is an example of an album where chord progression stand in the foreground, rather than melodies. The album also includes some keyboard chord progressions, which in this case are played by Zappa himself.

1. Wind up working in a gas station

Regarding chords "Wind up working in a gas station" sounds as a good rock 'n roll song with Zappa playing all guitars, synthesizer and bass. To the right a shot from the album cover photo session with Eddie Jobson (not actually playing on Zoot allures) and Terry Bozzio, who's taking care of the drum parts. There's one lead guitar and two more overdubbed guitar parts. The synthesizer part is sometimes lightly present in the background (staff 4 of bars 3 and 4 of the example below). Regarding its lyrics and rhythm however, this song is puzzling. It's a form of poetry with both the lyrics interfering with the music and the music interfering with the lyrics. Its outlines are:

- 0:00 Little intro with a guitar chord and drumroll.

- 0:05 Theme 1.

The song begins in regular 4/4. Zappa has been looking for sentences with a comparable rhythm, as well as rhyme (though not perfect rhyme). The series "some, from, thumb, dumb" is rhyming, as does the series "decision, position, education". To achieve this effect better, the first sentence got twisted for its grammar. "This is a song that might offend some of you" etc. has become the following, where I'm notating the

words with the accents in capitals and the 4/4 meter as breaks:

THIS is song might of-FEND you some
[Instrumental bar]
THAT'S the way it is where I come from
[Instrumental bar] If you've
BEEN there too, let me SEE your thumb
[Instrumental bar] Let me
See ...

- 0:21 Theme 2.

"Let me see your thumb", getting repeated over a higher and lower D pedal note by the bass. It's accompanied by a howling feedback C note on the guitar.

- 0:40 Guitar solo.

The example below starts at 0:49, halfway the solo. It's ambiguous about what key it's in, a common factor in Zappa's music. With both F natural and F sharp turning up, it's a mingling of D Dorian and D Mixolydian. During the solo Zappa is sometimes picking notes, but mostly he's letting a string glide between G and A. So G# and quartertones are present just as well. Deliberately letting notes get out of tune is in jazz circles sometime referred to as creating blue notes. In the background you've got two more guitar parts and some synthesizer notes, played in an irregular improvised form. It's difficult to notate this very precisely. Bars 1-4 are by approximation.

- 0:59 Theme 3.

"Show me your thumb that you're really dumb", repeated four times. What's probably meant as "thumbs up" gets shortened to just "thumb" in order to let it rhyme with "dumb". At this point Zappa isn't trying to mold the lyrics towards 4/4. Instead of that the rhythm of the spoken words is dictating the meter. It's a string of 16th and 8th notes, in total 10/16 and subdivided as 3+3+4. The harmony is a harmonic cadence: V-IV-I in C. During bars 9-10 the song evades to step II of C with Dm7. The next chord is B, not overlapping with Dm7 for any note. With many notes being altered, this transition comes out as a pretty drastic modulation. The preceding one from D Mixolydian (at the end of the solo) to C only meant a pedal note switch and one note being altered.

- 1:08 Theme 4.

Again the spoken text is directing the meter and its subdivision. All three sentences are thus formulated that they follow a 17/16 meter:

Bar 11: Hey now, better make a decision
Bar 12: [Instrumental bar] Be a
Bar 13: moron and keep your position
Bar 14: [Instrumental bar] You ought to
Bar 15: know now all your education
Next: [Instrumental bar] Or let me

[1] Bra

Lead Guitar

mf pulsing

mp

P

pp

P

pp mp

mp

Bra.

[5]

Bra. mf

mp Threentimes

mf

Show me your thumb that you're real-ly dumb, show me your thumb that you're

Bra.

[8]

The image shows a handwritten musical score for a song. It consists of two systems of staves, labeled 9 and 13. Each system has five staves: two for guitar (top), two for bass (middle), and one for vocals (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano), 'mf' (mezzo-forte), and 'imp' (improvvisation). There are also handwritten annotations like 'pulsing', 'dumb', and 'Be a'. The lyrics are written below the vocal staff. The first system ends with bar 15 at 1:16, and the second system ends with bar 17 at 1:16.

System 9:

- Staff 1 (Guitar): *pulsing*, *p*, *mf*
- Staff 2 (Guitar): *p*, *mf*
- Staff 3 (Bass): *p*, *mf*
- Staff 4 (Bass): *p*, *mf*
- Staff 5 (Vocal): *dumb*, *Hey now, better make a decision.*, *Be a*

System 13:

- Staff 1 (Guitar): *imp*, *mf*, *imp*
- Staff 2 (Guitar): *imp*, *mf*, *imp*
- Staff 3 (Bass): *imp*, *mf*, *imp*
- Staff 4 (Bass): *imp*, *mf*, *imp*
- Staff 5 (Vocal): *mo-ron and keep your po-si-tion.*, *You ought to*, *know how all your edu-ca-tion*

Wind up working in a gas station, section. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

The example above ends with bar 15 at 1:16. The three instrumental bars are a variation upon the bars with lyrics with its length being shortened to 15/16. The bass pattern is the most constant element in these bars. Two guitars are playing around the B and Cm chords.

- 1:24 Theme 5.

Till the end the following sentences get repeated by the vocalists, using the same melody for each line:

"Or let me know how you're gonna

Wind up working in a gas station

Pumping the gas every night"

Zoot Allures album:

"Many the camper wants to buy some bite (fish)"

1976 tour:

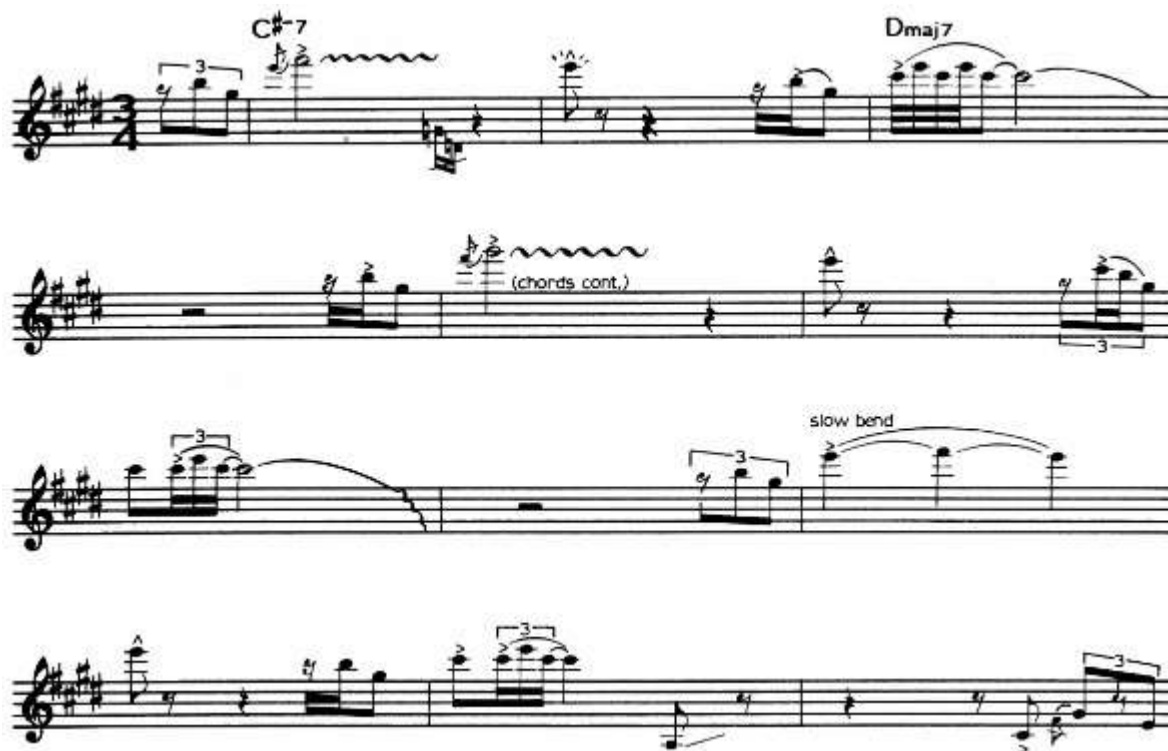
"Many the camper wants to buy some white"

Like the first sentence the last one gets twisted to let it fit better in the rhythm of the melody. It's about camper drivers looking for something to buy at the gas station and the words "bite" and "white" (white gas) are chosen because they rhyme to "night".

- 2:29 End.

2. Black napkins

Next to "The torture never stops", "Black napkins" kept being included in most concert setlists. I'm dealing with two versions in the preceding FZ:OZ section. "Pink napkins" is regarding its meter a variant upon "Black napkins". I'm commenting upon this version in the Shut up 'n play yer guitar section. The pattern in the accompaniment gets indicated, as well as the indecision to play an A or A# over the C# pedal for the various occasions the C#/D schedule is used. It causes a mingling of Aeolian and Dorian with the keys being C# Aeolian/Dorian and D Lydian.



Opening theme from Black napkins as transcribed by Steve Vai (FZ guitar book, page 292). The A in the first bar is a writing error for an F# (as corrected above). See the FZ:OZ section for more, like the positioning of the C#m7 and Dmaj7 chords.

3. The torture never stops

The next examples are Zappa playing the opening and coda of "The torture never stops" on keyboards, bass and guitar (most of the original album guitar part of the coda has been mixed out on the CD re-release). The opening is built around a bass motif and a I-VII chord progression in G Dorian. The VII

chord can either be seen as an 11th chord or VII 5th mixed with I 5th continuing. The coda is basically regular, but because of the mixed chords on the pedal note and the frequent use of fourths some unconventional flavour is added to it.

The image displays a handwritten musical score for a piece in 4/4 time, featuring a vocal line and a guitar line. The score is divided into two systems, each with five staves. The key signature has one flat (B-flat), and the time signature is 4/4. The first system includes a vocal line with lyrics "Ah..." and "Vabassa", and a guitar line with various chords and melodic lines. Dynamics like "mf" and "p" are indicated throughout. The second system continues the piece with similar notation, including a "Vabassa" section.

Ova. Flies all... 7:8

pp

Ova.

Ova.

The torture never stops, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

Ova.

mf

mf

Guitar

pp

mf

Ova.

mf

Ova.

Ova.

Ova.

The torture never stops, coda. Transcription: KS (1st printed edition, 2000; details renewed in 2014).

The second example is the ending cadence of this song, also in G Dorian, that goes as follows:

bar 1 through 4: various chords upon G as pedal note.

bar 5: IV 7th, I 5th plus C.

bar 6: VII 5th, V 5th.

bar 7: I 5th. For a moment it sounds like the melody is ending as a deceptive cadence with IV 5th (G and C), but the bass takes this C as a passing through note for D. So it ends regularly with I 5th, though with the C still sounding in the descant staff.

Bars 1-4 are some of many examples showing that Zappa liked to use any kind of harmonies within a scale. It's a non-standard progression with:

- Gm.
- Gsus2.
- F#sus2.
- Fadd2.
- F#sus2.
- Gm7 (no 3rd).
- F#sus2.
- Gsus4.

In traditional harmony extended chords, including sus2 and sus4-chords, are seen as dissonant, in need for a resolution to a triad. It's quite clear from many examples in my study that Zappa handled these chords as independent chords, like in the one above. Zappa didn't set traditional harmony aside but extended it to being allowed to do anything without an obligation to follow the "rules" you had to learn in harmony classes.

Zappa kept playing "The torture never stops" live, as well returning and extending the original tracks for his "Thing-Fish" CD from 1984. Other versions in this study:

"The torture never stops (1980)": the monumental live version from 1980 with a section going entirely different and several solos.

"The 'torchum' never stops": for "Thing-Fish" Zappa added a block, that he also played live separately as "The evil prince".

"The torture never stops (1988)": another live version with the opening bars beginning somewhat differently from the example above.

4-5. Ms. Pinky - Find her finer

"Ms. Pinky" and "Find her finer" are the easier pop songs on "Zoot allures". "Ms. Pinky" has only one theme for both the verse and the chorus. Halfway there's a little instrumental section, still using the theme. Like "The torture never stops", the tracks from "Ms. Pinky" got re-used for "Thing-Fish". The song got renamed as "Artificial Rhonda" on the latter CD. Three examples are included in the Thing-Fish section of this study. "Find her finer" knows the standard verse-chorus structure and is built around a bass lick.

6. Friendly little finger

In 1976 the band did a one-time visit to Japan, which explains the Japanese characters on the "Zoot allures" album sleeve. "Black napkins" was recorded live at Osaka, the "Zoot allures" opening from "YCDTOSA III" is taken from the Tokyo concert. Some eastern influences can be found in "Friendly little finger", not only because of the sound of the opening theme, but also by the various melismatic movements in this theme and the bass lines, that accompany the solo. "Friendly little finger" is an extraordinary solo in many aspects. It is best known as an early example on record, where Zappa applied a

technique that he called "xenochrony" (strange synchrony). In the liner notes for "Rubber shirt" from "Sheik Yerbouti" he explains the idea behind it. Xenochrony is laying a recording over another track, that was recorded completely independent of it, followed by a resynchronization. It is thus different from an overdub and different from putting tracks behind each other or lying tracks over each other without adapting them. The resynchronization has the effect of suggesting that the tracks are reacting upon each other. The transcribed solo section indicates this. A hand-made transcription by me is not proof of course, but the two equal beats pointed at with an arrow in bar 3 are clearly audible on the CD at 0:39-0:40. If it wasn't resynchronized, that would be too much of a coincidence. In this case the solo (a dressing room recording without accompaniment) and the drum part are from different occasions. The bass was overdubbed later on after the resynchronization was completed. See the One shot deal section for more about xenochrony.

Friendly little finger, opening riff. Transcription: KS (by approximation, I'm not 100 % positive about the meter and the rhythm).

Update 2008, deposited at the I-depot, The Hague.

Friendly little finger, section. Transcription: KS.

Note: at some points the bass is brightly audible, in other bars it's more a vague D pedal (bars 4-7). Update 2008, deposited at the I-depot, The Hague.

The melody of the opening theme is using unusual harmonies, forming two 11th chords, namely D-E-B-A and G#-A-E-D. The lick is played by various snare and percussion instruments, mostly parallel, sometimes taking some side steps as in bar 4. In bar 6 the bass starts playing its own lines, as it will continue to do during the solo that follows upon the opening theme. At various instances this solo isn't using traditional western scales. In bars 3-5 it applies for instance the sequence C-Eb-F#-G-A-B over D pedal. It sounds unorthodox this way. The solo remains being played over a D-pedal, but the scales change

frequently. In bar 6 the key turns over to D minor (Aeolian), in bar 10 it becomes D Lydian. At the points where the guitar solo is playing sustained notes, as in bars 1-2 and 9, the bass is taking over the soloing. Because it's overdubbed it could do exactly that. Zappa is playing the bass here himself as well and it clearly isn't of the normal accompanying type as during live concerts.

7. Wonderful wino

This song stems from 1970, at first a Jeff Simmons song for a solo album. He played the music to Zappa, saying that he didn't know what lyrics it should have. So Zappa proposed he could write them. Since he wasn't a drinker or a drugs user, he only occasionally wrote songs about this subject, even though its presence in the rock-business was ubiquitous. He liked to write about everything happening in society, but this is something he apparently couldn't relate to easily. "Wino man" is about an alcoholic with Zappa singing it in the I-form, thus himself acting as if he was a wino. Other explicit songs about drugs are "Any downers" and "Cocaine decisions". Like "The torture never stops", "Wino man" has a small but pretty strong guitar solo in it. "Wino man" was also included in the 1971 setlist for his own band and can be found in this way on "Playground psychotics".

8. Zoot allures

The "Zoot allures" guitar solo is made up of four blocks:

a) 0:00-0:38. Opening with a sequence of chords from different scales. Next to the "Zoot allures" execution, you've got other versions on "Does humor belong in music?", "YCDTOSA vol. III" and "Make a jazz noise here". There are two more performances on ZFT releases. All versions follow the same general structure. At a detail level there are many differences, as you can for instance see by comparing the openings from "Zoot allures" (1976) and "Does humor belong in music?" (1984). The main differences, however, lie in the guitar solo (block d), that is getting far more space in the different live versions.

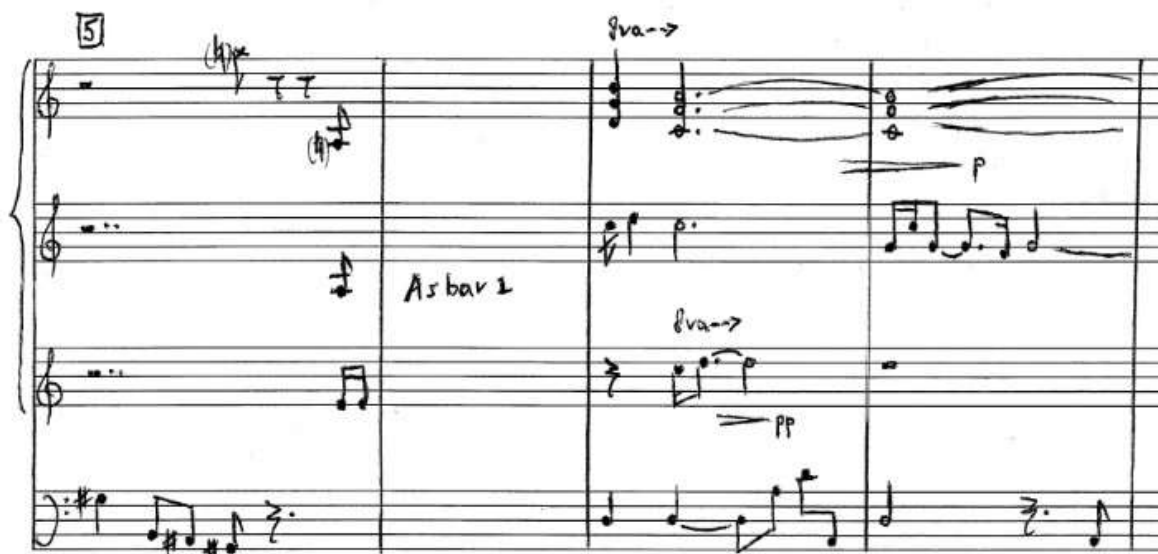
The image shows a handwritten musical score for the song "Zoot allures". It is written on four staves. The top two staves are labeled "Guitars" on the left, and the bottom two staves are labeled "Bass" on the left. The time signature is 4/4. The score is divided into four measures. In the first measure, the guitar part has a sequence of chords and a melodic line, with a circled "1" above it. The bass part has a simple rhythmic pattern. In the second measure, the guitar part has a "Feedback" annotation and a melodic line. The bass part has a simple rhythmic pattern. In the third measure, the guitar part has a melodic line with a "Sua ->" annotation and a "6" below it. The bass part has a simple rhythmic pattern. In the fourth measure, the guitar part has a melodic line with a "Other notes fade out" annotation. The bass part has a simple rhythmic pattern.

Handwritten musical score for a guitar solo, measure 5. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a bass clef. The first staff contains a sequence of eighth notes: F#, G#, A, B, C, D, E, F. The second staff contains a whole note chord: F#, G#, A, B, C, D, E, F. The third staff contains a whole note chord: F#, G#, A, B, C, D, E, F. The fourth staff contains a whole note chord: F#, G#, A, B, C, D, E, F. The first staff is labeled 'Feedback' and the second staff is labeled 'bva->'. The third staff is labeled 'Other notes fade out'. The fourth staff is labeled 'Bass'.

Zoot allures guitar solo, 1976, 0:00 till 0:14. Transcription: KS (update fall 2017, deposited at the I-depot, The Hague).

Note: a few elements could be taken over from Clement (see below).

Handwritten musical score for a guitar solo, measure 11. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a bass clef. The first staff contains a sequence of eighth notes: F#, G#, A, B, C, D, E, F. The second staff contains a whole note chord: F#, G#, A, B, C, D, E, F. The third staff contains a whole note chord: F#, G#, A, B, C, D, E, F. The fourth staff contains a whole note chord: F#, G#, A, B, C, D, E, F. The first staff is labeled '6w tans' and the second staff is labeled 'pp'. The third staff is labeled 'pp'. The fourth staff is labeled 'Bass'.



Zoot allures guitar solo, 1984, 0:00 till 0:14. Transcription: KS (update fall 2017, deposited at the I-depot, The Hague).

Both examples last as long and cover the same, but the 1984 version is actually played faster. This is caused by the chord from bar two being maintained one bar longer in 1984. Bars 6 and 7 respectively contain regular chords, G and Dm7. The chord from bar two has been recognized by Brett Clement as the so-called So What chord, though not as extensively used as he suggests. This chord can be heard on "So what" from the Miles Davies album "Some kind of blue", and has been given a special status in jazz circles. Upon D# it's built as D#-G#-C#-F#-A#, thus three fourths followed by a major third. It's very much a guitar chord, because, upon E, these intervals are the standard tuning of strings 1-5. And by hitting all open strings, you would only be doubling the E, still leaving the So What chord sounding. In bar two from the 1976 version the A# fails, while in bar two from the 1984 version the D# is absent (apart from the melodic D# in the bass line). There are also instances where the chord can be heard to the full. An example is added from the Clement study with 2:32-2:48 from "Does humor belong in music?". As briefly indicated in his example, this gets followed by a pedal note guitar solo in A Mixolydian, instead of the alternation in C# Dorian on "Zoot allures".

(b) *Does Humor Belong In Music?* 2:32 ff.

Lydian system: G
Pedal: E Dorian A Mixolydian

Zoot allures guitar solo, 1984, 2:32 till 2:48. Transcription: B. Clement (page 316 from his 2009 study). See the left menu for the meaning of a Lydian system.

b) 0:38-2:51. Central theme, a chord progression, following a modulation scheme.

The next example is the main chord progression from the "Zoot allures" guitar solo (pitch notation as it sounds). The fast key changes are responsible for the solo's harmonic tension.

Handwritten musical score for a piece in D major (two sharps) and 4/4 time. The score is divided into three systems, each with three staves.

System 1 (Measures 1-16):

- Staff 1 (Piano):** Measures 1-16. Measure 1 has a dynamic of *mf*. Measures 13-16 show a melodic line with a slur and a dynamic of *mf*.
- Staff 2 (Piano):** Measures 1-16. Measure 1 has a dynamic of *mf*. Measures 13-16 show a melodic line with a slur and a dynamic of *mf*.
- Staff 3 (Marimba):** Measures 1-16. Measure 1 has a dynamic of *mp*. Measures 13-16 show a melodic line with a slur and a dynamic of *mf*. The word "Marimba" is written above the staff.

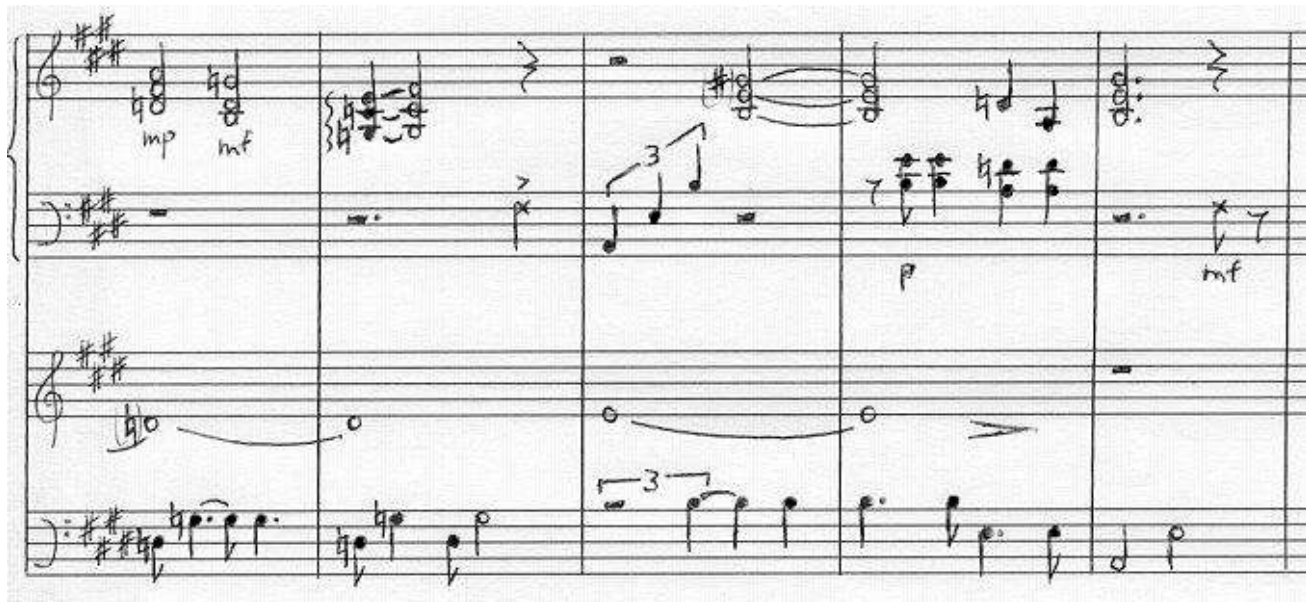
System 2 (Measures 17-24):

- Staff 1 (Piano):** Measures 17-24. Measure 17 has a dynamic of *mf*. Measures 21-24 show a melodic line with a slur and a dynamic of *mf*. The word "Bars 1-8" is written above the staff.
- Staff 2 (Piano):** Measures 17-24. Measure 17 has a dynamic of *mf*. Measures 21-24 show a melodic line with a slur and a dynamic of *mf*. The word "repeat alike" is written above the staff.
- Staff 3 (Marimba):** Measures 17-24. Measure 17 has a dynamic of *mf*. Measures 21-24 show a melodic line with a slur and a dynamic of *mf*. The word "Marimba" is written above the staff.

System 3 (Measures 25-32):

- Staff 1 (Piano):** Measures 25-32. Measure 25 has a dynamic of *mf*. Measures 29-32 show a melodic line with a slur and a dynamic of *mf*. The word "Bars 1-8" is written above the staff.
- Staff 2 (Piano):** Measures 25-32. Measure 25 has a dynamic of *mf*. Measures 29-32 show a melodic line with a slur and a dynamic of *mf*. The word "repeat alike" is written above the staff.
- Staff 3 (Marimba):** Measures 25-32. Measure 25 has a dynamic of *mf*. Measures 29-32 show a melodic line with a slur and a dynamic of *mf*. The word "Marimba" is written above the staff.

The score includes various musical notations such as notes, rests, slurs, and dynamics (*mf*, *mp*, *pp*). The word "Bars 1-8" is repeated in each system, suggesting a recurring pattern. The word "repeat alike" is also present. The word "Marimba" is written above the third staff in each system.



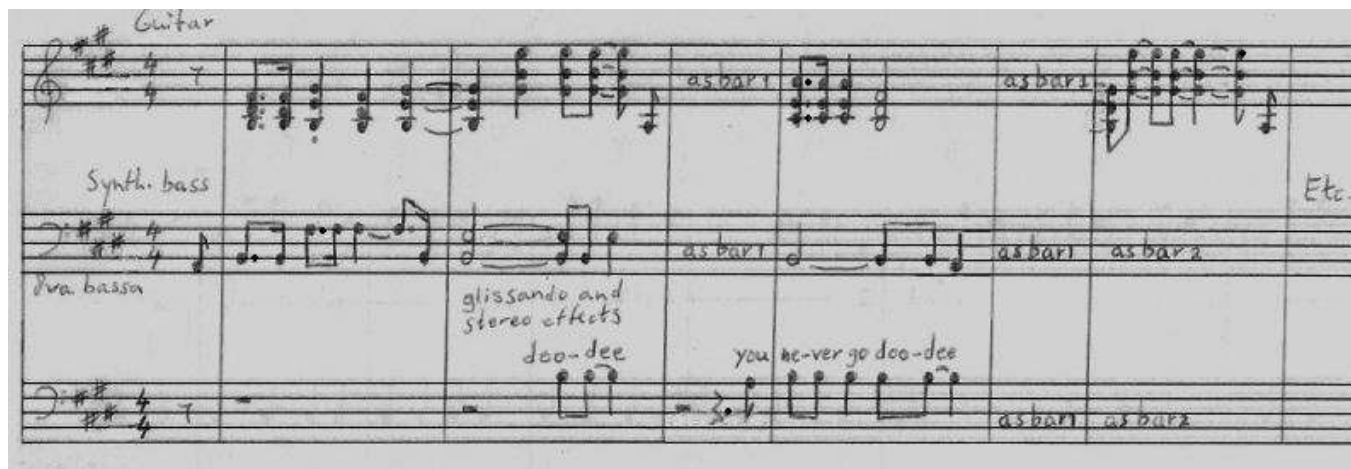
Zoot allures guitar solo, 0:38 till 1:44. Transcription: KS (1st printed edition 2000, more details added in 2008).

- Bars 1-5: It starts in E with the chords I 5th, I 5th, V 5th plus E continuing, I 5th.
- Bars 6-8: Hereafter it shifts into the V 5th chord of F sharp, with G sharp as the common note with the previous chord. This key change is confirmed by a bass riff.
- Bars 9-16: Repetition.
- Bars 17-21: The solo returns to V 5th of E, followed by several passing through notes from E Minor (or Dorian).
- Bars 22-32: The three chords with their preceding triplets are combining I and V 5th of F sharp, G and A (because of the E pedal for this chord in the example above, this last instance can also be identified as E Mixolydian). This sequence is created by transposing these figures up, first with a minor second, next with a major second.

- c) 2:51-3:06. Return of some of the chords from block a), followed by a transition towards a guitar solo.
- d) 3:06-4:12. Improvised guitar solo over a I-IV alternation in C# Dorian, slowly fading out.

9. Disco boy

On "Disco boy" there's some greasy rock 'n roll playing with thick guitar and synthesizer sounds, like the "doo-dee" block in the middle of the song:



Disco boy, progression played four times between 2:33 and 3:02. Transcription: KS (2nd printed edition, 2001).

This progression, divided over four bars is I-IV-I-IV, IV, I-IV-I-IV and VII-I in B Mixolydian. An overview of the construction of this song can be found in the Ludwig study, page 224. This page contains the lead melody from both the verse and the chorus, while my example above stems from the instrumental bridge. The A sharp in the presets of his transcription must be a writing error: it should be an A natural. At the bottom Ludwig indicates as specific characteristics: bombastic synthesizer sounds, rock 'n roll rhythms and distorted guitars. When you listen in detail to how Zappa created this effect, you can hear that it's carefully planned via overdubbing.

HATEFUL PROGRESSIONS AND THE CHORD BIBLE

a) Hateful progressions.

As it comes to chord progressions, Zappa called the progressions that you had to write down in harmony classes "hateful", especially the ones with the chords of resolution. He indeed liked non-standards chords as sus2 and sus4-chords, as well as extending chords up to the 11th and 13th. The confusing thing about Zappa is that, whenever he claims to dislike something musically, you'll find examples of him doing exactly what he dislikes. The reality about his harmonies is that he followed common paths just as much as he liked to deviate from it. This is already talked about above and other parts in this study. Dissonant chords can, but don't have to resolve, certainly not in Zappa's music. But it's also exaggerated to suggest that they have to in all classical music.

b) The chord bible.

In interviews Zappa has mentioned that he worked with a chord bible for his orchestral works from around 1980. These are the newly written, mostly atonal works for the L.S.O. and Boulez albums. The content of this chord bible hasn't been published, nor is it known for which specific titles he used this set and to what extent it got applied. Attempts to estimate what might be in it have been done by Brett Clement. See his 2009 study in the literature list. Some side remarks have been made by me (you can find a link to a pdf file in the left menu with Brett's response to me), but in general I have no judgment upon this. Anything you say can't be verified, simply because this chord bible is stacked away in the ZFT archives. Some more about this topic is briefly passing by in the L.S.O. section of this study at "Mo 'n Herbs vacation".

PREFERRED AND TO BE AVOIDED CHORDS IN A LYDIAN SYSTEM

Brett Clement has also constructed a table with preferred and prohibited chords for Zappa's instrumental diatonic music. This is the more interesting part of his Lydian theory for here this theory is getting consequences. My study is quite different in this matter in the sense that I don't have such theories and tables. Brett is the first to come up with a theory about Zappa's diatonic instrumental music, and because of that it has been heralded by a number of people as a break-through. It tries to give a musicological explanation why:

- Zappa has a preference for Lydian and Dorian over the other modes.
- Why some chords are characteristic, while others are unstable.
- Why Zappa's music lacks a sense of tragedy.
- Why Zappa is inclined to avoid the tonic in melodies, when playing in Lydian.

These four subjects are interrelated, being a consequence of what he himself describes as Zappa following a Lydian system. Because I'm simply saying that Zappa just did anything in any scale, there doesn't have to be much discussion about the preferred chords. Zappa indeed uses them. It's the prohibitions that are teasing. Brett calls a number of chords unstable or dissonant within his Lydian system. Chords should avoid the inclusion of leading tones from this Lydian system. This means that in Aeolian/minor the triad and the sus2 and sus4 chords upon the tonic are to be avoided. In Dorian this goes for the sus2 chord. Brett doesn't go as far as excluding the triad in Ionian in his table, but his rule says that this chord should be seen as unstable too (for its third). In his article this gets stipulated as some sort of musicological formula, but in his response to me it's more down to earth. He's asking readers to play it and experience the dissonance.

As Brett also notices himself on page 154-5 of his article, his rules do the opposite of traditional harmony:

Like Ionian, the Aeolian mode (Mode V) has weak status within the LS and is rarely encountered in Zappa's characteristic modal textures. To consider why this is the case, we might look to the functional ambiguity of the Aeolian triad (iii) in the Lydian scale: this triad tends to sound like the upper structure of the tonic-seventh chord rather than an inherently stable chord. Additionally, the fifth of Aeolian triad is one of the unstable leading tones of the LS (see Example 6[e]), making the establishment of stable Aeolian modality somewhat

challenged. Such a reading further demonstrates the sharp distinction between the LS and the traditional major/minor system, wherein the Aeolian and Ionian triads are viewed as especially stable. Ramon Fuller, for example, observes that the Ionian and Aeolian tonic triads gain stability due to their avoidance of the tritone interval (i.e., the tendency tones of the major/minor system).⁴⁰ Significantly, if we follow the same logic, the triads that avoid the leading tones of the LS are those of its characteristic major and minor modes: Lydian (I) and Dorian (vi).

Playing triads upon the major and minor tonics is about the most normal thing you can do in Western music. All details of Brett's reasoning can be found in his own study and his response to me (left menu), as well as my objections and examples to the contrary, so this doesn't have to get repeated here. One has to consider the following:

1) Brett is asking you to switch your coordinates of what's consonant and dissonant when listening to Zappa's diatonic instrumental music. In his case one has to experience the rules as presented further below, rules that don't exist in traditional harmony.

- 2) Don't make this switch when listening to his songs (with lyrics).
- 3) A couple of compositions exist in both instrumental versions as with lyrics (e.g. "Let's make the water turn black", "Take your clothes off while you dance", "Dog breath", "Montana" interlude and "Bogus pomp").
- 4) Several compositions contain their themes being played both instrumentally and with lyrics (e.g. "Miss Pinky", "I have been in you" and "Wild love").

Just for conceptual reasons his way of reasoning already raises question marks. Is it humanly possible to redefine one's definition of consonance depending on the context? And only when listening to Zappa (Brett does not claim any other composer follows his Lydian theory). Personally I would say this is not feasible, but you can test it yourself by listening to the examples below. Secondly the status of a range of compositions becomes problematic, the ones that include themes that get played both instrumentally and with lyrics. This situation is thus peculiar, that one might ask if an academic journal should take the risk of publishing it. The editor from Music Theory Spectrum at that time, who approved this writing, is Mark Spicer, professor at the Hunter College, University of N.Y. When I informed him of my objections, this article had passed the submission procedure by long, being peer reviewed and all, and stood in front in the queue for being published. Mark Spicer wrote me the following: "You offer a transcribed example from 'The Torture Never Stops' that purportedly shows a sus2 chord on a Dorian tonic. First, the presence of one example (or even many) does not contradict Clement's theory. Second, the sus2 chord in this particular example is easily explained as a G-minor triad with the A being a passing tone from B-flat to G, rather than a self-standing sus2 chord. In other words, the A could be considered not to be part of a sus2 chord but purely a melodic phenomenon."

So noted. Brett has stated his rule of Lydian consonance three times in a row and Mark Spicer wishes to maintain its correctness.

In his 2009 study Brett objects to the presence of the dominant 7th chord in his Lydian system. Its resolving tendencies would challenge the supremacy of the overriding Lydian tonic. In his article he newly formulated a rule against the dominant 7th chord family upon the Mixolydian tonic, the only scale that has these chords upon its tonic, the chords Brett is concentrating upon. These arguments are different, but don't exclude each other. In my reaction I'm addressing myself to both versions, but in his response Brett claims that he only objects to the dominant 7th chord in Mixolydian. Then it does get inconsistent, because that would mean that playing V 7th - I in major would now be ok in his Lydian system, something he objected to in 2009 (see the Burnt weeny sandwich section from this study at "Overture to Holiday in Berlin" for the details).

Although I will comment upon the significance of some of the chords in Example 6, the contents shown are quite predictable when we proceed from the hypothesis that Zappa's chord types should uphold Lydian properties of consonance and dissonance. Two general rules may be formulated, the first regarding cyclic chords and the second pertaining to tertian chords: (1) cyclic chords should generally restrict their pitch content to adjacent segments of the lower pentachord of the Lydian fifth-stack (pitches 1-5);³¹ and (2) tertian chords are subject to a tritone restriction, whereby the interval can only appear with Lydian $\hat{1}$ sounding below $\hat{4}$. Adherence to the first rule, which essentially involves avoidance of the leading tones, allows one to experience cyclic chords as generally stable and therefore not in need of resolution. The second rule is necessary to maintain the melodic trajectories associated with the most stable ($\hat{1}$) and the least stable ($\hat{4}$) Lydian pitches. That is, $\hat{1}$ should remain melodically inactive, as its stability implies no motion in itself, whereas $\hat{4}$ is strongly suggestive of ascending melodic resolution. Reversing the registral configuration of the tritone, with $\hat{1}$ above $\hat{4}$, would activate $\hat{1}$ as a dissonant pitch in need of downward resolution.

Previous page: Brett Clement. *A new Lydian theory for Frank Zappa's modal music*, page 152. The two rules that define consonance/dissonance in a Lydian system.

(a) Mode I: Lydian

Melodic zone

Chordal zone

Pedal zone

I V II quintal sus2
 pitches #1-#3

(b) Mode II: Ionian

(c) Mode III: Mixolydian

sus2 #1-#3 sus2 #2-#4

quartal #1-#3 sus2 #2-#4 sus2 #3-#5

(d) Mode IV: Dorian

(e) Mode V: Aeolian

"So What" #1-#5 quartal #2-#4 sus4 #3-#5

LT LT

? #5-#7

EXAMPLE 6. *Modal pitch structures within the Lydian system.*

Table A. Brett Clement. *A new Lydian theory for Frank Zappa's modal music*, page 151. The preferred chords of a Lydian system.

Full triadic extensions are only found in Lydian and Dorian, which is why only those modes have the full stack of thirds shown. Other modes violate the "tritone restriction" when thirds are stacked upon the tonic.

Brett Clement. *Response to Kasper Sloots*, page 97. This further explains the stacking of thirds in the table above. The tritone restriction means that, in case of F being the overall tonic of the Lydian system, this F can't be played on top of B. The then created tritone dissonance would leave the F in need of a resolution, undermining its stable function in the Lydian system. In the Ionian table the F is left out, in the Mixolydian

table the stacking of thirds comes to a halt when reaching the F. In the Aeolion table the first rule already creates a problem at the triad (the ? with LT standing for lead tone).

THE DOMINANT 7TH

In my opinion Zappa's music is not about prohibitions and exclusions. His desire for harmonic freedom is total and examples as above scream for it. They are not untypical of Zappa, it's what Zappa is about. Readers are encouraged to do an experiment: (1) Play/listen to the two immediately preceding examples (from Yo Mama, Why Johnny Can't Read), which are indeed in the Mixolydian mode; then, (2) play a full E-Mm7 chord on an instrument of your choice. What do you notice? It just sounds wrong: plain and simple.

Brett Clement. Response to Kasper Sloots, page 106 (blue is me, red is Brett).



Yo' mama, Sheik Yerbouti, excerpt from the bridge.

Yo' mama, Chicago '78, excerpt #1 from the solo.

A musical score for a solo in 7/8 time, key of D major. The score consists of five staves. The top staff is a grand staff (treble and bass clef) with a double bar line and a repeat sign. The second staff is a bass clef staff. The third staff is a treble clef staff with a '3' above it, indicating a triplet. The fourth staff is a bass clef staff. The fifth staff is a bass clef staff with a '8va b.' marking. The music features a complex, fast-paced melody with many sixteenth and thirty-second notes, and a bass line with sustained chords and moving lines.

Yo' mama, Chicago '78, excerpt #2 from the solo.

The first example is the one Brett is referring to, the other two are from the "Yo' Mama" solo from "Chicago '78". They have in common that the overall harmony is often E11. When it sounds ok with E11, it automatically sounds ok with E7 too, at least to my ears. In his response Brett is saying things like that the first example isn't really E11 but a D-chord on top of an E-chord. But it's always possible to split larger chords: E11 is identical to a D triad on top of an E triad. For the overall sound this is irrelevant, certainly when you're talking about consonances and dissonances. The total you're hearing is E11, no matter how you call it. In the above examples an explicit E7 chord is added as an extra sustained chord, the experiment Brett is asking you to do. It doesn't sound awkward to me at all.

Examples of Zappa using Mm7:

A musical score for a solo in 16/8 time, key of D major. The score consists of three staves. The top staff is a treble clef staff. The middle staff is a treble clef staff. The bottom staff is a bass clef staff with a '8va b.' marking. The music features a complex, fast-paced melody with many sixteenth and thirty-second notes, and a bass line with sustained chords and moving lines.

Exercise #4 (1973), opening bar. This example stems from Road tapes, venue #2, not yet released at the time Brett wrote his response.



Call any vegetable (1971), opening of the solo. The A7 chord upon an A pedal is strongly present. This solo begins in A Mixolydian with a C# dominating, soon to move over to A Dorian with a C natural.



The Gumbo variations, opening. In his response Brett writes about the Gumbo variations: "this is simply the blues scale in G, not clearly Dorian or Mixolydian". I agree that this song is mingling Dorian and Mixolydian. The intro from above obviously has the accent upon Mixolydian, the only scale that supports a Mm7 upon its tonic. Also Andy Aledort is indicating G7 in the Hot rats guitar book.



Promiscuous, opening. Here an open tritone is used (staves 2 and 3: F#-C), making the overall D7 chord sound more dissonant than usual.

Some examples by others:

- Zappa's own handwritten "Arabesque" score is an early example of him being pretty versatile as it comes to keys and chords. In notations like this the root of a chord is also to be taken as the bass note. The Mm7 returns a couple of times (extended with a major 9th). Chromatic notes are also occurring. See the Projects section from this study, where you can also hear how it sounds. In bar 6 from my 2nd example both the melody and chord are following G Mixolydian.
- "Fifty-fifty", pages 43-51 from the Overnite sensation guitar book, transcribed by Paul Pappas. Three examples are also present in my Overnite sensation section. It follows a modulation schedule, using the Mixolydian mode as the central mode. I agree with Brett that it's far away from purely Mixolydian, but the pattern can be discerned and there are sufficient bars using the Mixolydian mode as basis.
- "Stink-foot", page 83 from the Apostrophe guitar book, with Andy Aledort indicating C7 for the opening of the guitar solo. This is not pentatonic blues, as Brett suggests in his response, only blues-like if you wish, using the full Mixolydian scale. This topic is getting dealt with at large in my Burnt weeny sandwich section and my Imaginary diseases section at "Been to Kansas city in A minor". The only thing I can agree with is that at several other points during this solo, Zappa is also using the Eb from C Dorian.
- "Can't afford no shoes", pages 46-7 from the One size fits all guitar book, transcribed by Addi Booth. Idem.
- During the first solo from "D.C. Boogie", Tony Duran repeatedly plays a F#-5 chord over a D pedal. Apparently he didn't consider D7 a harmony one should avoid when playing with Zappa.

In traditional harmony, the dominant 7th chord is seen as dissonant, as well as a tritone. G7 resolving to C is the archetype example of a resolving progression. But it's also a normal chord in traditional harmony, certainly not one that should be avoided. It's not even a rule that it must resolve. Brett does use the word prohibited on page 131 of his 2009 study. Moreover he's using his tritone restriction for impeding the stacking of thirds to the full in Ionian, Mixolydian and Aeolian. Wouldn't that be odd for someone who claimed that he loved extending chords to the 11th? In a very abstract way I can understand how Brett is reasoning, but in a practical sense it's a no. The above examples sound perfectly normal to me. And if you find they don't, shouldn't then Zappa have instructed his band by saying something like "please don't play note #7 on top of #3 when we're in the Mixolydian mode, that destabilizes the overall Lydian tonic of my instrumental music".

I think you get the point. There is some shockingly bad analysis in the section above. If Sloots's intention is to show that Zappa uses the Mm7 chord in the Mixolydian mode, he has failed miserably.

Previous page: Brett Clement. Response to Kasper Sloots, page 109. I'm citing this to stress the importance it has to Brett to abide to the rules of a Lydian system. As said, in this response I'm reacting to both his 2009 and 2014 writings. If you concentrate on his 2014 writing only, a number of examples of Mm7 would indeed fall off. On the other hand the Mm7 chord in Mixolydian is not the only chord that can violate his tritone restriction. And, as you can read in the Roxy and elsewhere section at "Son of Orange County", he would like to extend its significance to melodies too.

The image displays four measures of music, each featuring a chord in a specific mode. The chords are G7, C11, F13, and D13. Above the treble staff, notes are labeled with 'a' and 'b' to indicate tritone violations. G7 has notes a, a, b, b. C11 has notes a, b, b. F13 has notes b, a, a. D13 has notes b, a, a. The bass staff shows the root notes for each chord: G, C, F, and D.

Systematic adherence to the tritone restriction would, in my opinion, lead to another table and conclusions than above. All chords know inversions and different ways of voicings. In 2009 Brett talked about a general problem with the Mm7 chord in his Lydian system, in 2014 he newly introduced his tritone restriction. Strictly speaking that would mean that two of the three inversions of the G7 chord in Mixolydian would not violate the tritone restriction (above position a is violating the tritone restriction, b isn't). On the other hand F13 in Lydian and D13 in Dorian can be voiced/inverted so that they do violate the tritone restriction. A few voicings are shown above, where I've avoided the minor second (all chords therefore aren't sharply dissonant).

One has to realize that when people are talking about chords in its standard meaning, it includes all inversions and voicings. Zappa often notates his harmonies by the chord type only, which, in a number of situations, would mean that you can either play it with or without a tritone violation. This, of course, isn't an issue when this doesn't bother someone.

TRIADS AND SUS-CHORDS IN AEOLIAN AND DORIAN

certainly does not. Though I can understand what Clement says, I find it difficult to take this serious. First, was Zappa the type to avoid lead tones and dissonants? In certain contexts: yes, particularly if he is attempting to create stable modal harmonic climates. Secondly, we're here not talking about audible Lydian lead tones or a dissonance, but an imaginary one: the Lydian scale or tonic is not actually played. Nobody before Clement has ever suggested that the Lydian scale is leading in Zappa's music. Then should everybody in some way subconsciously have realized that one shouldn't play a sus2 chord on the Dorian tonic, because one of its notes would create a dissonance with a corresponding Lydian tonic? Go over to an instrument of your choice, set up the Dorian scale, then play a Dorian sus2. What do you hear?: a dissonant chord. Do the same on Lydian and Mixolydian and you will not experience the same dissonance. This is because as the sus2 chords on these modes avoid the leading tones. In traditional tonal theory, all sus 2 chords would function as dissonances. This is partly what is interesting about Zappa's use of them: they occur within a tonal system where many can function as consonances. That's highly unlikely. I only hear dissonances when they are actually played. And I only experience

Brett Clement. Response to Kasper Sloots, page 113 (blue is me, red is Brett). His choice of words around "instrument of your choice" is peculiar. Logically that would mean one could test his first rule for Aeolian too in this manner and that it applies to music in general. Let's assume this is a slip of the tongue and that he means in the context of Zappa's instrumental music.

Examples of Zappa using the triad and suspended chords upon the Aeolian and Dorian tonic:

Outrage at Valdez, bars 1-3. The first chord of this composition is Fsus2 in F Aeolian, voiced as F-C-G.

The image shows a handwritten musical score for a solo section, measures 11-13. The score is written on three systems of staves, each with a treble, grand, and bass staff. The key signature is one sharp (F#). Measure 11 is marked with a box containing the number 11 and the word "Normal". Measure 12 is marked with a box containing the number 12 and the word "Legato". Measure 13 is marked with a box containing the number 13. The score includes various musical notations such as triplets, slurs, and dynamic markings (mp, p, pp, mf). There are also some handwritten annotations and corrections. The score is transcribed from a recording of a solo section of a piece titled "Pygmy twylte".

Pygmy twylte (A token of his extreme), solo section (transcription). Here the other two type of chords Brett considers unstable in Aeolian can be heard (Bm and Bsus4).

Handwritten musical score for the introduction of "The Idiot Bastard Son" from the YC/TOSA II version. The score is written for four staves: Treble 1, Treble 2, Treble 3 (labeled "As staff 2"), and Bass. The tempo is marked as 130 bpm. The key signature is one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp* and *ppp*. The first system (labeled [1]) spans measures 1 through 5. The second system (labeled [2]) spans measures 6 through 9. The score is written in a 4/4 time signature.

The idiot bastard son, intro from the YC/TOSA II version. Bars 2 and 5 feature the Dsus2 chord in a D Dorian environment.

Handwritten musical score for the introduction of "The Idiot Bastard Son" from the YC/TOSA II version. The score is written for four staves: Treble 1, Treble 2, Treble 3 (labeled "Synth."), and Bass. The tempo is marked as 130 bpm. The key signature is one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp* and *ppp*. The first system (labeled [1]) spans measures 1 through 5. The second system (labeled [2]) spans measures 6 through 9. The score is written in a 4/4 time signature.

Previous page: Sheik Yerbouti tango, bars 9-12, with the Fm-chord in an F Aeolian environment.



Theme one from Peaches III. Bars 1 and 5 feature the Bm-, Bsus2-and Bsus4-chords in a B Aeolian environment.

Regarding the first example, Brett doesn't really deny it's an example to the contrary, just calling it flawed (Response to Kasper Sloots, page 123). Regarding the second one neither. Instead he writes: "I won't bother to respond here. Since this is improvisation by George Duke, and therefore not composed by Zappa, it doesn't apply to the conversation". It is improvised accompanying Zappa, landing on an official album, but how can that affect how it sounds? How can it sound unstable if Zappa would have put it on paper, and normal when George is playing the same on keyboard, like Brett is suggesting himself ... "instrument of your choice". The least Zappa could then have done is instruct his band by saying something like "don't play a triad, sus2- or sus4-chord upon the tonic when we're in Aeolian, that creates a dissonance with the overall tonic of my instrumental music". As it comes to the third example Brett does deny it's in D Dorian. Instead he claims it's in A Dorian with the F in the sus2 progression being a non-scale note. I agree that it's possible to reason like that for theme 1 of this song (where the sus2 sequence moves over to an A pedal), but certainly not for the intro. Check it yourself, bars 2-5 follow D Dorian and they don't move over to an A pedal, but a chromatic passage. Ruth Underwood plays the sus2 sequence separately on the Classic albums series as sounding typical of Zappa (see the YCDTOSA vol. II section of this study for the details). Then you want people to hear it as in A Dorian with the F being an altered note? Regarding the Sheik Yerbouti tango and Peaches III, Brett doesn't deny that these examples can be interpreted as examples to the contrary. In this case he's arguing that these two examples don't count for not following the pitch structures of a Lydian system. Kind of vague and arguable (it's instrumental, the area Brett wrote is his Lydian theory for, it's not a parody, it's not typical "functional harmony" ...). If you would allow it to be discussed, would then an outcome of a discussion determine if you're hearing it as consonant or not? Personally I'm calling something consonant or dissonant, independent of the name somebody wants to give to the bars where they occur.

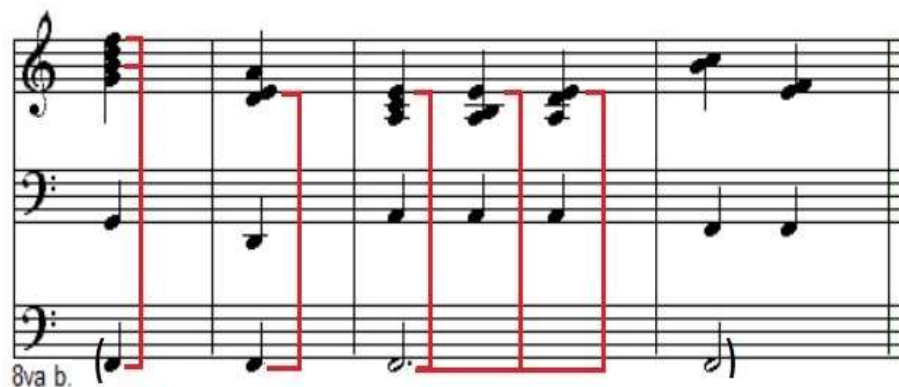
Brett himself claims that he only encountered one example to the contrary, the citation below from page 152 of his 2014 article. Pitches 5-7 from stacking 5ths in A Lydian are C#-G#-D#, voiced as a C#sus2 on "Waka/Jawaka". This example is present in my study (see the Waka/Jawaka section).

The only exception I have found to this general rule is the [027] sonority accompanying the A-Lydian main theme of "Waka Jawaka" (1972). This superimposed chord features the least stable pitches of the fifth-stack (5-7), and thereby creates a very striking and dissonant effect.

In case of Lydian, and Lydian only, the overall Lydian tonic of Brett's Lydian systems can actually be heard. In this case you can hear the G#-A dissonance (the G# from the chord and the A by the bass). Still it's not as striking a dissonant accompanying chord as D#-E-G#-A would be, an incomplete 13th chord, with both minor seconds from the Lydian scale in it. While Brett is concentrating upon chords upon the tonic, one might reason his rules can also be applied to the corresponding scale steps from the other modes. Brett himself is here opening this door by presenting a sus2-chord in Lydian upon step 3 of this scale, which is the main reason I'm pointing at this remark. Similarly his rules can be applied to other chords too, the triad and sus4-chord upon step 3 in Lydian should be heard as unstable too, as well as the sus2-chord upon step 6. Likewise this can be done for the other scales. This brings us back to the Mm7 chord. In his 2009 study he seems to object to the Mm7 chord not only upon the Mixolydian tonic, but in general, presenting the Mm7 upon step 5 in Ionian as not belonging to a Lydian system. In his response to me, however, he states that he objects Mm7 in Mixolydian only. Aren't we then reasoning in a circle? Again: Brett himself has opened this door.

As said, on a very abstract level it's possible to follow Brett's reasoning. Basically it needs two requirements from the listener, when listening to Zappa's instrumental diatonic music:

- You always have to be aware what the overall tonic of the Lydian system is (staff 3 below).
- Forms of dissonances with this overall tonic should bother you for destabilizing the Lydian system (chords 1-5 below).



- Chord 1: the upper note of the tritone from this G7 chord is the overall Lydian tonic F from staff 3, violating Brett's tritone restriction.
- Chords 2-5: the E in these Dorian and Aeolian chords creates a dissonance with the overall Lydian tonic F. As long as this Lydian tonic isn't actually played, I'm not hearing it. When forcing yourself hearing it, by playing staff 3 too, wouldn't that create an inconsistency? Wouldn't the key then not become Lydian by definition?
- Chords 6-7: chords in Lydian, incomplete F11 and Fmaj7 chords. That is what in particular sounds dissonant to me, audible minor seconds.

Brett's Lydian theory is what sometimes has been called an "academic" theory, a theory that you can construct in your mind, but that can't function in reality. So far I'm the only one who has questioned it in print (pdf-file, article or book). Charles Ulrich and Chanan Hanspal have given their full-hearted support

of this theory, both after a discussion about it had arisen, so there are people who find Brett's way of reasoning persuasive.

Something one has to realize is that the Lydian theory can't live without Brett's rules of consonance/dissonance. Without them it can't explain anymore what it wants to explain. It would become an empty shell. If there weren't any rules, Brett's example 6 from above would come to look as:



Table B. The stacking of thirds and positioning of sus-chords (incl. inversions) upon tonics. This isn't a Sloots theory, a revised LCC theory, a revised Lydian theory or whatever. This is common knowledge. And this is how Zappa is actually using these chords.

In case you would reduce Brett's theory to something as meaningless as that he has shown the importance of pedal notes and sus-chords in Zappa's music, you can immediately see that there would be no musicological reason why Zappa would prefer Lydian and Dorian over Mixolydian, Ionian and Aeolian, the thing Brett wanted to explain.

Martin Herraiz wrote his study before Brett's Response was made available. Martin writes:

Podemos concluir dizendo que, apesar de a teoria Lídia de Clement fornecer, como o próximo capítulo deve evidenciar, uma importante base metodológica para o estudo de qualquer obra diatônica de Zappa, especialmente no que diz respeito à hierarquia entre os diversos modos e ao tratamento do ciclo de quintas e dos acordes “sus”, um estudo aprofundado das exceções às “regras” postuladas por Clement pode acabar por se mostrar tão vasto e extenso quanto o do próprio autor. Visto que este está longe de ser o objetivo do presente trabalho, um breve estudo de caso deverá bastar para ilustrar este ponto. O exemplo 2.13 contém uma redução de três excertos da peça “Rollo”, transcritos a partir da gravação ao vivo de 1972 editada no CD *Imaginary Diseases* (lançado em 2005)¹²⁹; uma versão de 1975,

¹²⁷ Ver seção 3.1.

¹²⁸ Ver seção 3.2.

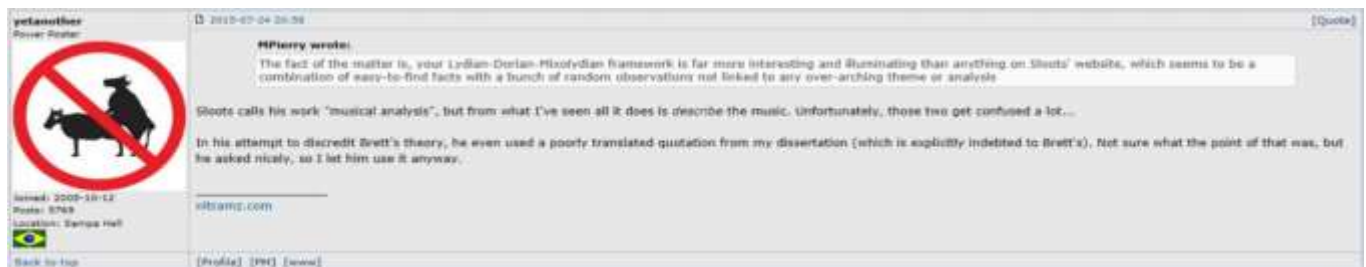
¹²⁹ Não é possível calcular a numeração precisa de compassos neste caso, já que esta gravação é editada a partir de uma performance muito mais longa; ao invés disso, o exemplo reproduz apenas a minutagem referente a cada excerto na faixa 2 do referido CD.

About which I'm saying (in blue) and Brett (in red):

In English: "We can conclude by saying that, although the Lydian theory of Clement provides, as the next chapter should highlight, an important methodological basis for the study of any of Zappa's diatonic works, especially regarding the hierarchy between the various modes and processing cycle of fifths and two "sus" chords, a detailed study of the exceptions to the 'rules' postulated by Clement may ultimately prove to be as vast and extensive as his own work."

It's up to this author to use terms by Clement to identify something as a Lydian system. Scientifically this situation is a bit awkward. If one truly believes that examples to the contrary may be just as many as examples in favor of something, one should find this theory refutable and better refrain from re- using it. Of course one doesn't need a Lydian theory to identify modes as pedal substitutions for each other or to position sus chords. In case Gsus4 happens in G Mixolydian, I, and everybody before Clement, call it Gsus4 in G Mixolydian (just like that) and not Lydian system F. **The interest of my Lydian theory is not found in the labeling, but in what it tells us about Zappa's views of consonance/dissonance, chord-scale interaction, modal interaction, form, etc.**

To me this doesn't make sense. How many examples to the contrary does one need to reject Brett's theory? Moreover Brett is giving a musicological reason why some chords should be avoided. Then it's not about how many examples to the contrary might be encountered, but how they sound. Even I am not suggesting there might be just as many as there are in favour. What I am saying that these chords sound perfectly normal in the context of Zappa. The second argument is strange too. Is Martin here suggesting that someone better needs table A instead of table B for relating modes and sus-chords? Or that people before Brett had problems with relating scales and sus-chords, table B not being common knowledge? I know that sounds silly, but what else could it mean? The only real difference between table A and table B is that Brett calls a number of chords dissonant or destabilizing in his Lydian system.



Martin, "yetanother", is here trying to throw with some mud (screenshot from the Zappateers site). Between the lines you can notice an argument fails. The actual reason why people as Martin are so eager to associate themselves with Brett's theory can only be its suggestive nature. It's all written in a highly-educated form, way more complex as I or Wolfgang Ludwig are describing examples. It gives people the idea that something at a higher musicological level is happening, a point where you can get at conclusions other people couldn't come up with. And you indeed have people who can't accept the idea that a composer ever set out to compose without any system. You indeed have people like Mike Pierry who start

cheering when Brett found out that Zappa used a system after all:

practices of repertoires that privilege harmonic stasis and textural stratification. That said, though Zappa's music is certainly influenced by many trends in twentieth-century music, Zappa was keen on developing his own original approaches to composition. Thus, the Lydian-based approach described here, which treats Lydian as tonic while allowing for a highly codified, limited treatment of additional diatonic modes, represents Zappa's original solution to composing with the diatonic scale.

This situation has spoiled a lot. With reputations involved you know a number of people will do anything rather than admit mistakes. It might take years, maybe decades, before this normalizes. I'm just to first to have overtly questioned Brett's Lydian theory.

INTERVALS IN DIATONIC COMPOSITIONS

Since chords can also be formed by a group of notes from a melody (broken chords), the use of intervals is to a point related to harmonies. This subject hasn't been specifically investigated by me, but it does get dealt with in the Ludwig study (pages 127-132). He has put the number of occurrences of intervals in a table, that I would like to reproduce here. It takes an awful lot of time to set this up. In my study there are over 500 examples, while you've got the Frank Zappa Guitar book and the Hal Leonard series at your disposal just as well. So I'm rather assuming that the Ludwig table is representative for Zappa's composed diatonic music.

6.) Tabellarische Übersicht zur Intervallhäufigkeit ⁴ (zu Kapitel 4.3.1)

	Melodien und Riffbildungen		Breaks, instrumental. Zwischenspiele ⁵		Summe	
Intervall ⁶	Anzahl	in % von 694	Anzahl	in % von 134	Anzahl	in % von 828
kleine Terz	168	24	23	17	191	23
große Terz	91	13	16	12	107	13
Quarte	198	29	49	37	247	30
Tritonus	21	3	3	2	24	3
Quinte	106	15	8	6	114	14
kleine Sexte	20	3	6	4	26	3
große Sexte	32	5	3	2	35	4
kleine Septime	20	3	7	5	27	3
große Dezime	13	2	13	10	26	3
Oktave	17	2	-	-	17	2
kleine None	2	0,3	3	2	5	1
große None	4	1	2	1	6	1
a Dezime	2	0,3	1	1	3	0,4

- 4 Der Untersuchung der Intervallhäufigkeit liegen folgende Quellen zugrunde: Zappa: Songbook, a.a.O. und die selbsterstellten Transkriptionen, S. 218-259.
Berücksichtigt wurden nur die jeweilige Hauptstimme eines Stücks oder markante Riffbildungen.
Kriterien für die Intervallzählung: harmonische Wechselnoten zählen nur einfach, das nachschlagende Doppeln von Melodietönen (wie z.B. beim Vibraphonspiel), Wiederholungen von Motiven, Phrasen, Riff- sowie Sequenzbildungen und gebrochene Akkorde (Drei- und Vierklänge mit Terzschichtung) wurden nicht gezählt.
- 5 Breaks und instrumentale Zwischenspiele - meist schnell gespielte Folgen von gleich langen Tönen - wurden getrennt gezählt, da sich hier eine abweichende Intervallhäufigkeit zeigte (z.B. höherer prozentualer Anteil von Quarten und großen Septimen verglichen mit dem prozentualen Anteil der gleichen Intervalle bei Melodien bzw. Riffbildungen).
- 6 Intervalle, die weniger als drei Halbtonschritte umfassen, wurden bei der Zählung nicht berücksichtigt, da im allgemeinen ihr Anteil bei der melodischen Gestaltung - eine Ausnahme bildet die Dodekaphonie - ohnehin den Anteil der anderen Intervalle bei weitem übersteigt.
Der Einfachheit halber wurde in jeder Intervallspalte nur eine Intervallbezeichnung angegeben. So zählt z.B. zur Spalte "große Terz" auch die verminderte Quarte oder zur Spalte "kleine Sexte" auch die übermäßige Quinte; alle Intervalle mit dem gleichen Umfang von Halbtonschritten wurden also zusammengefaßt.

Occurrence of intervals. Ludwig study, page 233.

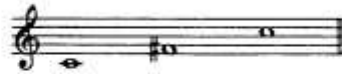
This outcome concerns the lead melodies from the Frank Zappa songbook vol. I and the transcriptions in his own study (pages 218-259). The titles are mentioned in the scores section from the left menu of this site. It's almost solely diatonic music, so no conclusions can be made about intervals in Zappa's atonal music. The same goes for the guitar solos.

Minor and major seconds have been left out of the scope. Here Ludwig comments that they by far exceed the other intervals, as usual in most music. Minor and major thirds are the next most common intervals in Western music, so it might be expected that they also occur frequently in Zappa's output. What you can see happening is that all intervals within an octave are relatively common in his music. His fondness of fourths and, to a lesser degree, fifths, can be recognized in this table. This subject is also coming by in my study in the Uncle meat (title song), Jazz from hell and Civilization phase III sections. Interval jumps over an octave are rare in both Zappa's music and music in general. An instance of a very large interval jump, a 12th, can be found in the "Who are the brain police (1970)" examples from the Quaudiophiliac and Carnegie Hall sections from my study. A 10th can be heard in bars 5-6 from my "Would you like a snack?" example.

Tritone Progression

1

Equal Division of One Octave into Two Parts



Interpolation of One Note

1

2

3

Thesaurus of scales and melodic patterns, scales 1-3 from page 1. Pages i-viii are the introduction and explanation of terms.

In 1947 the conductor and composer Nicolas Slonimsky published his "Thesaurus of scales and melodic patterns". This book explores the possibilities to form scales in a rather abstract and systematic manner. It goes ways beyond harmony books, that usually mention the seven diatonic scales and concentrate upon major and minor. Hundreds of scales get constructed. This open approach must have appealed to Zappa, who contacted Slonimsky in 1981 and invited him to perform some piano pieces during his 1981 tour. They became friends. The photo to the right comes from the <http://www.slonimsky.net> site. The example included below is the start of the list. It begins by stacking equal intervals till you get back at the initial note, one or more octaves higher. The octave can be subdivided as two tritones, three major thirds, four minor thirds, six major seconds and twelve minor seconds. Three minor sixths form two octaves etc. Additional notes are brought in by for instance transposing the original notes with a minor second, major second and a major third. In the example below the stacked tritones C-F#-C are the initial scale. Scale one has these notes plus their transpositions with a minor second etc. The chords to the right are

harmonizations with major triads, while the encircled numbers refer to dominant 7th chords, included at the end of the book.

Slominsky is one of the persons who got interviewed for the Zappa! issue of Keyboard and Guitar player (cover to the left). About Zappa's music he's saying: "It has been my luck to see the emergence of this totally new type of music created out of the recombination of dissonances between two tones, which are intervals, and a variety of separate tonalities which are combined in various ways - that's the best definition I can give. It doesn't contain quartertones or small intervals. Zappa sticks to 12 different notes and 11 intervals. What he does with them in terms of organization is what is so far, far from traditional approaches. That's the secret of his greatness. But, of course, he is very careful. He doesn't just throw things together without any order or without a plan of what to do next. He's somebody completely new and completely different. Zappa sticks to the classical type of music. He is a classicist and a constructionist [...]. Zappa puts musical sounds together and creates something new but not destructive of scales and intervals."

I guess this is more about "Drowning witch" than about "Bobby brown" as it comes to something completely new. Slominsky's right about Zappa not being the intellectual type of avant-garde composer. What he didn't do was:

- come up with a composing method of his own, write musical theories or try to establish a school.
- design new musical instruments himself or try to mutate existing ones.
- come up with deviant chords and scales typical for his music, or compose with for instance quartertones.

Slominsky's is also right in saying that Zappa's basis could be called classical:

- 4/4 is the most common meter in his music.
- triads and 7th chords are the most common chords.
- most bars don't contain irregular groupings.

The introduction of the Thesaurus ends with Slominsky citing John Stuart Mill: "I was seriously tormented by the thought of the exhaustibility of musical combinations. The octave exists only of five tones and two semitones, which can be put together in only a limited number of ways of which but a small proportion are beautiful: most of these, it seemed to me, must have been already discovered, and there could not be room for a long succession of Mozarts and Webers to strike out, as these have done, entirely new surpassing rich veins of musical beauty." Slominsky continues by saying: "The fears of John Stuart Mill are unjustified. There are 479,001,600 possible combinations of the 12 tones of the chromatic scale. With rhythmic variety added to the unbounded universe of melodic patterns, there is no likelihood that new music will die of internal starvation in the next 1000 years."

Rhythmic variations in music are unlimited and the note system supports any rhythm for its n:m notation, the possibility of triplets within triplets and to make tempo changes absolute by metronome numbers. Zappa fully took advantage of this, briefly summarized in the Roxy and elsewhere section of this study. He could do anything, but stayed within the following two boundaries:

- in case of sheet music, humans should be able to perform it.
- irregular rhythmic groupings should be functional.

The latter means that for instance you won't find a 21:27 figure in his music. For the human ear such a relationship is too odd to be consciously experienced. But 21:16 within a 4/4 environment is viable.

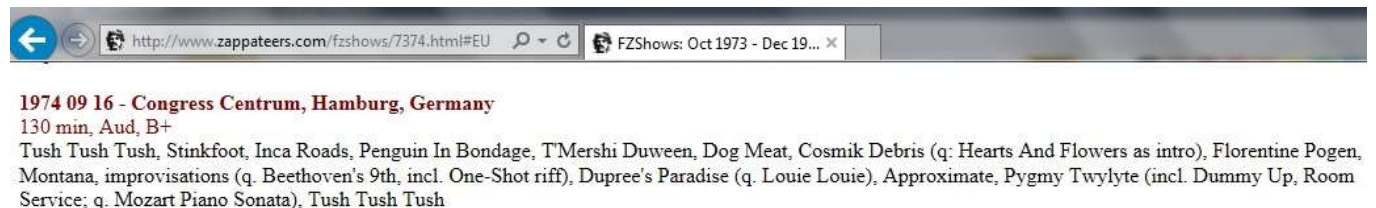
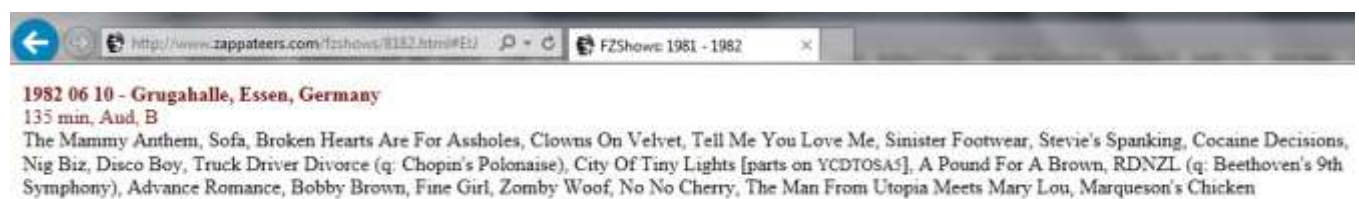
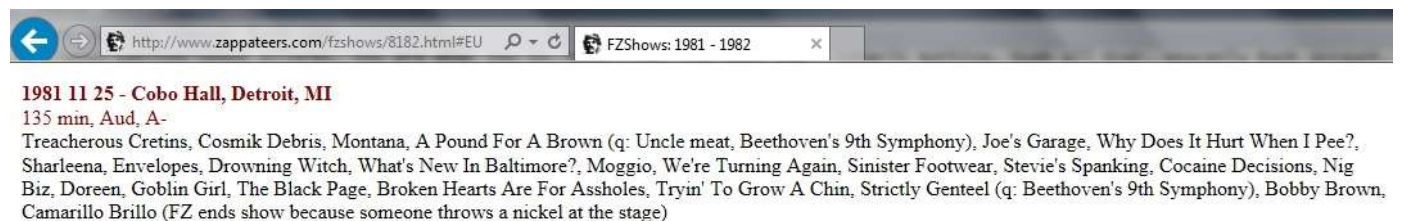
The subject of the number of possible chords has been investigated by some mathematicians, of which I'm reproducing the results in chapter V of my discussion with Brett Clement (see the left menu). The number of 479,001,600 Slominsky is giving here is $12!$ or $12*11*10*9*8*7*6*5*4*3*2*1$, but one could consider if one shouldn't better look at chord types by excluding inversions and transpositions. Then the number still remains large, but more overseeable. I could use the outcome of the intervals table by Ludwig above, but categorizing chords in Zappa's music is in my opinion undoable. One shouldn't only look at for instance keyboard or guitar chords by themselves (as songbooks normally do). The only neutral way is to take a full vertical cross section of everything you hear as is also done in analyzing orchestra sheet music. That is one should include the bass parts and everything improvised as belonging to the chords too, because that's what you actually hear. In my opinion Zappa knew no boundaries as it comes to chords.

This doesn't mean that he used every possible chord type at least once, but that there's a reasonable probability of finding them. Both the diatonic ones and the atonal ones.

John Stuart Mill lived in the 19th century, when the possibility of non-diatonic music wasn't even considered. What he couldn't know, and perhaps even Slominsky couldn't, is that pop music has shown that the market for music in 4/4 following the common chord patterns is unsatisfiable. You can fill stadiums with it and get extremely rich and famous by it. It doesn't bother people if what an artist does sounds similar to what other artists have done before. It's a pro rather than a con. There's a market for people as, say, Bartók, Schoenberg, Slonimsky and Zappa, but compared to mainstream pop-music it's marginal.

Beethoven

At the bottom of the Thing-Fish section of this study I'm briefly describing the music Zappa covered. There are also many citations of other composers in his own compositions. Though he never openly expressed an interest in composers from before 1900, these composers do get covered and referred to as well. Most notable is his exercise in getting Francesco Zappa's music on CD. Of course it was the latter's name that attracted Zappa's attention first, but it is baroque music. Mozart is present on "Ahead of their time". There are two quotes about Beethoven included in this study, one in the quotes section from the left menu and one in the L.S.O. section at "Strictly genteel". Neither are really positive. Beethoven can also be found as a bust on the "We're only in it for the money" cover (outtake to the right). Citations of Beethoven in Zappa's own songs are only known from the bootleg circuit. Below are a couple of screenshots from the www.zappateers.com and globalia.net sites.



Examples of bootleg recordings with Zappa quoting Beethoven's 9th symphony.

← → http://globalia.net/donlope/fz/songs/Symphony_9.htm Symphony No. 9 in D minor...

MAIN | DISCOGRAPHY | SONGLIST | COVERS | CHRONOLOGY | VIDEOGRAPHY

Symphony No. 9 in D minor, Opus 125

(Ludwig Van Beethoven)

Performances | Comments | Conceptual Continuity

- dedicated to King Friedrich Wilhelm III of Prussia, first performance on May 7, 1824

FZ album(s) in which song has appeared

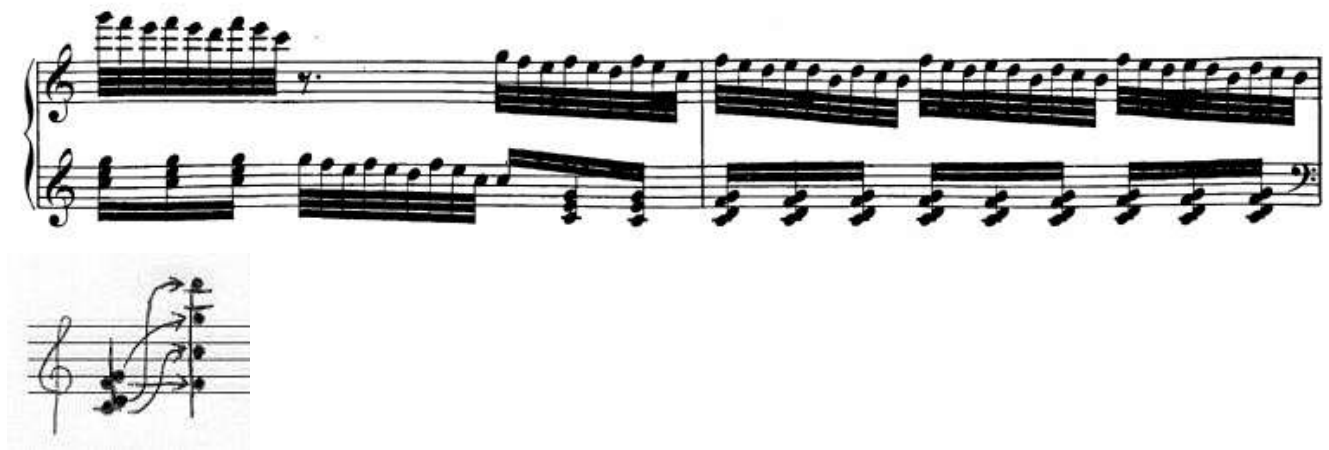
- none

Tour(s) on which song is known to have been performed (main source: *FZShows*, v. 7.1)

- September-October, 1974 (MOI European Tour)—known quotations: 1
- September-December, 1977 (North America)—known quotations: 1
- September-December, 1981 (North America)—known quotations: 2
- May-July, 1982 (Europe)—known quotations: 1

Summary of this.

As everybody knows Beethoven gradually grew deaf starting half-way his career, ending up completely deaf in the last decade of his life. One might expect a deaf person to adhere to what he knows. One of the most fascinating phenomena in music history is that Beethoven didn't do that. Instead he started to innovate music in such a degree that over a century many people thought that, at the end, he had become to deaf to compose. He simply couldn't hear that what he wrote sometimes didn't sound right anymore. Today, with most people having become acquainted with modern music, this argument is seldom heard. In fact Beethoven was way ahead of his time. Something for which, in my opinion, he still doesn't get the credit for he deserves.



Beethoven, Piano sonata opus 111, mvt. II, bars 98-99.

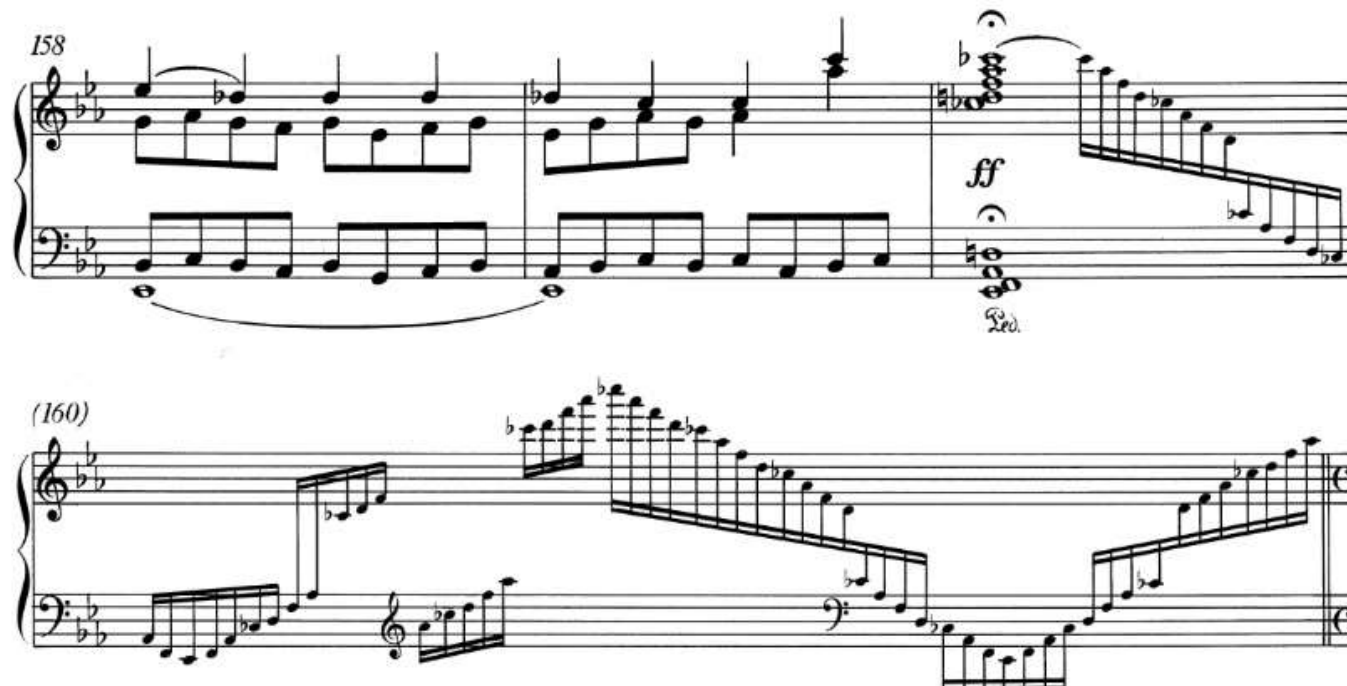
I would like to say some more about Beethoven regarding an example included in Brett Clement's response to me, where I'm pointing at the presence of a chord, C-D-F-G, that in Brett's terminology might be called "cyclic". By cyclic he means a chord made up of stacking 5ths, as shown to the right (F-C-G-D). Brett reacts: "How embarrassing! The D, F and G are chord tones of the V7 in C major (the C is a dissonant pedal note). How does the use of a dissonant chord in a functionally-tonal piece relate to my theory?"

Of course Beethoven follows traditional harmony and in traditional harmony this chord gets interpreted as a dissonant passing chord (exactly as Brett says), which chord needs to be resolved by a triad upon C. Which is formally also happening in opus 111. And of course I'm only trying to make some fun of his theory at this point.

His choice of words, however, is interesting, firmly stating that V7 in C is the only way to look at this example. Then you're missing something. The C-D-F-G chord is being played for a whole bar two times during bars 96-99, being bars 97 and 99, standing as equal next to the C chord from bars 96 and 98. Eventually it does resolve to C in bar 100. My interpretation is that Beethoven is doing more than just letting this chord resolve. He also wants you to hear this chord as an independent chord, a chord by itself. Then it's not "V7 in C", but C_{sus2} and C_{sus4} combined. This aspect is of interest in the context of Ruth Underwood saying sus2-chords attracted her to Zappa's music (coming by in the Zappa in New York section of this study). It goes as far back as Beethoven and with modern composers as Debussy and Bartók it became normal to deal with such chords as independent chords, that don't need to resolve.

I wouldn't be so sure of this if there weren't many more of such examples in Beethoven's late works. You can for instance hear accentuated dissonants in his late string quartets. Next are three more examples from piano works.

Piano sonata opus 111, Mvt. II, bars 106-119.



Diabelli variations XXXII, bars 158-160.

Var. XX
Andante

Diabelli variations XX, bars 1-14.

- Piano sonata opus 111, Mvt. II, bars 106-119: another excerpt from the sonata from above, with Beethoven modulating from C to C minor. Three notes are one by one getting altered, where a tremolo is creating dissonant chords. Most peculiar are bars 112-113, where there's no melodic progression. Instead Beethoven is using a triple tremolo to get at a Bb 13th chord (without the C as 9th). In my opinion he's quite intentionally letting such a large chord sound as an independent chord. Somewhat related to what I'm

depicting above as Zappa using a scale as a harmonic field. Moreover this 13th chord doesn't resolve. It's upper Ab continues as a tremolo, being chromatically led towards the C from bars 115-116.

- Diabelli variations XXXII, bars 158-160. The second fuga from the variations series ends with a dissonant chord, to be played as heavily as possible: fortissimo, with a pedal, sustained and with arpeggios. This chord is Ddim, already dissonant by itself, made extra dissonant by putting an Eb pedal beneath it, being the root of its resolving chord Eb. Again Beethoven's intention of letting an uncommon chord - in this case a sharp dissonant chord - sound as an independent chord comes out clear. It eventually does resolve in bar 162, but with so much weight upon the dissonant chord this resolution becomes to sound as a mere formality.

- Diabelli variations XX, bars 1-14. Only nominally this variation is in C, it begins and ends in C. In between it's all about altering notes and dissonant chords that don't resolve. In bar 5 a Bdim chord turns up with the A altered to Ab. Its resolving chord would be C. Instead of playing this C chord normally, Beethoven alters the C from it to C#, again creating a dissonant chord. This last C#m-5 chord should resolve to D-F. Instead Beethoven adds a G to it, so again creating a dissonant chord, expected to get resolved to C. Instead of doing that, Beethoven only adds a C to the D-F-G chord, in effect making it more dissonant. Again this last chord doesn't get resolved. It moves over to Ddim, only having the D and F in common with the previous chord. Etc. What Beethoven is doing here is what people later got to call taking tonality to its limits. It's only a few steps away from atonality. It's flabbergasting to hear that a deaf person could do this so effectively in 1823. Even today its harmonies sound modern.

Opposites at work in Zappa's music



The opening of the "Gumbo variations" with G7 resolving to C.



Bars from the "Son of Orange County" solo with C#m7 resolving to B. The best resolving chord according to harmony books would be F#, but B resolves the dissonance quite well too.



Bars from "It must be a camel". See my description at the Hot rats section. This one is extreme as it comes to the possibilities of diatonic harmonies. The sounding result is overwhelming.

Zappa did object to the limitations of traditional harmony. But he didn't replace it by a system of his own, as Brett suggests regarding his instrumental diatonic music. He extended traditional harmony to a situation where there are no limitations, to a situation where no system whatsoever might determine what he should do. Perfectly illustrated by this last example.

SLEEP DIRT: HARMONIES AND VAMPS (CNTD.)

Three of the tracks from "Sleep dirt", released in 1978, stem from the same period as the "Zoot allures" sessions, namely the ones with the large guitar solos. Zappa for a while thought about making "Zoot allures" a double album, including these takes. The other four songs on "Sleep dirt" stem from 1974-1975. He had written them in 1972 as part of the "Hunchentoot" opera. They first saw the world in instrumental versions, but when Zappa re-released "Sleep dirt" on CD, he had asked Thana Harris for overdubbing the lyrics he originally had in mind for "Hunchentoot".

1. Filthy habits (1988)

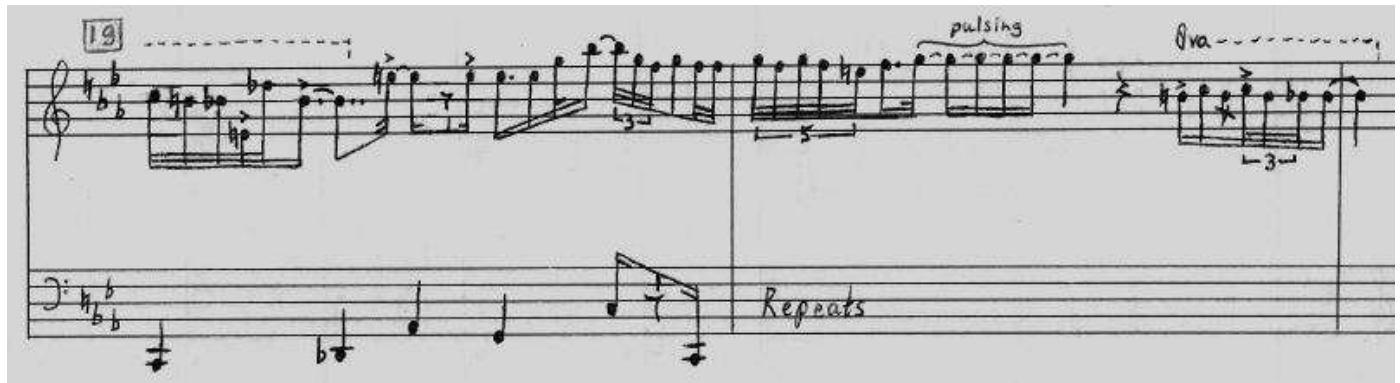
We now turn to the opening piece on this album for looking at the use of a vamp. It's called "Filthy habits", presented below in the 1988 version as released on "You can't do that on stage anymore, vol. IV". Zappa used vamps most often for his solos (see the Guitar section), but sometimes also for his compositions. On this occasion a 5/4 vamp is used for the composed section as well as the guitar solo part.

The image displays a handwritten musical score for the piece "Filthy Habits". The score is written on three systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 5/4, indicated at the beginning of the first system.

System 1: Labeled "Tempo I". It begins with a 5/4 time signature. The first staff has a measure with a whole note, followed by a measure with a half note and a quarter rest. The second staff has a measure with a half note and a quarter rest, followed by a measure with a half note and a quarter rest. The word "Vamp" is written below the first staff. The word "Repeats" is written below the second staff.

System 2: Labeled "Tempo II (faster)". It begins with a 5/4 time signature. The first staff has a measure with a whole note, followed by a measure with a half note and a quarter rest. The second staff has a measure with a half note and a quarter rest, followed by a measure with a half note and a quarter rest. The word "Vamp stops, bass plays parallel" is written below the first staff. The word "(No accents)" is written below the second staff.

System 3: Labeled "Tempo I Guitar". It begins with a 5/4 time signature. The first staff has a measure with a whole note, followed by a measure with a half note and a quarter rest. The second staff has a measure with a half note and a quarter rest, followed by a measure with a half note and a quarter rest. The word "Brass" is written above the first staff. The word "two times" is written below the first staff. The word "Guitar 8va..." is written above the second staff.



Filthy habits, opening. Transcription: KS (2nd printed edition, reprint 2003).

After three bars of the vamp being introduced solo, the theme sets in in bar 4, lasting through bar 10. Then an Arab styled melismatic melody passes by in bars 11 and 12. This Arab effect is stronger on the original "Sleep dirt" album, where the choice of instruments is closer to an Arab ensemble, that doesn't use the brass instruments of the 1988 version. This little interlude is followed by bars 15-18, that are specific for the 1988 execution. This changing upon his compositions was characteristic for Zappa's career; some more on this subject in the YCDTOSA section. After this composed part the vamp returns in bar 19, now a fourth lower, and Zappa starts soloing. Notable is the fact that Zappa at the beginning uses a Gb for the vamp, while the lead melody has a G natural. In this manner Zappa is mingling F minor (with a G) and F Phrygian (with a Gb). The same happens with the Db versus D natural during the solo. The transcribed bars 19-20 have a Db for the solo and the vamp, corresponding with C Phrygian, but you can also hear a D natural for the solo at 1:49 minute (C minor).

2-3. Flambay - Spider of destiny

"Flambay", "Spider of destiny" and "Time is money" are now performed with lyrics, giving form to the re-emergence of "Hunchentoot". At least part of it. It's pleasant to hear "Sleep dirt" in this new CD shape. Not only are the lyrics of interest, they are very well sung by Thana Harris (downloaded photo to the right, photographer unknown). Female singers have frequently contributed to Zappa albums, but this one not only has a female singer as protagonist, but as the only singer. As a vocalist you can hardly wish any better repertoire. "Flambay" is jazz, "Spider of destiny" is relatively normal pop music and "Time is money" can be called modern. It gives Thana the opportunity to sing in varying styles and to let her use her vocal range in full. Analytically and in abstract these new versions create no real differences. Almost all sung notes are also played by the instruments on the original vinyl album. They still can be heard in this manner on "Läther", the quadruple album Zappa had it mind when his problems with Warner Bros. came to a head. It's hard to exactly define what jazz is. The main factors are the element of improvisation and the instrumentation. In case of "Flambay" it's the second. It's performed by an upright bass, drums, piano, vibes and a female singer. Something you might call a classical type of jazz combo (the CD mentions Zappa on guitar too, but I'm not hearing a guitar). The element of improvisation is in this case limited. In all probability Zappa had notated the lead melody and chords on paper. It's the positioning of these chords and the bass movement that, to a point, get improvised, making the three appearances of the main theme sound different. Technically "Flambay" contains extended chords, more typical of jazz than of pop music, and you've got points where there's some inequality between the parts. Something jazz players like to do. There is a lot of improvisation going on the "Sleep dirt" album in total, for which reason it sometimes got referred to as "Hot Rats III". The Ludwig study (see the references) contains the main theme from "Flambay" on page 271 (lead melody). I've written out bars 1-9 in detail, so that the jazz sound comes out more specifically in the midi file (on-line version).



Flambay, main theme (lead melody). Transcription: W. Ludwig.

Its global structure goes as:

- 0:00 Intro.
- 0:26 Main theme.
- 1:33 The main theme gets repeated.
- 2:43 Second theme.
- 3:08 Third theme.
- 3:31 The main theme returns, a little extended to include a coda.
- 4:53 End.

Harmonically this piece is quite complex, gliding through often extended chords from varying scales and including chromatic passages. The first four bars of the example above include the following:

- Bar 1: pick up bar, lasting 3/4, with D-Db-D, a chromatic parallel movement of major triads.
- Bar 2: the main theme is in standard 4/4, in a slow tempo without rhythmical difficulties. Now you're getting at an extended chord. The bar opens with A11. Beat four shows a combination of A-E-Gb-Bb, a dissonant combination not belonging to a diatonic scale.
- Bar 3: D, followed by Gmaj9.
- Bar 4: Em7. Ludwig is taking this relatively stable bar as leading for the key. On top of G he notates the theme as (nominally) in G. But all other bars are using chords from different scales. The piece is one of many pieces that I'm calling multi-scale in my Burnt weeny sandwich section. The keys/chords are changing that rapidly, that I don't assign them to specific scales. The text says "flambé", French for briefly inflaming food with high percentage liquor. On "Läther" it gets spelled in the French manner, on "Sleep dirt" as how it is pronounced.

4. Regyptian strut

"Regyptian strut" is of interest for this section both because of its harmonies and its use of vamps. It starts with a little intro, moving from C Lydian to just the Bb add 2 chord. It's similar to the tail of the Variant I transcription (see the Wazoo section for "Variant I processional march"). Next the main theme block

begins. The melody keeps gliding through varying scales, while the bass is making a counterpoint movement.

The image displays a handwritten musical score for a piece titled "Regyptian strut". The score is written in 4/4 time and consists of two systems, each with five staves. The first system is marked with a box containing the number "4". The melody is primarily in the upper staves, while the bass line is in the lower staves. The second system is marked with a box containing the number "5". The notation includes various musical symbols such as notes, rests, and accidentals. A handwritten "tr" with a "Bb" above it is visible in the first system, and "vab." is written below the first staff of the second system.

Regyptian strut, 1:42 till 2:10. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

Handwritten musical score for three systems, each starting with a measure number in a box (1, 4, 7) and a 'Sva' marking. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

System 1 (Measures 1-3):

- Staff 1 (Sva): Treble clef, contains a melodic line with eighth and sixteenth notes.
- Staff 2: Bass clef, contains a melodic line with eighth and sixteenth notes. The word "Repeats" is written above the staff.
- Staff 3: Bass clef, contains a melodic line with eighth and sixteenth notes.
- Staff 4: Bass clef, contains a melodic line with eighth and sixteenth notes. The text "As staff 2" is written above the staff.
- Staff 5: Bass clef, contains a melodic line with eighth and sixteenth notes. A bracket labeled "Keeps repeating" spans from the beginning of this staff to the end of the system.

System 2 (Measures 4-6):

- Staff 1 (Sva): Treble clef, contains a melodic line with eighth and sixteenth notes.
- Staff 2: Bass clef, contains a melodic line with eighth and sixteenth notes. The text "Keep repeating" is written above the staff.
- Staff 3: Bass clef, contains a melodic line with eighth and sixteenth notes.
- Staff 4: Bass clef, contains a melodic line with eighth and sixteenth notes. The text "As staff 2" is written above the staff.
- Staff 5: Bass clef, contains a melodic line with eighth and sixteenth notes. A bracket labeled "Keeps repeating" spans from the beginning of this staff to the end of the system.

System 3 (Measures 7-9):

- Staff 1 (Sva): Treble clef, contains a melodic line with eighth and sixteenth notes. A triplet of eighth notes is marked with a "3" above it.
- Staff 2: Bass clef, contains a melodic line with eighth and sixteenth notes. The text "(Others keep repeating)" is written below the staff.
- Staff 3: Bass clef, contains a melodic line with eighth and sixteenth notes.
- Staff 4: Bass clef, contains a melodic line with eighth and sixteenth notes.
- Staff 5: Bass clef, contains a melodic line with eighth and sixteenth notes.

Regyptian strut, 3:10 till 3:44. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

With its reprise at 1:42 (first example), the harmonies get extended, becoming more complicated. During bars 5-7 the lead melody is played three times, each time harmonized in a different way. Bar 5, beats 1-2, are still relatively consonant with the Esus2 chord. At beat 3 you get F# next to G of the bass and things are getting more and more dissonant. Bar 6 opens with B+C#+D and bar 7 opens with B+C+D#. At 2:28 the finale begins with the band playing over two vamps. Here the use of keys finally becomes stable.

The second example is a section taken from this finale, where the band moves from the first to the second vamp. The first vamp (bars 1-4) is a figure in B Dorian, the other (bars 5-10) is in G# Dorian (the transcription presents the E from G# minor in bar 10, but for the harmonies it's an E# (as at 3:48-3:50)). Harmonically this whole block is characterized by its freedom and formation of mostly untraditional chords. This goes for the two vamps and the lead melody separately, thus the more so for their combination. The lead melody is played via parallel fourths and thirds alternating, except for bar 10. It looks like Zappa overdubbed the brass section an octave higher as well, because they can get exceptionally high. From bar 5 onwards in the transcription the higher registers dominate.

5. Time is money

The following is a combination of a transcription and analysis by me and the presentation in the Ludwig study. Ludwig transcribed the lead melody of the entire song (pages 247-9). His analysis deals with the construction of the song and its use of meters (pages 102-4). It has been complemented by me with the harmonies and a transcription of all parts of the opening (except the drum part). It's a complicated and multi-facetted piece in a number of ways.

The image shows a handwritten musical score for the song "Time is money". The score is written on five staves. The first staff is the vocal line, with the lyrics "Time is money..." written below it. The second staff is the lead melody, featuring a series of eighth and sixteenth notes. The third staff is the bass line, featuring a series of eighth and sixteenth notes. The fourth staff is the harmony, featuring a series of chords. The fifth staff is the bass line, featuring a series of eighth and sixteenth notes. The score is marked with various dynamics such as "mf", "mp", and "pp". There are also markings for "1" and "2" above the first and second staves respectively. The score is written in a 4/4 time signature.

5

Handwritten musical score for system 5, measures 13-16. The notation includes eighth notes, quarter notes, and rests. Dynamics include *mp*, *pp*, and *mf*. A *flab.* marking is present at the bottom left.

8

Handwritten musical score for system 8, measures 13-16. The notation includes eighth notes, quarter notes, and rests. Dynamics include *mf*, *mp*, and *p*. A *flab.* marking is present at the bottom left.

Time is money, opening. Transcription: KS (lead melody by W. Ludwig). Update Autumn 2016, deposited at the I-depot, The Hague.

Its structure goes as:

- 0:00 Bars 1-3. Theme A, the main theme. The song starts in 4/4, at this point mingling A minor and A Phrygian. Both B and B-flat turn up, without a real argument to call one of the two only passing. The chords used are:

Bar 1: Gsus2 - Am7 - C7.

Bar 2: Em7- Dm7 - A.

Bar 3: Bb - Am - Gm - Bb.

While bar 3 is using standard triads, the first two bars are more complicated with non-resolving 7th chords. It even takes a while to exactly hear what's going on.

- 0:09 Bars 4-12. Theme B, a series of phrases:

Bar 4: The music moves over to E minor, playing around the Fm7-5 chord.

Bar 5: The pedal note switches to Bb and the key becomes Bb (major or Lydian; the Eb, that makes the difference, is absent). The chords used are Bb and F, so at this point it's a normal sequence with triads.

Bar 6: This apparent turnover to regular pop-music is immediately left in bar 6. This is a chromatic bar with a sequence of mostly minor thirds by the keyboard (staff 4). The lower notes are following the whole-tone scale during beats one and two, doubled by the guitar (staff 2). Here you've got the first meter change, namely to 3/4.

Bar 7: Diatonic again in 4/4. Gb Lydian with Ebm7 and Fm7-9.

Bar 8: Switch to D Locrian. The Ab triad from staff 4 gets combined with a D pedal by the bass, creating the uncommon Locrian key. The D sounds a bit as a dissonant stranger towards this Ab chord. The total harmony becomes Dm7-5 plus minor 9th. The meter is 13/16, subdivided as 4+3+6.

Bar 9: Continuing in D Locrian. The meter is now notated as 4/4, only because it lasts 4/4. Its subdivision is 6+6+4. One might just as well notate this bar in 16/16 or split it into three smaller bars.

Bars 10-12: Now the music gets monodic, being played with parallel octaves. Bar 10 can be seen as a pick-up bar for this phrase of two bars in 2/4. It's in C minor (or Dorian).

- 0:28 Bars 13-14. Theme C.

Bar 13: The music returns to 4/4. This bar contains mainly two sustained notes plus the Eb chord. There are also some notes only lightly audible in the background. The Db on beat two of bar 12 suggests a modulation to Bb Dorian, but one of the background notes in bar 13 is a D natural. Bar 13 by itself thus is in Bb Mixolydian. The only difference between these two scales is the Db versus the D natural and a certain ambiguity about the exact scale some bars are in is common in Zappa's music. As also the opening bars don't really choose between minor and Phrygian.

Bar 14: This bar is chromatic and deliberately irregular. The insertion of such bars is something Zappa does more often. See my discussion of "Inca roads" for more about this. There's a light inequality between the parts at the beginning of bars 13 and 14, causing my 11-tuplet notation in bar 14 with the newly recorded drum part by Chad Wackerman. The original, with Chester Thompson drumming, can be found as a bonus track on "Läther".

- 0:34 Bars 15-16. The first half of the main theme returns. Now it's harmonized differently, namely with the Bb and Ab chords in Bb Mixolydian.

This is where my transcription stops. I'm continuing with the themes and meters from the Ludwig presentation:

- 0:40 Bars 17-18, played twice. Theme D. Ludwig doesn't double-count bars when they get repeated. In order not to create differences, I'm following the meters and thematic subdivision of Ludwig.

- 0:46 Bars 19-21. Variation upon the second half of theme A.

- 0:54 Bars 22-23. Variation upon theme C.

- 1:00 Bars 24-29. Theme E, using 6/8, 9/8 and 11/8.

- 1:08 Bars 30-33. Another variation upon theme C, extended with a 4/4 and a 9/8 bar.

- 1:20 Bars 34-36. Variation upon theme E with 8/8, 7/8 and 6/8.

- 1:26 Bars 37-40. Theme F with 7/8 and 5/8.

- 1:34 Bars 41-44. Theme G. Two different meter divisions are used simultaneously. See the example below by Ludwig.

Time is money, section. Transcription: W. Ludwig.

- 1:41 Bars 45-46, played twice. Variation upon theme G in 7/16.
- 1:44 Bars 47-48. Another variation upon theme A in 6/8.
- 1:48 Bars 49-50. Variation upon theme D in 9/16.
- 1:51 Bars 51-53. Theme H in 10/8 and 4/8.
- 1:58 Bars 54-56. Theme J in 10/8, 9/8 and 6/8 (Ludwig doesn't use the "I").
- 2:06 Bars 57-60, played twice. Theme K, continuing in 6/8.
- 2:20 Bars 61-75, fading out. Theme K for the third time, followed by an outro. This is one of the few instances where the vocal part adds new different notes on top of the original tracks.
- 2:48 End.

So you can see:

- All diatonic scales being used.
- Chromatic passages and an instance of the whole-tone scale.
- A wide range of chord types.
- A multitude of themes.
- A large number of meters.

- The "classical" construction method of varying themes, giving the piece its coherence.
All this in 2:48 minutes.

6. Sleep dirt

The image displays a handwritten musical score for the opening of the piece "Sleep dirt". The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is for the Lead guitar, and the bottom staff is for the Acc. guitar. The key signature is one sharp (F#), and the time signature is 6/8. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, along with dynamic markings like "mf" and "imp". Measure numbers 12, 14, 16, 18, and 20 are indicated at the beginning of their respective staves. The handwriting is clear and legible, with some annotations in pencil.

Sleep dirt, opening. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

"Sleep dirt" is a duet by Zappa and James "bird legs" Youman. Youman plays a progression of broken chords in 6/4. The chords in the transcribed bars go as (rock notation):

- Bar 1: Bm9.
- Bar 2: G#m-5.
- Bars 3-5: D and Gm.
- Bars 6-7: Dm-5.
- Bar 8: Bm9.
- Bar 9: C#m3rd add minor 9th as passing through note.
- Bar 10: Bm9.

Zappa only occasionally played solos over such progressions with some less common jazz type chords. "Sleep dirt" sounds quite exceptional in that sense. The soloing itself is unmistakably Zappa, the opening lick of bar 10 for instance is similar to the first "Black napkins" notes.

7. The ocean is the ultimate solution

"The ocean is the ultimate solution" originates from a trio jam session lasting over half an hour. Zappa selected 13 minutes from the tape and started overdubbing. Notable is the large amount of improvised chord progressions in it. Its outlines go roughly as:

0:00 Riff #1. The first fragment below is the opening lick in C Mixolydian, which starts off the interplay between acoustic bass and acoustic guitar.

0:12 Chord progression in C Mixolydian. Between 0:45 and 0:53 you find the second fragment below, a melancholic movement with a synthesizer overdub. The repeated chord progression in C Mixolydian in staff 1 at this point is VII 9th -III-IV-IV-V-VII. Staff 2 represents the synthesizer melody that plays slowly through this progression. Staff 3 is Patrick O'Hearn plucking the bass notes rapidly in an irregular way.

The ocean is the ultimate solution, opening bars. Transcription: KS.
Both sections: update 2006, 3rd printed edition 2007.



The ocean is the ultimate solution, fragment. Transcription: KS.

The bass is only indicated between brackets for its sound. I don't manage to hear the individual notes separately.

1:05 Riff #2, chromatic.

1:16 Playing around the I 9th chord of C Mixolydian.

1:31 Riff #3 on D, repeated several times and each time followed by a chord progression. First on Gb, later on on F. The scales keep changing.

3:18 Playing around I-IV in C Mixolydian.

4:03 Chord progression in A Dorian.

4:43 Chord progression in F Dorian.

4:55 Chord progression in F Mixolydian.

5:16 Playing around I-IV in C Mixolydian.

5:39 Bass solo.

6:50 Guitar solo. The pedal notes are mainly Bb, F and C. The scales used are Dorian and Mixolydian, that differ by one note: a minor third versus a major third.

13:17 End.

ZAPPA IN NEW YORK: IRREGULAR RHYTHMIC GROUPINGS

While 1971 ended with physical disaster, 1977 saw the start of litigational warfare, with Zappa's main business associates becoming his enemies. The relationship with his record company Warner Brothers had become under strain and Zappa wanted to end his contractual obligations by delivering the tapes for the four records he was still due at once. But Warner Bros. refused to pay the agreed advances for these records at one time, nor did they set off releasing them in time. A lasting lawsuit followed, interacting with the running lawsuit about Discreet with Cohen, since Discreet was a label of Warner Bros. Subsequently Zappa went negotiating a new contract for releasing this material, now in the form of a four record set called "Läther". In October 1977, when the first "Läther" boxes already had been pressed, Warner Bros. decided to release the material handed over to them anyway as the originally planned individual records, one live album "Zappa in New York", and three studio albums "Studio Tan", "Sleep Dirt" and "Orchestral Favourites". For "Zappa in New York" Zappa had handed over the material for the album cover, but there was no cooperation whatsoever for the studio albums. They were released in a sloppy way with low budget cartoon covers and no promotion. It enraged Zappa and he publicly uttered his anger with setting up a "Warner Bros. sucks" banner on stage and stating the same on record. Squeezing out a contract once the relationship is ended is regrettably common practice in rock business though and things far worse have happened to other artists. In 1997 the "Läther" version collection was released on three CDs. Unfortunately these issues don't overlap for 100%, so you still have to buy them both to be complete. The lawsuits were mainly settled behind closed doors, when Zappa was given the opportunity to buy the copyrights from Warner Bros. and the mastertapes of his recordings were handed over to him in 1982. It led to a unique situation, where a well-known rock musician became completely in control over his business.

Zappa loved playing in New York and rented an apartment there from 1967 to 1968, when he recorded a vast amount of music for "We're only in it for the money" through "Uncle meat". His return to L.A. was financially motivated. Various live albums were recorded in New York and the yearly concerts around Halloween became famous for the interaction with the crowd. More about this in the next "Baby snakes" section.

ZAPPA IN NEW YORK, PALLADIUM, DECEMBER 1976.

We'll take "Zappa in New York" and some other albums to look at examples of Zappa's appetite for rhythmic variation. His desire for rhythmic diversity is very persistent in his music. The early "Run home slow theme" from the movies section is already a clear example. When you look through the examples in this study you'll see bars with normal divisions in three or four (like the "Strictly Genteel" example, L.S.O. section) as well as bars with odd divisions and syncopes (like "It must be a camel", Hot rats section, and the "Eric Dolphy memorial party", Burnt weeny sandwich section). In the polyrhythmic "What will this evening bring me this morning" example (also included in the Burnt weeny sandwich section), the changing rhythm of the melody, sung over 4/4, is reflecting the lengths of the syllables of the words. Zappa has frequently addressed to his rhythms as speech influenced, meaning that the rhythms aren't calculated, but following a free movement comparable to spoken language. Sometimes the speech influence is direct, when a melody is adapting its rhythm to the lyrics sung along with it. This is very recognizable in "Evelyn" from "One size fits all" and the live improvised recitatives "The dangerous kitchen" and "The jazz discharge panty hats" from "The man from Utopia", with the guitar part later added to it in the studio. Next is a sentence from "Wild Love" from "Sheik Yerbouti" (see also the disco section for this melody). The rhythm as well as the melody is influenced by the accents of the words.



Phrase from Wild love. Transcription: KS (2nd printed edition, 2001).

On paper Zappa's rhythms can sometimes look strange, but when you listen to them, they sound more natural. In the case of instrumental pieces and guitar solos the speech influence is indirect, as if the instruments are trying to talk to you without words.

1.1 Titties and beer

"Titties and beer" from "Zappa in New York" has a two bar rhythmic riff in F# Dorian, including the use of pauses. The first bar is on beat, the second syncopic. The second theme of the song is more melodic, using a chord progression in B Mixolydian.

Titties and beer, transcription: KS (update 2005, 3rd printed edition 2007).

This second theme thereafter turns into a vamp, that is played as accompaniment for the dialogue of a biker (Zappa) and the devil (Terry Bozzio). This was Zappa's usual way for recording pieces with monologues and dialogues, like the "Central scrutinizer" intro of "Joe's Garage", and much of "Thing-

Fish". To the right: Ike Willis wearing the "Titties 'n' beer" T-shirt from the FZ/ZFT merchandise collection on stage (1988). Zappa and Terry Bozzio performed their routine for over a year, with another version appearing on "Baby snakes". It remained the same song with only some variation in the text. On ZFT releases it has appeared under a different title, "Chrissy puked twice".

1.2 Cruising for burgers

The double CD re-release more than compensated for the mutilated form Warner Bros. had released "Zappa in New York" as a double album in 1978. Not only "Punky's whips" could be included as intended, four tracks could be added as well. "Cruising for burgers" is an impressive instrumental version of this title, that first appeared on "Uncle Meat". See the corresponding section for two examples. Here it goes different in a number of manners and it includes a large solo. It might just as well have been called Cruising for burgers variations or Son of Cruising for burgers, as Zappa would sometimes do when he returned to a piece in a different jacket. The solo is in D Mixolydian and the accompaniment is using a vamp.

1.3 I promise not to come in your mouth

Handwritten musical score for "I promise not to come in your mouth". The score is written on six staves. The first staff has a treble clef and a key signature of two flats (Bb, Eb). The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The sixth staff has a bass clef and a key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf). There are handwritten annotations: "Four times" under the third staff, "vabassa" under the sixth staff, and a "5" above the first staff. There are also some handwritten corrections or additions, such as "mf" and "mf" markings.

I promise not to come in your mouth, opening. Transcription: KS (update 2006, 3rd printed edition 2007; a few details corrected in 2012).

"I promise not to come in your mouth" is a sensitive instrumental ballad (Zappa's own words) in 6/4 in the key of C minor, introducing two short but fine solos. One by Zappa on guitar, the other just as strong by Eddie Jobson on keyboard. Its opening riff is an early example of so called hocketing, leading a melody over various instruments.

- Bar 1: in this bar, played four times, the melody is led over six staves. Because various notes are sustained, you get all sorts of harmonic combinations. He would apply this a lot in the later synclavier works.
- Bar 5: transitional bar with a bass lick and the keyboard improvising.
- Bars 6-7: a chord progression, Dm-F-G-Dm-G-Eb-Ebmaj7. The last chord is sustained for a bar with the keyboard improvising.
- Bars 8-10: second theme. The scale in bar 9 changes shortly to D minor. Again the ending chord is sustained for a bar, again with the keyboard improvising.
- Bars 11-12: variation upon the second theme. Its lead melody is the same, but the accompaniment, especially the ending chord, are different. This last chord is a larger chromatic chord.

The solos in the middle of this piece follow a modulation scheme. The set-up of the song goes as:

- 0:00 Main theme. See above.
- 0:54 Guitar solo begins in D Lydian.
- 1:10 C# Lydian.

- 1:18 F# Dorian (I-IV movement).
- 1:27 D Lydian.
- 1:43 C# Lydian.
- 1:52 F# Dorian.
- 2:00 Keyboard solo begins in A Dorian.
- 2:04 Bb Lydian.
- 2:08 B Dorian.
- 2:13 C Lydian.
- 2:17 C Dorian.
- 2:20 C# Lydian.
- 2:24 D Dorian.
- 2:29 Eb Mixolydian.
- 2:33 D Mixolydian.
- 2:49 C# Lydian.
- 2:57 F# Dorian.
- 3:05 Main theme returns.
- 3:32 End

In his discussion with me Brett Clement writes about the Mixolydian episodes: "I don't find any; seems pretty consistently Lydian/Dorian". Indeed Lydian and Dorian dominate, so I've checked this again:

- 2:29-2:33: Eb pedal with Eb-F-G-Ab-Bb-C-Db = Eb Mixolydian.
- 2:33-2:49: D-C, D-C-D etc. pedal alternation with D-E-F#-G-A-B-C = D Mixolydian.

1.4 Punky's whips

While unable to release "Punky's whips" as planned, Zappa included this title in his "Baby snakes" film, of which the soundtrack was released separately in 1983. It's from the Palladium concerts from the year following upon the "Zappa in New York" recordings. On these two releases "Baby snakes" has remained basically the same song, but there are differences at a detail level. See the next section for a transcription of the 1977 edition of its opening.

"Punky's whips" is mocking at Punky Meadows, lead guitar player from the glamrock band Angel. This band performed in all white suits, illuminating an androgynous appearance. Specifically Punky used it for attracting attention, with a publicity photo of himself with a voluptuous hairdo, kissing like a woman. W. Bros, who also had financed the Casablanca label, that Angel had a contract with, became afraid of negative effects. After some copies of the original album had already reached the stores, W. Bros brought out a different version without this song. Punky Meadows himself saw the humor of it. In an article by Michael Little at www.washingtoncitypaper.com, May 2002, Punky commented: "I thought it was cool. Frank is very satirical, so you can't have a thin skin. I found it kind of flattering. Around the time he wrote the song, he was playing in L.A. He asked if I'd be willing to come onstage in my Angel costume and play with him on the song. I went to the concert, the curtain goes up, and there's this giant publicity photograph of me doing this pucker kind of thing. It was like Dean Martin's roast or something. Afterwards, Frank asked me to his place to drink some beer and play some tunes." To the right Punky in the dressing room in his Angel outfit.

1.5 Honey, don't you want a man like me?

"Honey, don't you want a man like me?" is available in three versions in Zappa's own catalogue and three more via the later ZFT releases. I've included examples from four versions in the YCDTOSA section, covering the time-span 1976-1988. Specifically the 1980 version is heavily re-arranged. The initial version is probably the one on "Joe's camouflage" from 1975, yet again going a bit differently.

1.6 The Illinois enema bandit

The lead melody from "The Illinois enema bandit" is present in the Ludwig study, page 269 (see the references). His transcribed section concerns the opening of this song, after the introduction by Zappa and Don Pardo (1:05 through 2:02). It's notated in 6/8 and played over a D pedal by the bass. The key thus is D Dorian.

- 269 -

2. x) *The Illinois Enema Bandit (ZAPPA IN NEW YORK)*

The Il-li-nois E-ne-ma Ban-dit heard he's on the loose Lord the pi-
-se heard he's on the loose Lord the pi-
-ti-ful screams of all them col-lege e-du-ca-ted wo-men he'd just be
tryin' em up They'd be all bound down just be
pum-pin' ev'ry one of 'em up with all the bag-ful-la Il-li-nois E-ne-ma Ban-dit
Juice he just be Juice The Il-li-nois

The Illinois enema bandit, lead melody. Transcription by Wolfgang Ludwig.

This transcription concerns the central theme. As you can see it's made up of a series of phrases, that are variations upon each other. As you can read in the liner notes, this song is based upon a true story, which Zappa filled in with a number of fictitious details from the trial. Roy Estrada, who gets mentioned at the end of the song, was the bass player on Joe's Camouflage when an early rehearsal version got recorded. Roy also portrayed the enema bandit on stage, wearing a ski-mask and an enema bag. The actual enema bandit was released from prison in 1981 and seems to be living rather anonymously ever since.

Ray White, at some points singing the lyrics of this songs as fast as possible, comments in the "Zappa in New York Deluxe" booklet: "PS. The line at the end of The Illinois Bandit was supposed to be "Potato head Bobby" ... in my excitement, it came out "Mopato Tedded Bobby." I laughed, Frank laughed, and he left it on the record."

2.1 I'm the slime

"I'm the slime" and "Pound for a brown" are two more bonus tracks from the CD re-release. They are live versions of these titles, that were released earlier as studio recordings. An example from "I'm the slime" can be found in the corresponding Overnite sensation section of this study. For his December 1976 shows Zappa had invited Don Pardo, a TV announcer, best known from his decades of work for Saturday night live. Don was asked to act as a narrator for the show, doing for instance the intro for "Punky's whips" and part of the melt-down lyrics from "I'm the slime".

2.2 Pound for a brown

"Pound for a brown" stems from "Uncle meat", but gets dealt with in the Zappa's teens section from this study, when it was written. This title was part of almost every set-list Zappa played. Its main themes remained the same, but it did allow band members to solo. He had met the Brecker brothers at the Saturday night live show a month before. They enjoyed playing with Zappa that much, that they asked him if they could join in on the December concerts too. Zappa more than welcomed this, augmenting the band with a brass section. Specifically on the 5-CD Deluxe edition, many solos can be heard by these brass players.

2.3 Manx needs women

"And for our next number", to quote Zappa, a piece with irregular groupings from "Zappa in New York", called "Manx needs women". Other than the next track with irregular groupings, "The black page", this composition doesn't follow scales. It's atonal, full of dissonants and contains changing meters. The figures with irregular groupings in bars 1-4 are played in the form of parallel major 7ths. The opening bars in 4/4 are played slowly, followed by fast strings in 7/16. "Manx needs women" is one of the most aggressive pieces Zappa ever wrote, quite different from the friendly "I promise not to come in your mouth" or the traditional blues of "Big leg Emma".

Slow

11

2

11

6

9

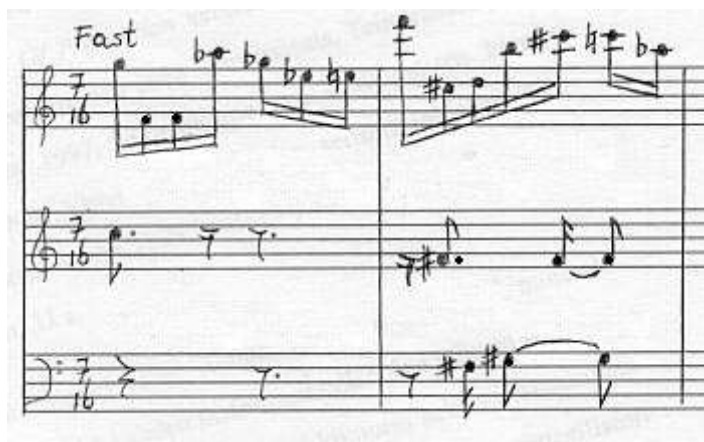
9

3

Brabassa

Brabassa

7/16



Manx needs women, opening. Source/transcription: original score as published in Guitar Player, January 1977 (lead melody), supplemented with harmony notes and a bass line along the "In New York" version by KS. Update 2007, deposited at the I-depot, The Hague.

Zappa presented the lead melody of the opening from "Manx needs women" as an exercise in Guitar Player, January 1977. I used this example as the starting point for the example above. There are, however, some differences in the lead melody between the above Guitar player version, the "In New York" version and the "Philly '76" version. Zappa does this all the time and, from the analytical point of view, it has confused me a couple of times. You can come to a completely correct conclusion based upon one version. Then you encounter another version and it's not applicable anymore.

(ALSO EXERCISE)

FAST

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Guitar Player asked Zappa to contribute an original musical example, and he sent the above.

Bottom part of the "Manx needs women" example from Guitar Player in Zappa's handwriting.

FOR GUITAR PLAYER MAGAZINE

slower

Manx needs women, bars 1-2. Source: original score as published in Guitar Player, January 1977.

Handwritten musical score for the first system of "Manx needs women (Philly '76)". The system includes five staves: Sma (Soprano), Iva (Alto), Sva (Tenor), a Bass staff, and a Double Bass staff. The Sma, Iva, and Sva parts contain melodic lines with various accidentals and fingerings (11, 10, 11). The Bass staff has a 4/4 time signature and a key signature of one flat. The Double Bass staff has a 4/4 time signature and a key signature of one flat, with some notes marked with 'x'.

Handwritten musical score for the second system of "Manx needs women (Philly '76)". The system includes five staves: Sma, Iva, Sva, a Bass staff, and a Double Bass staff. The Sma, Iva, and Sva parts are mostly empty. The Bass staff has a 4/4 time signature and a key signature of one flat, with some notes marked with 'x'. The Double Bass staff has a 4/4 time signature and a key signature of one flat, with some notes marked with 'x'.

Manx needs women (Philly '76), 0:08-0:16. Transcription: KS (update Summer 2018, deposited at the I-depot, The Hague).

(a) A statement



(b) A' statement, 1:04–1:08



Example 2.12 from the Clement study.

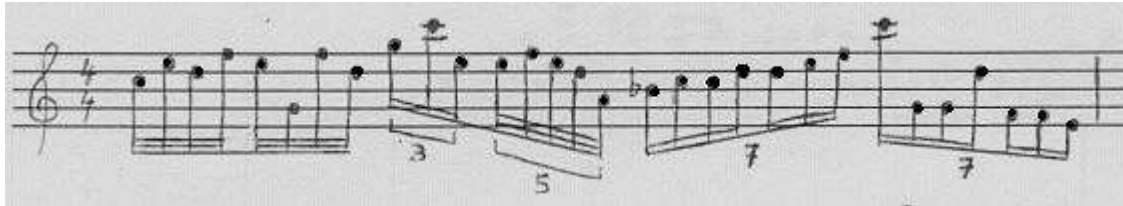
Note: the half-note pause must be a writing error for a dotted half-note. The 13-tuplet lasts a quarter note on the CD (like the 11-tuplet in my first example).

This second example concerns the opening bars demonstrating this. There's little time between the three versions, nowadays available, so it remains peculiar to notice how frequently Zappa changed his compositions while being on the road.

- The example from *Guitar Player* has an 11-tuplet as a pick-up bar.
- The "Philly '76" version begins with series of synthesizer figures passing through high registers. Staff one contains squeaking descant notes, getting so high that you need a quindecima clef to notate them. It sounds really weird, and, as more often in Zappa's output, it's a one-time only experiment. It didn't reach an official album by Zappa himself, but it's on a ZFT release. At 0:08 the drummer joins in, at which point the example from above starts. It's only two bars, lasting through 0:16, but quite a lot is happening in it. As you can see the synthesizer figures are played as 10- and 11-tuplets. The pick-up bar from the *Guitar Player* example returns in a different shape, now a 9-tuplet with tuplets within tuplets. At two points you can hear a triplet within this 9-tuplet. It's played as a series of thirds with both minor and major thirds being used. The idea to use major 7ths apparently arose when mixing the Palladium concerts. The "Philly '76" version doesn't have the severe dissonant character as the first example from above has. Bar two contains a Gm chord, just as bar 1 from the *Guitar Player* example being sustained for one bar.
- In the "Zappa in New York" version the 11-tuplet returns in the shape of a 13-tuplet, to a large degree containing the same notes as the 11-tuplet. This last example stems from the Clement study, where he noted that this melody returns later on in this composition in a different rhythm (Clement calls this "isomelism"): "Isomelism often supports A-B-A form, or other formal schemes that approximate symmetry, in Zappa's music. "Manx Needs Women" (ECE 1976/1978a), for example, manifests a simple A-B-A' design, the A' section of which is heralded by an isomelic relation with the opening melodic gesture (Example 2.12). However, as can be seen in Example 2.12, the variation that opens A' is much more rhythmically distinct than the original melodic statement. In fact, the first presentation of the theme is performed so fast that it is doubtful that any listener will hear the isomelic relationship shown in the example. Instead, the isomelic technique reinforces the fact that both A and A' are composed in the hybrid style; therefore, the recapitulation not only restates a "main theme", but also recapitulates a stylistic category."

2.4 The black page drum solo/Black page #1

On "Zappa in New York" the 1976 band performed an instrumental piece full of irregular rhythmic groupings, called "The black page #1", originally a test piece for drummers, to see if they were able to beat this kind of rhythms, like:



The black page #1, bar 4. Source: original score.



Thumbnail image of the drum part from The black page #1. See below for bars 1-5.

"The black page" is rhythmically as well as harmonically very irregular, but it also contains elements that bring stability to it:

- The meter is 4/4 throughout.
- The same scale is used at least for the duration of one bar.
- There's a tendency to alternate speeding up and slowing down.
- There's also a tendency to alternate rhythmically complicated figures with moments of a relative rhythmical calm.
- In some bars the melody from former bars is repeated.

The next example contains the two opening bars and bars 16 and 17 (1:53 till 2:00 and 2:52 till 3:00 on track 4 of disc two), where the rhythm of the first two bars, including triplets and a quintuplet, is exactly repeated by a different melody (in fact this goes for a longer period: bars 1-11 compared to bars 16-26). When you take the opening bass notes in these bars as key notes, the melody in these four bars is using:

bar 1: G Lydian

bar 2: B flat Lydian

bar 16: D Lydian

bar 17: G flat Lydian.

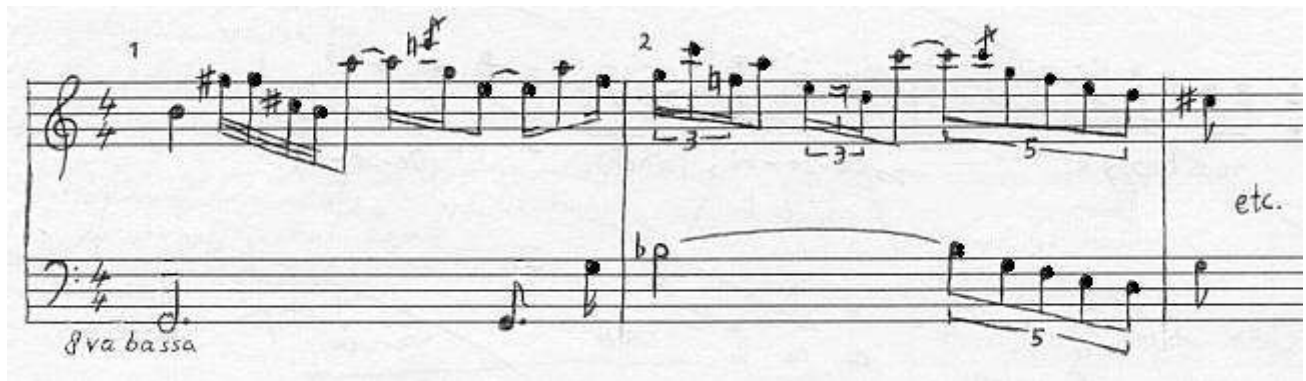
The earlier editions 1-3 of this study had an Eb for bar 17, but after relistening I had to correct this to a Gb (bar 18 does begin with Eb, moving to F). Something happening in Zappa's music very often is that little changes are made upon the score, mostly regarding the harmony. In this case the melody and its rhythm are carefully composed. No deviation was allowed as it comes to this aspect of the "Black page".

Regarding the harmony and accompanying figures, things could change all the time. See also below at "The black page #2". Already during its live premiere, some changes were made:

- The sus2 chords from the score got skipped. Only the root notes are present as bass pedal notes. Instead of the sus2 chords you can hear some overdubbed harmonic fill-in in the background during the opening bars, played by Louanne Neil on harp.

- The marimba by Ruth Underwood is taking the lead. The keyboard and brass mostly play along, but sometimes they are also hitting some notes of their own, forming harmonies with the marimba part. See staff two of my transcription for the details during bars 16-17.

"The black page drum solo" has exactly the same rhythm as the "The black page #1". On the album Terry Bozzio's drum part is doubled by Ruth Underwood on percussion, probably overdubbed. She is using cowbells, that have vague pitches. So there is some implied melody present in "The black page drum solo" album version as well, here improvised by Ruth. Terry is doing some extra ticks on the hi-hat, that aren't prescribed, as if he is directing himself. The "Black page" and "Manx needs women" not only contain various forms of irregular groupings, but also examples of irregular groupings within irregular groupings. Bar 5 from the "Black page drum solo" example contains a triplet that gets subdivided into two quintuplets and one sextuplet. Bar 3 from "Manx needs women" shows a triplet within a quintuplet.



Black Page #1, bars 1-2. Source: original score, bass added by KS.



Black Page #1, bars 16-17. Source: original score, bass and some harmony notes added by KS.

The black Page drum solo, bars 1-5. Source: original score (cowbell and additional drum ticks added by KS, update 2009).

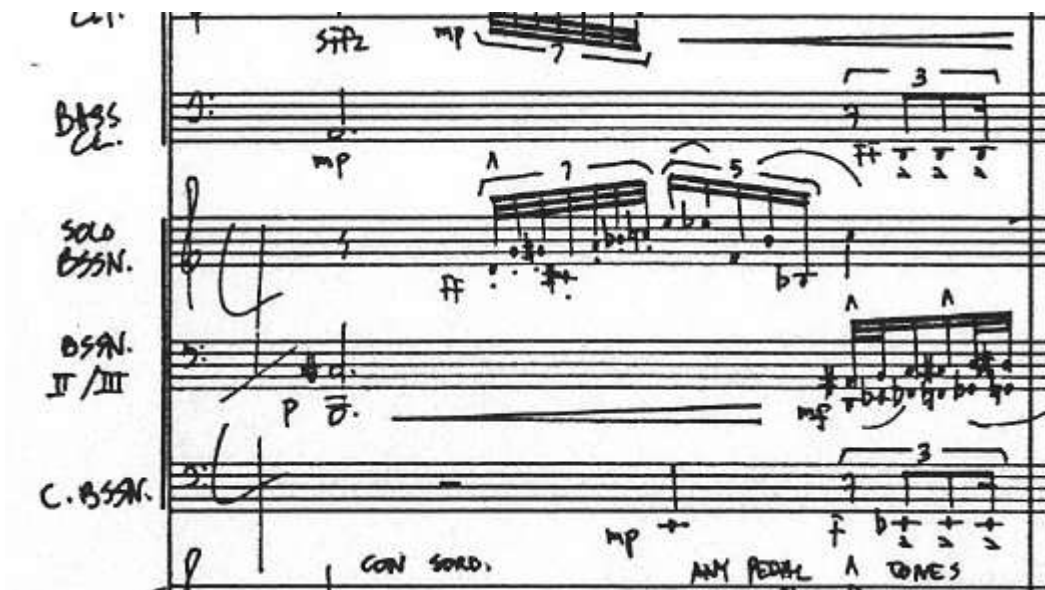
Notation for the drum set (bottom up): bass drum, floor tom, snare drum, toms 1-2, hi-hat, choke cymbal, roto toms 1-3. DR: drumroll.



Advertisement sample of the Black Page #1 score, including the above examples. Available at Barfko Swill.

The indicated 2-chords mostly aren't played that way on any Black page performance, only the root bass notes are taken over as pedal notes.

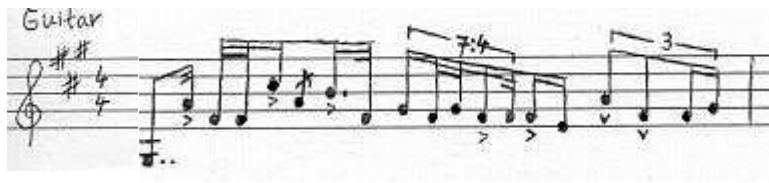
Some samples of irregular rhythmic groupings from other sections of this study:



Can I help you with this dummy, part of bar 27 in Zappa's original handwriting.
Source: Songbook.



Filthy habits, bar 11. Transcription: KS.



Bar from Yo' mama. Transcription: KS.



Clarinet staff from a bar from Get whitey. Source: original score.

These few other examples of irregular groupings, to be found in many Zappa compositions, are bars from four compositions from 1971 through circa 1990.

a) The first is one of the many parts of bar 27 of "Can I help with this dummy". This composition was intended for inclusion in the "200 Motels" soundtrack of 1971, but fell off due to performing difficulties. The complete orchestra score in Zappa's own handwriting is included in the The Frank Zappa Songbook Vol. I. It became included in the suite version of 200 motels and received its first performance during the Holland Festival of 2000 at the Carré theatre in Amsterdam.

b) Next is a bar from "Filthy habits" from "Sleep dirt" with a sextuplet. See the Sleep dirt section for more of this piece in the 1988 version.

c) A bar from "Yo' mama" with improvised irregular groupings. See also the Shut up 'n play yer guitar section.

d) A bar from "Get whitey". In the nineties Zappa would take irregular groupings into more extreme forms as in this synclavier composition. This by itself already odd 23-tuplet also has notes of unequal length within it. See the Synclavier #2 section for more.

When you're looking at all irregular rhythmic groupings in "The black page #1", and some other rhythmical aspects, you're getting at:

- Bar 1: normal, with some syncopes.
- Bar 2: triplets and a quintuplet.
- Bar 3: on beat.
- Bar 4: triplet, quintuplet and septuplets.
- Bar 5: quintuplets and a sextuplet within a triplet.
- Bar 6-7: normal, with some syncopes.
- Bar 8: quintuplets and a sextuplet within a triplet.
- Bar 9: a whole note.
- Bar 10: triplet and quintuplets.
- Bar 11: quintuplets.
- Bar 12: on beat.
- Bar 13: string of 32nd notes, still on beat.

- Bar 14: pauses and a repeating group of four 32nd notes.
- Bar 15: a septuplet and quintuplet within a triplet.



The notation of bar 15 in Keyboard magazine, Feb. 1987 (above), may cause some initial confusion how it should be read. When you compare it to the actual performance, it confirms it should be interpreted as:

- 1st beat of the triplet: the first quarter note and the following two eighth notes (A-G#-F#).
- 2nd beat of the triplet: the septuplet as 7 16th notes for two quarter notes (7:8 as 16th notes).
- 3rd beat of the triplet: the four 16th notes plus the quintuplet.

About this bar Ruth Underwood writes in the "Zappa in New York Deluxe" booklet: "In measure 15, Frank's melody seems to break from the time, float briefly, collapse, and catapult towards measure 16, where it regains its footing. (I used to refer to it as the "falling down the stairs measure", and Frank would smile.)"

- Bar 16: normal, with some syncopes.
- Bar 17: triplets and a quintuplet.
- Bar 18: on beat.
- Bar 19: triplet, quintuplet and septuplets.
- Bar 20: quintuplets and a sextuplet within a triplet.
- Bar 21-22: normal, with some syncopes.
- Bar 23: quintuplets and a sextuplet within a triplet.
- Bar 24: a whole note.
- Bar 25: triplet and quintuplets.
- Bar 26: quintuplets.
- Bar 27: quintuplets and 11-tuplets.
- Bar 28: triplet and a half note.
- Bar 29: quintuplets and a sextuplet within a triplet, followed by two more 11-tuplets.
- Bar 30: a whole note ends this composition.

As already mentioned bars 16-26 are using the same rhythmical figures as bars 1-11. One can also notice that the figure with two quintuplets and one sextuplet within a triplet is used five times. In fact most rhythmical figures have a tendency to return with the 11-tuplets being reserved for the end. Melodic similarities can also be discerned. Bars 19-22 are a repetition of bars 4-7. Bars 8 and 23 differ by only one note. Bars 24-25 are a transposition of bars 9-10, being a major second lower. While most people concentrate on the rhythm of "The black page", one might also look at the harmonies the subsequent notes of the melody are forming, next to the intervals being used. Then you also get an idea of Zappa's search for variation. In bar 1 you're soon getting at the 11th and 13th on top of G. The melody doesn't use the D during bar 1, but if you would play the Gsus2 chord from the score too, all notes from the G Lydian scale would be involved. The quintuplet from bar 2, on the other hand, could be seen as a Dm7 chord by itself (with a G as a passing note). The last four notes of the sextuplet from bar 6 are a stacking of fourths. The first septuplet from bar 4 involves only seconds, while the second lets notes jump around by using varying intervals. Etc.

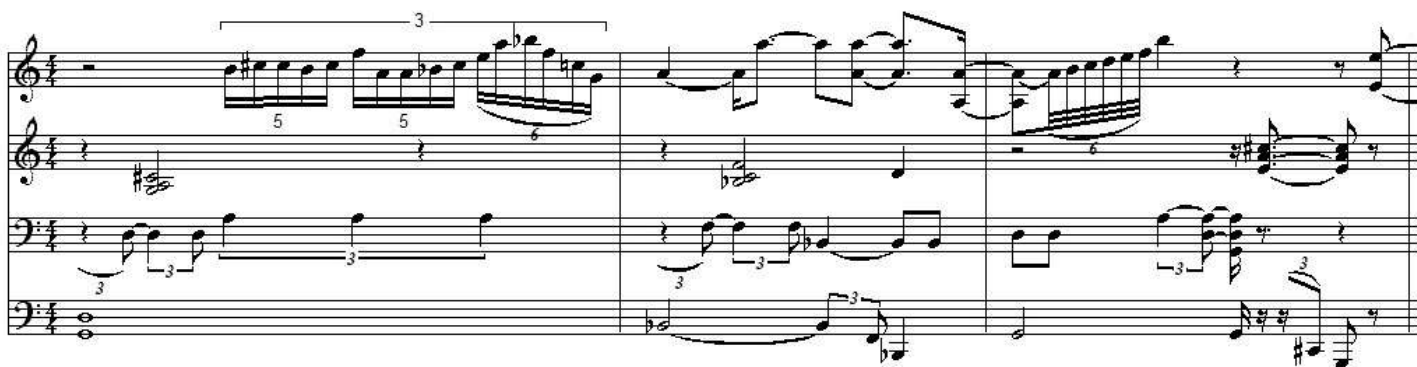
Zappa himself used the terms polyrhythms and rhythmic dissonance, rather than irregular rhythmic groupings. These words can be seen as synonyms. Irregular rhythmic groupings have a clear definition. It

concerns any rhythmic relationship that isn't even. An odd-numbered figure over an even number or two different odd-numbered figures happening simultaneously. They are directly recognizable by their use of numbers in the note system. Triplets, 3:2 or simply 3, are a common irregular rhythmic grouping. Strictly by the meaning of the word, it can be argued that the term polyrhythms is wider than irregular rhythmic groupings. Two different rhythms, but even in their notation, could also be called polyrhythmic. In the Clement study (see the left menu) a smaller thesis can be found, calling rhythmic dissonance Zappa's trademark (set equal to irregular rhythmic groupings). The "Black page" is getting a lot of attention in this study. This thesis is correct in the meaning that Zappa uses such figures more than average. The Roxy section contains a table with all examples in my study containing irregular groupings, specified in the last column. My study is kind of boring as it comes to conclusions. There are no eye-openers in it as it comes to how Zappa composed. Personally I'd prefer to say that he just did anything as it comes to looking for rhythmic variety, with irregular rhythmic groupings as (only) one of his approaches. The Roxy section gives a brief overview.

The "Black page" is usually played in the shape of version #2, easier to perform than version #1. The 2019 "Zappa in New York deluxe" edition contains piano performances by Tommy Mars of version #2 and Ruth Underwood of version #1 (to the left a photo of her from the CD booklet). Of importance is the synclavier execution of "The black page #1 (1987)" by Zappa himself, because it's handling the harmonies in quite a different manner. Two examples are included in the Jazz from hell section from this study, showing the use of parallels, countermelodies and a much higher degree of chromaticism. In the liner notes of "Zappa in New York Deluxe" Ruth Underwood is again commenting upon the presence of 2-chords, as she did before on the Overnite sensation/Apostrophe DVD. Zappa is indeed using sus2- and sus4-chords more than average and in the score example from above sus2-chords are prescribed systematically. Other types of diatonic chords are common in Zappa's music too:

- Triads are the standard chord in Western music and also in Zappa's music their presence exceeds other chord types. See for instance the "Village of the sun" score in his own handwriting (included in the Roxy and elsewhere section).
- 7th chords.
- 9th, 11th and 13th chords.

The last three chord types are uncommon, but Zappa loved their sound. See the Zoot allures section for more on this topic and the Shut up 'n play yer guitar section for me citing him saying that the fun doesn't start till you get at the 11th. Various people have tried to explain Zappa's music in musical terms or by comparisons with other composers, scholars and non-scholars alike. Some people even think this is the goal of musicology. When you hear Ruth talking about 2-chords, it looks like she belongs to this category, explaining that one should concentrate on sus2- and sus4-chords, being typical of Zappa. But is this really what she means? On the "Zappa in New York Deluxe" CD you can hear her playing a piano version of "The black page #1":





The black page #1, piano version, bars 20-25. Notes/transcription: original score with the accompanying harmonies written out by me.

- Bar 20: on top of G-D as a fifth an A7 chord is played (no 5th). The total harmony becomes an 11th chord on G (no 3rd, no 7th).
- Bar 21: Bbsus2 and the Bb triad.
- Bar 22: on top of G-D as a fifth an A major triad is played (with the C# from this triad coinciding with the C# Zappa notated for the lead melody). The total harmony becomes a 13th chord on G (no 3rd, no 7th).
- Bar 23: Bb-G as a fifth.
- Bar 24: Csus2.
- Bar 25: Csus2 and Gsus2 add 4.

So no, I don't think that's how she meant it. She liked the presence of 2-chords in Zappa's music and they are present in her piano version too. But her overall treatment of harmonies is in line with the findings of this study. One should always be careful about the context or the part that doesn't get mentioned. Otherwise you're both doing Ruth Underwood and Zappa's music injustice. This also goes for when you're quoting Zappa himself. It may look like you're safe doing so, but when you don't look at or don't mention what he's not referring to as well, you can easily get at a one-sided picture. Another thing one should realize is that maybe in pop music and traditional harmony sus2- and sus4-chords are uncommon, in modern music they aren't. Already Beethoven took steps to treat these chords as independent chords (see the bottom of the Zoot allures section from this study).

Below, and in other sections from this study, I'm continuing with "The black page #2".

2.5 Big leg Emma

"Big leg Emma" was originally released as a single in 1967. It flopped, so for about everybody living in this decade this live version must have been their first acquaintance with this song. Its blues scheme is briefly indicated in the Bongo fury section of this study and further worked out below. Since everybody can recognize such a scheme, it's the most accessible song on the album. After the little intro the 12-bars blues scheme is used for the verse, as well as two times for the instrumental interlude.

I. Soprano sax in Bb:

SSAX

Intro

SSX

V1

SSX

SSX

II. Tenor sax in Bb:

TSAX

Intro

TS

V1

TS

TS

III. Trombone:

TROMBONE

intro

1

TBN

V1

5

9

13

IV. Bass guitar:

BAS

intro

1

B

V1

5

9

13

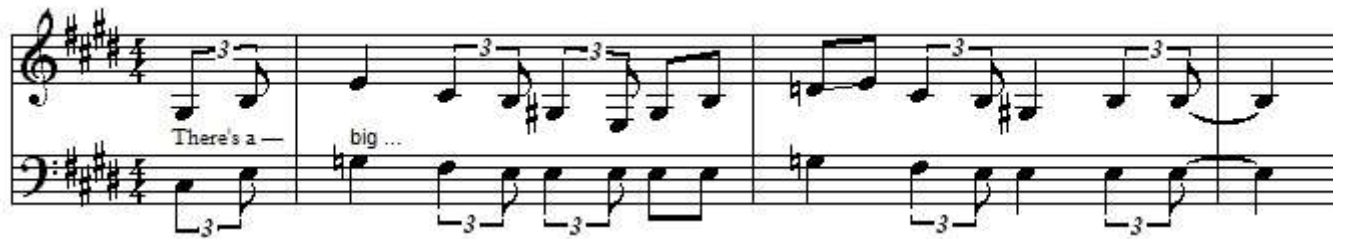
V. Vocal part sample:

5

There's a big ... 'bout my ...

Previous pages: Big leg Emma, intro and verse (arr. FiftyII50).

Note: the vocal part is included in an mp3 file I also received, upon which I'm basing part of the analysis (like the harmony upon V being a B chord).



Idem in the literal Zappa in New York execution, stressing the mingling of Dorian and Mixolydian in the vocal part too.

A musical score for the instrumental interlude of 'Big leg Emma'. It consists of three systems of music, each with a treble and bass staff in 12/16 time with a key signature of three sharps. The first system (measures 1-4) includes a first ending bracket over measures 2-3. The second system (measures 5-8) includes a second ending bracket over measures 7-8. The third system (measures 9-12) includes a first ending bracket over measures 10-11. The lyrics 'There's a ...' are written below the final measure of the third system. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and accidentals.

Big leg Emma, section. Transcription: KS.

In 2018 Marcel Chrétien of the Zappa cover band FiftyII50 shared the material of the thirty-some titles his band is playing with me. Among them "Big leg Emma". The first example above is the opening of this song, following the arrangement for his band. The song can either be notated in 4/4, with triplets most of the time, or in 12/16. The second example is the second half of the instrumental interlude as played on

"Zappa in New York". As has been commented upon at large in the Imaginary diseases section of this study, blues can be assigned to keys, though knowing an amount of freedom in its choice of chords being major or minor. This also goes for this title:

1st example:

- The four bars intro is a chord progression: B-A-E-F#m-G-F#m-E(-B). Apart from the G-chord, it follows E major.

The 12-bars blues scheme:

- Bars 5-8 upon I: E Dorian (sung part) and E Mixolydian (brass).
- Bars 9-10 upon IV, only the bass pedal note switches.
- Bars 11-12 upon I.
- Bar 13 upon V, using a B chord.
- Bar 14 upon IV.
- Bars 15-16 upon I, repeating bars 3-4 from the intro.

2nd example:

- Bars 1-4 upon I: E Mixolydian with chromatic passing notes.
- Bars 5-6 upon IV: the bass plays the G natural from E Dorian.
- Bars 7-8 upon I.
- Bar 9 upon V. Bars 9-12 are a return of the intro.
- Bar 10 upon IV.
- Bars 11-12 upon I.

2.6 Sofa (1976)

"Sofa (1976)" is the live version of "Sofa no. 1" from "One size fits all". In the album's liner notes Zappa continues with saying: "Since that album was not very popular, this presentation might guide a few curious listeners back in that direction to check it out." While he had praised W. Bros. earlier for their promotion of "Apostrophe (')", things had turned around in 1976. During the intro of "Sofa" and "Irate phone calls" as on the Deluxe edition (see below), Zappa is commenting on this item. A smaller section from the interlude of this specific Zappa in New York version is included in the Weasels ripped my flesh section of this study. "Sofa no. 2" can be found in the Playground psychotics and One size fits all sections.

2.7 The black page #2

Irregular as the rhythms and harmonies of "The black page" may be, the constant factors in it make it inductive for applying other arrangements. These elements are the constant 4/4 basis all through and the fact that everything is diatonic. There are some bars with too few notes in them to positively identify a scale, but when this can be done, all bars are in Lydian. You've got different pedal notes per bar or couple of bars that quite clearly set the key notes of the varying Lydian scales. These stable attributes make it possible to change the character of the piece by modifying the 4/4 accompaniment. With the exception of a synclavier execution, a bonus as a flexi single coming along with a Guitar Player issue, Zappa returned to "The black page" in the shape of version #2 for doing so. The reason was probably that this version was less dense, so that the audience might more easily grasp the idea behind it. Three other examples of such versions of "The black page" are included in this study:

- "The black page #2": the disco version from "Zappa in New York". Its opening is described in the Sheik Yerbouti section.
- "The black page (1984)": the fast reggae or ska version. The opening bars are presented in the YCDTOSA section.
- "The black page (new age version)": a pretty much re-arranged jazz version from the 1987 tour.

Ruth comments about this aspect of "The black page" in the "Zappa in New York Deluxe" booklet: "The

Black page has proven to be one of Frank Zappa's most intriguing and enduring compositions. It is performed in many kind of venues all over the world. It is taught and studied in schools. Perhaps most exciting is that it is adaptable and lends itself to a variety of orchestrations and re-workings, as FZ himself demonstrated. I am proud that after forty years, mine is finally among them [the piano version from above]. It is my love letter to Frank and Gail."

The essay by James Borders in *Expression in pop-rock music* (see the literature list) gives a personal estimation of how the "Black page" evolved through Zappa's career. On page 148 you can find a couple of bars with a comparison between "The black page #1" and "#2", as the following corresponding bars:



c) *The black page #2, bars 50-55.*

d) *The black page #1, bars 16-18.*

Most notes values have been augmented: dotted and/or doubled or quadrupled (which is why "The black page #2" has that many more bars). The more complicated rhythmical figures have been replaced by regular ones. In this case the notes from the quintuplet have been substituted by standard quarter notes and quarter notes within a triplet. See the Sheik Yerbouti section for more. With these scores unavailable to the general public, such examples come in handy. It did entice me to check my 1987 New age version example again and get rid of an error.

2.8 The torture never stops

Several sections from different versions of "The torture never stops" turn up elsewhere in this study. The Zoot allures section gives an overview. It's the last one of the four bonus tracks. As it comes to the sections with lyrics, most live versions of "The torture never stops" are performed largely the same, so it's the included solos that make them interesting. Other than on the original album version, Zappa always played a larger solo during this title live.

2.9 The purple lagoon/Approximate

The musical score is written in 4/4 time and consists of three systems of staves. The first system includes a treble staff with a melodic line and a bass staff with a bass line. The second system continues the melody and bass line, with a third staff added for a more complex rhythmic pattern. The third system features a treble staff with a melodic line and a bass staff with a bass line, including a 'Barst-3 repeat' section.

System 1:

- Treble staff: *mf* Approximate
- Bass staff: *mf* The Purple Lagoon
- Third staff: *mf* The Purple Lagoon

System 2:

- Treble staff: *mf* continues, *mf* slows down
- Bass staff: *mf* continues
- Third staff: *mf* continues

System 3:

- Treble staff: *pp* *mf*
- Bass staff: *pp* *p* *mf*
- Third staff: *pp* *p* *mf*

Barst-3 repeat:

- Treble staff: *Barst-3 repeat*
- Bass staff: *Barst-3 repeat*
- Third staff: *Barst-3 repeat*

Previous page: The purple lagoon/Approximate. Source: original score (Approximate) combined with transcribed parts by KS (The purple lagoon and notes specific for the 1976 version). Update 2007, deposited at the I-depot, The Hague.

For the Palladium concerts Zappa returned to his 1974 composition "Approximate" in a quite different shape. Here he made use of a second "Approximate" sheet he had written, that only in some bars goes similar to the 1974 version. It's presented below. What you hear on "Zappa in New York" is yet another version of "Approximate", namely a combination of bars taken from the 1974 version and this second sheet as well as some bars of its own. The second half of the 2nd sheet went unused for the album version. This section of the 2nd sheet includes bar 20 with irregular rhythmic groupings and gets played in the on-line midi file. To make things in this complex composition even more untraceable, the album version gets preceded by and partly played over a bass theme, called "The purple lagoon".

Handwritten musical score for "Approximate" by Frank Zappa. The score is written on ten staves. It begins with the title "APPROXIMATE" and "F. ZAPPA" in the center, and "ANY Eb or Bb INSTRUMENTS" on the right. The tempo is marked "FAST". The score includes various musical notations such as notes, rests, and dynamic markings like "f", "fp", "mf", "p", "mp", "ff", "ppp", "sfz", and "fz". It also features time signatures like 1/12, 2/13, 3/14, 4/15, 5/16, 6/17, 21/24, 22/25, 26, and 32. There are section markers like "1", "2", "10", "11", "18", "20/25", "21/24", "22/25", "26", and "32". A "HALF TIME INTERLUDE" is marked between staves 18 and 20. The score ends with "R.T." and a dashed line.

Approximate 2nd sheet. Copy of Zappa's original handwritten score as in the collection of Co de Kloet and posted by him on the net.

Whereas the three Halloween concerts at the Felt Forum were done with the five piece band of 1976, for the four Palladium concerts in the last week of 1976 Zappa augmented the band to 12 members, adding a brass section and two percussionists. Five people get a chance to play a solo on "The purple lagoon", including Zappa himself, who added a studio guitar solo to the live tracks. The others are doing fine, just for the fact that they don't get outplayed by Zappa. To promote these extra concerts, the band appeared on the Saturday Night Live show. "The purple lagoon" was played that night as well. Apart from some instrumental differences, the notable divergence between the two executions is that the bass during the Saturday Night Live performance doesn't fade out at the end as in the transcription above, but returns to the "Purple lagoon" theme one more time. This happens at bar 9 in the transcription, thus not coinciding with the repetition of bars 1-3 of the "Approximate" theme. The combinations of bars ("The purple lagoon" versus "Approximate") herewith becomes different. Maybe the two Saturday Night Live shows Zappa did, will be available one day via a ZFT release. You can get them via other channels, but I'm not sure if they are legal. Why the bass at the end of the on-line midi file example is drawing back is by itself not clear. For playing this part separately it sounds more complete in the Saturday Night Live version. A possible reason can be that the bass didn't pause here during the actual live performance, but that Zappa mixed it out for some bars to let it be able to re-enter in another manner for the solo part. This solo part sets off with everybody well into it right away. Probably Zappa skipped the introductory bars and a pause in the bass line, the bars before, avoids a caesura to become too big. On Saturday Night Live the solo part begins with Terry Bozzio playing several drum bars, while John Belushi enters as a deranged be-bop singer.

The 2019 5-CD Deluxe version of "Zappa in New York" by the ZFT contains "The purple lagoon" combined with what would become the chorus from "Any kind of pain". The latter song got released by Zappa himself more than a decade later "Broadway the hard way" (see the corresponding section for a description)". Zappa introduces it as a make up for John Belushi not being present during these concerts. Stylistically the diatonic "Any kind of pain" theme is totally unrelated to the atonal frenzy of "The purple lagoon/Approximate". These blocks get separated by a few bars of drum soloing.

ZAPPA IN NEW YORK, DELUXE EDITION

The 2019 "Zappa in New York" 40th anniversary Deluxe edition by the ZFT contains quite some more material from the five concerts, held between December 26-29th 1976. Apart from many alternative recordings, you can find the following titles, additional to the above:

- Peaches en Regalia.
- Penis dimension.
- Montana.
- America drinks (with half of it being newly composed).
- Find her finer (with Gail on stage, taking photos).
- Black napkins (with up to half an hour of soloing).
- Dinah-Moe humm.

The purple lagoon (12-29-76): Be-bop tango section

Of interest are also a number of tracks with Zappa, and occasionally Don Pardo, addressing themselves to the audience. Among them "Jazz Buffs and Buff-etts", where Zappa is explaining what's going to happen in the next song:

"... Now it's time for a song called "The purple lagoon". This is for all the jazz Buffs and Buff-etts in the audience. You'll note that in the middle of this, there are going to be some jazz-type solos, played by various members of our wonderful New York finest horn section, ladies and gentlemen, and, as if that weren't enough, there will be a luxuriant punk-rock type avant-garde bass solo by Patrick O'Hearn. But, the crowning moment of this song will be when Ruth Underwood has the audacity to play the melody of

the "Be-bop tango" on top of a vamp ... I knew we had be-bop tango fans in New York ... all right ... I always knew I could write an unforgettable melody, that's one of them for sure ... anybody who can humm along with the "Be-bop tango" just go and get yourself hospitalized right after the show. She's not only going to play the melody to the "Be-bop tango", but she's going to do it against the vamp from the ... from "Pound for a brown", which we're going to insert in the middle of sort of a uh, musical chairs, thank you, you know what I mean."

Be-bop tango section from *The purple lagoon* (12-29-76), 12:57-13:23. Transcription: KS (Update Summer 2019, deposited at the I-depot, The Hague), with elements from the 1974-92 score.

When I heard this before ever hearing what would be going to be played next, I fell into disbelief. The original "Be-bop tango" is in 4/4, rhythmically complicated with irregular rhythmic groupings, while "Pound for a brown" is in 7/8. You can hardly play these two pieces on top of each other like that other

than on a computer, nor would it be functional. But that's not what's happening during this part of the song. The vamp is indeed in 7/8, not literally the "Pound for a brown" vamp we're used to, but a variant of it. The vamp itself is in B minor/Phrygian, with figures on B, E and G. Bars 1-11 and 16-17 from the example above are over a B pedal with the overall harmony of the vamp being Bm7. Bars 12-15 are on top of E with the harmonies only faintly audible. The G pedal bars first turn up at 13:49. The "Be-bop tango" melody itself is chromatic, but gets pushed towards a more diatonic environment like this. This 1976 "Be-bop tango" melody isn't the literal 1974 score, but an adapted version, so that it fits better into a 7/8 meter. Most notes of the 1974 melody return, but it's the rhythm that only roughly resembles the 1974 score. See the "Be-bop tango (1974)" from the Roxy and elsewhere section of this study for the original score. Much of it is re-arranged in such a manner that its beats can coincide with a 7/8 meter. Bars 9-10 are inserted, probably improvised by Ruth. So stylistically it's not really a tango anymore, strictly speaking. It's a true new version of this melody, shining yet another different light upon this composition. The total "The purple lagoon" structure from the 12-29-76 performance again shows a different treatment of this composition. After the atonal main theme it jumps overnight into the "Pound for a brown" vamp (as we know it since "Uncle meat"), with the jazz-type of soloing starting. About half of these solos went into the original "Zappa in New York" album mix. Zappa's own guitar solo was inserted in the studio, as indicated on the album sleeve/CD liner notes.

LÄTHER - BABY SNAKES - HALLOWEEN 77: BOXES AND CONCERT FOOTAGE

LÄTHER (1977 and 1996)

When Warner Bros. took notice of Zappa's deal with Mercury-Phonogram to release "Läther" at the end of 1977 they obstructed its manufacturing, because they by now had decided to release "Zappa in New York" themselves the coming year. Zappa felt infuriated and took the "Läther" tapes to the radio station KROQ-FM. The entire content was broadcast in December in Zappa's presence, where he stimulated the listeners to copy everything on cassette tapes, since he thought that Warner Bros. had no rights to it. In a way you can thus say that "Läther" was officially released with this radio broadcast; everybody who had made a cassette tape recording himself could call himself a legal owner of a limited edition. Historically it is by all means a 1977 project. That bootleggers would seize the opportunity to spread out copies was a to be expected side effect.

"Läther" got officially released on CD by the Zappa Family Trust in 1996. The included reel content pages show how Zappa had reordered the material, and - which makes it more interesting - that he was already changing the content compared to the W. Bros. tapes (excerpt below to the right with the titles of side one in his own handwriting). The latter makes "Läther" a set that's more than a re-release of the W. Bros records: new songs were added and the two pieces with rearrangements of the "200 Motels" scores were left out. The Zappa Family Trust made a good move by adding some bonus tracks themselves. It makes "Läther", besides being a reissue, also a little new CD upon its own merits:

Duck duck goose - Down in de dew

Pieces unreleased on CD before:

- Duck duck goose
- Down in the dew
- Leather goods
- Revenge of the knick-knack people





Duck duck goose, section. Transcription: KS (update 2005, 3rd printed edition).

The "Duck duck goose" section from above stems from the "Orchestral favorites" sessions. It has a bass motif following the blues scheme in E Mixolydian, over which the orchestra is playing an enlarged chord and some melodic movement. The held enlarged chord is I 9th in bars 2-6 and VII 9th in the remaining bars, played in the form of stacked fifths (plus a third the second time). With these chords being held, the bass following the blues pattern and the lead melody moving freely over it, you get a harmonic field using all kind of combinations of notes from the E Mixolydian key. It's this aspect that makes "Duck duck goose" sound interesting: a combination of traditional blues with modern harmonies.

Previous page: Down in de dew, theme. Transcription: KS (update 2005, 3rd printed edition; bar 5 renewed in 2012).

The opening theme of "Down in de dew" is another example of Zappa's fondness of odd rhythms and metres. Here it's achieved via a larger syncopic figure on beats 3 and 4 of the 4/4 bar and a bar in 14/32. Bar 1 is difficult to assign to a specific key. It tends towards a I-V progression in B during beats 1 and 2, and I-VI in C# minor during beats 3 and 4. Thus I've notated it in B. Bar 2 is in A Dorian, when you follow the bass pedal note, and bar 4 is chromatic. The lead melody in bars 2-5 is played via two rhythmically parallel melody lines. They move in the same manner, though the intervals between them vary. It introduces a guitar solo, which Zappa first used for a promotion cassette called "The Guitar world according to Frank Zappa".

A little green rosetta - Ship ahoy

Slow (d=60)

A Little green--

Whereupon--

Guitar, Fast (d=130), D Pedal (Ship Ahoy section)

No meter

5:4

7:6

7:9

6:4

7:6

No meter

No meter

A little green rosetta/Ship ahoy, section. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

Early versions of pieces released on album between 1979 and 1981:

- A little green rosetta
- For the young sophisticate
- Tryin' to grow a chin
- Broken hearts are for assholes

"A little green rosetta" is a two bar progression, each bar repeated once, over a movement of four chords. It's alternating IV-V-IV and I-IV-I in A. The bass notes of the piano are alternating B and A. It can also be seen as B Dorian, but the progression sounds more like a cadence in A. It's a rather easy basis, fit to improvise lyrics along it. This is done extensively on the "Joe's garage" version. Here the improvisation element is limited to singing around the line "A little green rosetta, makes a muffin feeling better", before the musical progression of "A little green rosetta" gets cut off abruptly for a section from the later "Ship ahoy" solo from "Shut up 'n play yer guitar". For "Ship ahoy" Zappa made use of a guitar effect causing irregular aftersounds. Halfway this solo he temporarily set this effect off and it is at this point that the solo falls in during "A little green rosetta" on "Läther". The transcribed "Ship ahoy" section begins in D Mixolydian (the part with an F#) and continues in D Dorian (the part with F natural). The on-line midi file is from the section with bars without an aftersound. "Ship ahoy" stems from the 1976 winter tour with a couple of shows in Japan. The "Green rosetta" intro must even be older, with George Duke on keyboards. George had left the band in 1975. Both "Duck duck goose" and "A little green rosetta" are smaller collages. The first containing various sections, the second being made up of two blocks. Zappa saying "whereupon the door closes violently" is probably a phrase that got overdubbed later on as a little bridge between the two sections of the collage.

Re-editing and remixes:

There are various examples of forms in which some re-editing and remixing has taken place. The two most notable ones are the original drum parts by Chester Thompson versus Chad Wackerman on the "Sleep dirt" CD. The other one concerns the three original instrumental tracks from the same album, that on CD got a vocal overdub by Thana Harris.

The idea of releasing multi-record boxes lived in Zappa's mind since 1970. "Läther" as a four record set was almost the first to reach the market, with some hundreds of test pressings already made. I haven't heard of anyone with a copy that slipped out before they had to be destroyed. There are some people however who seem to own the first pressing of "Zappa in New York", with "Punky's whips" still on it. Of that one some copies had already reached the stores, before W. Bros decided to withdraw it. The behaviour of this company becomes ridiculous and short-sighted at this point. Even if they didn't care about the content of their records at all, in the long run they would have come out better if they would have let Zappa serve out his contract normally.

Triple records appeared with "Shut up 'n' play yer guitar" and "Thing-Fish", to be surpassed by the three big ones of the "The old masters" re-releases of the MGM and W. Bros. records. These soon became obsolete by the upcoming CD as a new medium. The next big project, the "You can't do that on stage anymore" series of six double CDs, seemed to be pretty massive as it is. The ZFT however has shown that there's much more live material, worth releasing.

BABY SNAKES - HALLOWEEN 77, PALLADIUM, OCTOBER 1977

Baby Snakes was premiered in 1979 as Zappa's second movie. Its core is concert footage. Footage from the sixties would appear in the 1987 "Uncle meat" movie and the "Does humor belong in music" video presents the band from the eighties. The Roxy concerts from 1973 got filmed as well, but went mostly unused till 2015. There are various TV shows that feature Zappa's band. There must be a great deal of material present in the vault. The ZFT has for instance released the "The torture never stops" DVD, taken

from material once used for a MTV broadcast of a Zappa concert. "Baby snakes" opens with backstage stuff, clay animations by Bruce Brickford, some cartoon minutes and then is followed by the Halloween concert at the Palladium from 1977. The movie fared badly in the cinema and got reserved reviews, though it did win a prize at the First International Music Film Festival two years later. In the eighties the film became available on video and more recently on DVD, so maybe it's getting a second chance. Personally I find it excellent. What Bruce is doing with the clay is fascinating and the concert goes on fine. The crowd was enthusiastic and the interaction with the public worked out well. Literally physical during the "Black napkins" solo, touching the hands of people in the front row, and caressing a girl with the letters Zappa written on her forehead during "Disco boy". Zappa thanked them explicitly with "I have to say this, I really appreciate this".

Punky's whips

In 1983 a soundtrack was released on album, premiering "Punky's whips", the song that Warner Bros. wouldn't include in their "Zappa in New York" version. He made no secret about his problems with Warner Bros. when performing "Titties and beer": "I've been through hell. I was signed to Warner Brothers for eight fucking years". Former Mother of Inventions bass player Roy Estrada returned for making Miss Pinky puke because of Warner Brothers and redoing the vocal parts like he did on "Weasels ripped my flesh". He's in the movie, but not on the CD.

"Punky's whips" is another example of a multi-theme, multi-rhythm and multi-tempi composition. The transcribed section begins with some normal rock bars in 4/4 and then proceeds with note strings in various odd meters. In the 14/32 and 17/32 bars the band is playing up and down a scale. The 18/32 bar goes in swing time. The 33/32 bar is the weirdest one. The notes are jumping around over an odd rhythm, played by a 9th chord. If you take the low Ab as key note, the scale would be Ab and the notes (9th chord plus the melody) would be forming any combination within this scale. With the next bar, not transcribed here, we get back to normal. Such an odd 33/32 bar functions the better within an environment that, compared to it, is relatively normal. On the DVD Zappa and Adrian Belew show how its energy can make you want to dance. It's both typical and untypical of Zappa. It's typical of him to take such steps and it's untypical in the sense that you don't have examples that do exactly the same. The 1977 version of this section differs from the 1976 version in the sense that the bars don't get repeated and that the instrumentation is different.

Previous page: Punky's whips, section. Transcription: KS (update 2007, deposited at the I-depot, The Hague). Note, after relistening: the Bb and Eb of the chord in the 33/32 bar should have been notated an octave higher.

Jones crusher

The image shows a handwritten musical score for a piece titled "Jones crusher". The score is written on ten staves, organized into two systems of five staves each. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

- Staff 1 (Guitar):** Labeled "Guitar" with a "p" (piano) dynamic. It features a series of sixteenth-note runs and chords, with a "6" (sixteenth note) marking above the first measure.
- Staff 2 (Bass):** Labeled "Bass" with an "mf" (mezzo-forte) dynamic. It contains a similar pattern of sixteenth-note runs and chords, also marked with a "6" above the first measure.
- Staff 3 (Drums):** Labeled "Drums" with an "mf" dynamic. It shows a complex rhythmic pattern with various note values and rests.
- Staff 4 (Guitar):** Continues the guitar part with more sixteenth-note runs and chords, marked with "mf" and "p" dynamics.
- Staff 5 (Bass):** Continues the bass part with more sixteenth-note runs and chords, marked with "mf" and "p" dynamics.
- Staff 6 (Drums):** Continues the drum part with more complex rhythmic patterns.
- Staff 7 (Guitar):** Labeled "Repeats" with an "mf" dynamic. It shows a repeating pattern of sixteenth-note runs and chords.
- Staff 8 (Bass):** Labeled "Repeats" with an "mf" dynamic. It shows a repeating pattern of sixteenth-note runs and chords.
- Staff 9 (Drums):** Continues the drum part with more complex rhythmic patterns.
- Staff 10 (Guitar):** Labeled "Repeats" with an "mf" dynamic. It shows a repeating pattern of sixteenth-note runs and chords.

Jones crusher, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

The "Baby snakes" CD is a live compilation without songs that today are unique for this release. All pieces are different versions of songs that appeared on other CDs as well. The example below from "Jones crusher" for instance premiered on "Sheik Yerbouti", using the same basic tracks from 1977. The "Baby snakes" version begins with hammering on an E-A-D chord by the guitar for 8 bars. The bass E pedal note sets the scale to E Mixolydian. Compared to "Sheik Yerbouti" the bass is more in the foreground of the mix and the bass riff of the "Baby snakes" version only appears during the second time the verse gets sung on "Sheik Yerbouti".

The transcription represents the opening plus the first two themes from this song. For the first theme the bass follows the C#m7 chord and the rhythm guitar keeps pulsing the E chord, both in fast triplet time. Both the melody and the keyboard harmony also make use of the remaining notes of the scale. The second theme begins with the 3/4 plus 4/4 bar with now everybody following the same chord progression: G-A-D-A-A. It's followed by three bars in reggae style. The bass alternates B and E in a regular manner, while the other accompaniment picks either just the E (accentuated) or the D chord in an irregular order. Via the 6/4 bar we are led back to the first theme.

Conehead - Basement music #2

The Movie/DVD version of "Baby snakes" contains two smaller disco references. Track 16, "Conehead", opens in a peculiar way. Zappa introduces it as "Watch me now because the name of this song is Conehead. One, two, three, four". Then "Conehead" does indeed start on the next beat with a vamp, though not in the same tempo. Possibly this vamp is a tape playing. On the DVD it's not clear who's doing what. Patrick O'Hearn is pouring himself in some Heineken beer, if I'm not mistaken, and gets out of the picture when the bass part starts. Terry Bozzio is playing the drum part, vaguely visible in the background. Adrian Belew is holding his guitar, though I don't think he's the one playing the vamp. The chord progression in rock terms is Ab2-Bb 3rd. The pedal note at first appears to be Ab, but this one gets overruled by the bass lick, which sets the pedal note to Bb. The progression in traditional terms then becomes VII 9th - I in Bb Mixolydian. It's a disco type of vamp like the one for the "Black page #2", also with a clear downbeat, but otherwise off beat. On the DVD it fades out for an interview with Adrian. According to the bootleg collectors the 1977 "Conehead" piece was an instrumental with Zappa playing a solo over the vamp. In 2017 the ZFT released all six concerts from the Palladium, 1977. So now you've got the chance to not only hear the vamp, but examples of the complete solo. When I transcribed the vamp, I had no idea of the piece as a whole. With the entire song at your disposal, you can hear that two 4/8 bars can better be combined as one 4/4 bar and everything can be notated as a normal rock song: the bass and drums are using 4/4. Still the vamp is strongly syncopic and, to a lesser degree, the bass too. It also comes out that the bass is part of the vamp. The second example contains the first eight bars with Zappa soloing. A peculiar thing is that the guitar part sometimes sounds as if it's made up of two melodies, played at once. This is also happening during "Bowling on Charen" (see below). So I needed two staves for notating it. I don't have a clue of how you can create such effects. I just notice it and try to notate what I hear.

Slower

Repeats six times

Vamp

Previous page: Conehead vamp (1977). Transcription: KS (update 2008, deposited at the I-depot, The Hague).

See the main text and the next example for how two 4/8 bars can be combined as one 4/4 bar. This is something that came out when the ZFT released the entire song.

The image displays a musical score for the 'Conehead' instrumental, spanning measures 1 through 7. The score is written for guitar and bass. The guitar part (measures 1-7) features a complex, fast-paced melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass part (measures 1-7) provides a steady, rhythmic accompaniment using eighth notes. The score is divided into three systems, each containing five staves. The first system (measures 1-5) includes a guitar staff, a bass staff, and three empty staves. The second system (measures 6-10) includes a guitar staff, a bass staff, and three empty staves. The third system (measures 11-15) includes a guitar staff, a bass staff, and three empty staves. The score is marked with '1 Guitar' at the beginning of the first system and '8va b.' at the end of each system. The notation includes various musical symbols such as notes, rests, and accidentals.

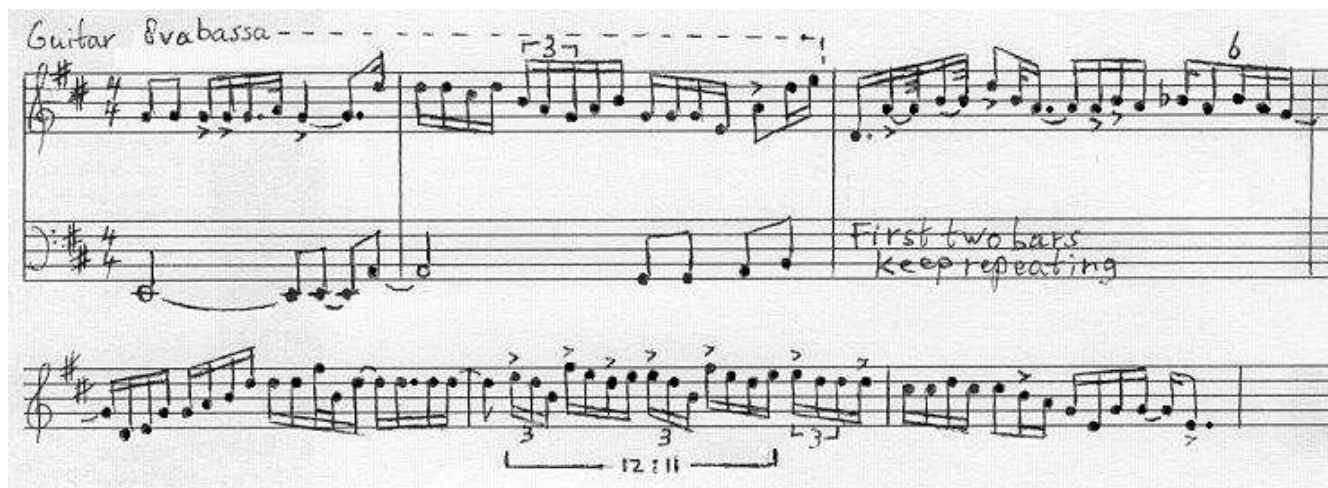
Conehead instrumental, 0:57-1:29. Transcription: KS (update 2018, deposited at the I-depot, The Hague).

Now it has become clear that there is no connection with the 1978 song, that's called "Conehead" too. Zappa just used the same title for two different pieces of music. Above a screenshot from Zappa's appearance at the Saturday night live show, with the idea of fictitious conehead people being visualized. Following next is the opening and a section of the guitar solo from "Conehead", as present on the 1978

"Saarbrücken" bootleg from the "Beat the boots" series. The solo is using the opening bass theme of the song as a vamp. The bootleggers were using the speed knob here, the pitches aren't constant. At 1:51 it jumps to another fragment of the solo with the speed and corresponding pitch a half second lower. The first block is in F Dorian with the bass alternating F and Bb. Syncopically in bars 1-4, on beat when Zappa starts singing. The harmonies in the opening bars 1-4 are a blend of I 7th and IV. Staffs 2-4 begin with playing I 7th, while staff 1 already has the upcoming IV chord as sustained notes. In the second part the key becomes E Dorian. Zappa is now soloing over the bass lick as played in the opening bars.

Conehead (1978), opening bars. Transcription: KS.

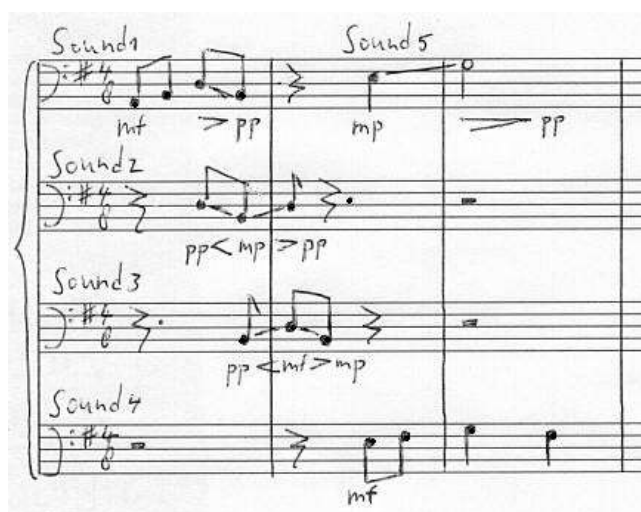
Both sections: update 2008, deposited at the I-depot, The Hague.



Conehead (1978), solo section. Transcription: KS.



Frame of Basement music #2, opening bars. Transcription: KS (update 2008).



Previous page, bottom: A further detailing of staff 1, first three bars, with the synthesizer type of shifting sounds, volumes and glissandos. Transcription: KS.

Next to the two examples from the following Sheik Yerbouti section, the two "Basement music" instrumentals are another instance of some disco influence. Zappa recorded this music in the basement of his house in 1978 using a synthesizer. The disco aspect lies in the mechanical drum part that the rhythm box produces, a bar repeated identically all through as often done for disco. Only the accentuated beats fail for actually calling it disco. Both "Basement music" pieces are specifically synthesizer music, in the sense that the instrument is used for modifying a tone after it is initially entered on a keyboard: the tone changes, the pitches are in glissandos and the volume keeps changing. This makes it very difficult to reproduce it literally. In a transcription you would need various staves to represent different sounds and you would have to lead the melody over these various staves, making it sort of unreadable. Secondly you would need very strong editing equipment to be able to play it, including the undaily sounds that synthesizers produce. If you play the notes straightforward on a midi editor as above, the result is disturbing. It still sounds nice, but leaving out the synthesizer sound and sound effects makes the piece as good as unrecognizable. For that reason I chose for the word frame above, rather than calling it a good midi representation of the original. In that sense the "Basement music" and various pieces on "Civilization phase III" are untypical of Zappa, because you can play about all of his music on any instrument and it still would be immediately recognizable.

"Basement music #1" got released on "The lost episodes" from 1995, whereas "Basement music #2" was first used as background music for "Baby snakes". The original recording got included in the ZFT release "Quaudiophiliac". "Basement music #2" is untypical of what Zappa was doing at that time, not only for its mechanical drum part, but also because of the specific use of synthesizer effects and the way it's composed. Here you can hear that Zappa was always interested in side-steps and new directions for his music, eventually leading to his last CD, "Dance me this", coming out as yet another surprise. The transcribed section above of "Basement music #2" doesn't have pedal notes. The melodic accent during bars 1-6 lies on D, so one might call it D Mixolydian.

Bowling on Charen

"Bowling on Charen" stems from the October 28th concert from the 1977 Palladium series. It's the oldest track on the "Trance-Fusion" CD, released in 2005 (see the corresponding section). With the "Halloween 77" release, you can hear that this solo was part of a lengthy "Wild love" performance, including a number of rather unrelated solo blocks. They could be released as separate tracks too. The "Bowling on Charen" solo by itself is made up of three blocks. Specifically the coda is more pre-conceived than usual.

- 0:00-1:04 Opening block. The solo opens with a series of variations upon a theme as presented in bar 1 from the first transcription below. What's notated as a pick-up bar isn't really a pick-up bar, but the incomplete closing bar from the preceding song. Zappa is here using a self-created scale, B-C#-D#-E-F#-G-A/A#. It's a variant upon B Mixolydian with the G# turned to G natural. Both A and A# get used. B as the tonic gets predominantly established by the theme itself, that keeps returning to B as the starting point, while its tail keeps varying. The bass staff represents different instruments: keyboard/sax in the pick-up bar, some background guitar notes during beat 1 of bar 2 and a high B by the bass guitar beginning at beat 3 (pitch notation as it sounds). This is the only note the bass guitar plays during the opening section. The keyboard is using series of dissonant chords as you can hear for instance during bars 3-4 from the transcription below. On beat 4 from bar 7 you have an accentuated B7 chord.

- 1:04-4:15 Central block with a bass notes alternation. The second example below shows the transition to and the opening of this block. Via G-A# by the bass Zappa moves over to a B-A alternation in B Mixolydian. From bar 4 onwards the G natural has disappeared in favor of the normal G# from the B Mixolydian scale. If one would step into this section at an arbitrary point one would be more inclined to identify it as an A-B alternation in A Lydian, a more common alternation for Zappa's solos (see also the Shut up 'n play yer guitar section). In this case however, the solo begins on B, the alternation and most specifically the coda end on B. So taking B as the overall tonic is the more appropriate option. A peculiar phenomena to notice is that Zappa at some points manages to sound as if he's playing two melodic lines at once, presented via an extra guitar staff in the example below. Specifically in bars 5-6 you've got two points with two melodic fragments sounding simultaneously. It probably stems from a combination of picking notes and a guitar effect (it doesn't sound like a second guitar or an overdub). The theme from the opening block returns during 2:22 through 2:35.

Presented two pages ahead is the second half of this ending block. The chord progression used here is:

- bar 1: transition to the second half of the coda with I-VII-I in B Mixolydian.
- bar 2: beat 4 of bar 1 and beats 1-2 of bar 2 contain an extended harmony. Zappa plays in an arpeggio manner over what you could call I 9th from B Mixolydian, while the bass gives an A. Zappa loved applying such wider harmonies (9th, 11th and 13th chords) next to standard chords, giving him a sense of total harmonic freedom. On beats 3-4 Zappa lands on simply the A chord.
- bar 3: beat 1 is the Bm7 chord, beat 2 the E chord and beat 3 the B chord (plus an E by the bass).
- bar 4: beat 4 from the previous bar plus this bar use the chords from bar 2 again. The bass notes are different, widening the harmony. The A chord in this case gets extended with a D# by the bass.
- bar 5: beats 1-2 can be identified as for instance Asus2 plus F# or I 11th from B Mixolydian. On beats 3-4 Zappa reaches his final chord: simply B or the I-chord from B Mixolydian. The bass begins melodically, but also moves to a final B at the beginning of bar 6. At the end of bar 6 and the following bar (cut off a little before its end and not included anymore in the example above) feedback notes get the upperhand and the bass seems to hint at the next song.

Handwritten musical score for "Bowling on Charen, section". The score is written on three systems of four staves each. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system is marked with a circled "1" and includes a "Guitar" part on the top staff and a "Guitar" part on the second staff. The third system is marked with a circled "3" and includes a "Gua-->" part on the top staff. The fifth system is marked with a circled "5" and includes a "Gua-->" part on the top staff. The score contains various musical notations including notes, rests, dynamics (mf, pp, mp, p, mp), and articulation marks. The bottom staff of each system appears to be a bass line or a low register part.

Bowling on Charen, section. Transcription: KS (update 2013; deposited at the I-depot, The Hague). Note: the 8va notation in staff 3 stems from the fact that I misheard a couple of chords for an octave at first.

Handwritten musical score for guitar, featuring three systems of notation. The score is written in treble and bass clefs, with a key signature of two sharps (F# and C#). The time signature is 4/4.

System 1 (Measures 1-4): The first system is marked with a bracketed "1" above the first measure. It includes dynamic markings such as *mf*, *mp*, *p*, and *pp*. The notation includes triplets, slurs, and a "Loco" marking. The guitar part is indicated by a bracket on the left.

System 2 (Measures 5-8): The second system is marked with a bracketed "4" above the first measure. It continues the musical notation with various dynamics and articulations. The guitar part is again indicated by a bracket on the left.

System 3 (Measures 9-12): The third system is marked with a bracketed "6" above the first measure. It includes dynamic markings like *pp* and *mf*. The notation includes slurs and a "Loco" marking. The guitar part is indicated by a bracket on the left.

The score concludes with a final measure in the third system, marked with a bracketed "6".

Bowling on Charen, end. Transcription: KS (update 2013; deposited at the I-depot, The Hague).

Sheik Yerbouti - You are what you is (1979-1981)

With Sheik Yerbouti took a major leap in improving the sound quality of his albums. The release became his best-selling album with Bobby Brown becoming a big hit in some European countries. The lyrics got in the way of this single becoming an international hit. Joe's garage deals with a hypothetical situation where a government is prohibiting music, with the main character Joe winding up being able to play music in his mind only. The album ends with the touching solo Watermelon in Easter hay. Tinsel town rebellion is a selection from recent live recordings. The growing importance of guitar solos in Zappa's output culminated with the box set Shut up 'n play yer guitar. You are what you is a one of Zappa's more accessible albums with for instance country, rock and even a gospel song.

SHEIK YERBOUTI - HAMMERSMITH ODEON: DISCO REFERENCES AND SOLO BUILDING

When the "Zappa in New York" concerts were given, disco music had become very popular on the dance floor and this wasn't just a hype, but to last up till today under different style names and new variants. Disco is characterized by steady beats or rhythmic figures, played throughout the whole song. Because of its steadiness, the beat is often played by a drum machine or computer. Some people thought that disco was a way of making dumb pop-music, but it also depends upon what you build upon the steady figures.

The black page #2

One of the funniest things Zappa ever did is playing the rhythmically erratic melody from "The black page #1" from the Zappa in New York section again, modified by adapting the rhythm, against such a steady disco figure. Here it appears in the form of "the disco vamp" played by the bass and it is commented upon in the preamble to the piece (a vamp stands for a continually repeated accompanying motif). There's also a relationship between "The black page #2" and the guitar solos using vamps (see the "Shut up 'n play yer guitar" and "Guitar" sections). This disco version, "The black page #2", opens with the following bars as a variation upon bar 1 from "The black page #1" from the In New York section:



The black Page #2, opening bars. Source: original score, with the vamp added by KS.

When you compare these bars with the opening bars from "The black page #1" you can see and hear that the notes values have increased, as well as that the quintuplet has been replaced by a half note and four dotted quarter notes. There are also some minor melodic changes. So this is indeed an easier version to perform than "The black page #1". On this occasion there are sometimes sustained harmony notes being played in the background: a G-chord during bars 1-4, followed by a Bbsus2 chord during bars 5-6. See the Zappa in New York section from this study for a second example.

In general the influence of disco upon Zappa's music remained marginal. Some other references to disco in his music are described or mentioned below at tracks 15 and 17 from "Sheik Yerbouti".

SHEIK YERBOUTI

With no access to studio facilities during 1978, Zappa kept on touring and recorded the live tracks for "Sheik Yerbouti". In 1979 he had his means re-arranged with CBS and Phonogram as distribution companies for Zappa Records and his own recording facility. "Sheik Yerbouti" was finished by adding studio overdubs to the live tracks. It was a major leap in improving the sound quality. Even by today standards the album still impresses and it gave Zappa a reputation as a producer. The inner sleeve contains a photo by Gail with Zappa's hand at the control panel with the indispensable cup of coffee and cigarettes next to him (outtake to the right). You can also recognize his handwriting on the control panel labels. "Sheik Yerbouti" has become his best-selling album, including accessible songs as the hit single "Bobby brown", as well as some technically impressive material. On the album Zappa presented himself self-confident as ever, ridiculing our occasional problems in songs like "Broken hearts are for assholes".

1. I have been in you

The "Sheik Yerbouti" version of "I have been in you" opens with a partially overdubbed chorus, with the descant singing along I-VII-VI-II in A Mixolydian. The lower bass singer (staff 2) and the bass guitar (staff 4) are giving a counter melody. When Zappa begins singing the verse in bar 8 it becomes slow reggae with at first a I-II alternation. In bars 15-16 the chords are IV and I with C natural. At various points Zappa sings slightly off beat, letting the speech lengths of the syllables prevail.

The Hammersmith Odeon version of "I have been in you" opens as a romantic love song. See below for more about the "Hammersmith Odeon" CD, here abbreviated to H.O. The band is vamping in a relaxed tempo along a I - II 7th - V 11th progression in A Mixolydian. Zappa had made the "Is that guy kidding or what" intro from two months earlier at the Palladium a returning event. This intro has now become longer. Zappa keeps changing the angle to the subject he's talking about, making it impossible to determine at what point he is sincere. The song has its romantic episodes but can also be utterly banal. It's all one big joke. At one point he speaks about someone like himself as "assholes like me with the big record company contracts". Then you can consider what the status of his contract with Warner Bros. had become. Literally it's about a punk star that the female fans adore so much that they put safety pins on their face just to be like one themselves, just as "Titties and beer" isn't literally about Zappa, but about a biker. "Is that guy kidding or what" is more to the point. You can look up the album cover of Peter Frampton's "I'm in you", with him with his bare chest, and ponder upon that. Songs as the Hammersmith version of "I have been in you" or "Broken hearts are for assholes" aren't cynic about love songs, but destructive. It wouldn't stop him from singing "Love of my life" again on "Tinsel town rebellion", writing "Doreen" for "You are what you is" or covering "The closer you are" on "Them or us".

Handwritten musical score for a vocal and piano piece, starting at measure 15. The score is written on six staves, with the first two staves for the vocal line and the remaining four for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4.

The vocal line begins with the lyrics "mp Sure was..." in measure 15. The piano accompaniment features a complex rhythmic pattern in the right hand, including triplets and sixteenth notes, and a more rhythmic bass line in the left hand. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *inf* (infinitesimally soft).

The score is divided into measures by vertical bar lines. The first measure is labeled "15" in a box. The second measure contains the lyrics "mp Sure was...". The third measure contains the lyrics "inf Sure was...". The fourth measure contains the lyrics "As barg". The fifth measure contains the lyrics "As bar 10".

I have been in you, opening. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

I Slow

mf

mp

p

mp

mf

p

mp

vab. mf

mp

p

mf

mp

mp

mf

p

mp

vab.

3

ALLright, it's 3

I have been in you (H.O.), opening bars. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

2. Flakes

11

mf

And if you do not pay — (Harm.) they got computer —

mf

mp

mf

Repeats

As bar 1

12

yes it will

Repeats

As bar 1

13

Keep repeating

Handwritten musical score for a piece in D major (two sharps). The score is divided into three systems, each with a measure number in a box.

System 1 (Measures 12-14):

- Measure 12: Treble clef, D major key signature. Melody starts on D5, followed by a descending eighth-note scale: D5, C#5, B4, A4, G4, F#4, E4, D4. Fingering: 6, 3, 1, 2, 3, 4, 5, 6. Bass line: D4, F#4, A4, C#5, D5. Chords and bass continue.
- Measure 13: Treble clef. Melody continues: D4, C#4, B3, A3, G3, F#3, E3, D3. Fingering: 6, 3, 1, 2, 3, 4, 5, 6. Bass line: D4, F#4, A4, C#5, D5. Chords continue.
- Measure 14: Treble clef. Melody continues: D4, C#4, B3, A3, G3, F#3, E3, D3. Fingering: 6, 3, 1, 2, 3, 4, 5, 6. Bass line: D4, F#4, A4, C#5, D5. Chords stop.

System 2 (Measures 15-17):

- Measure 15: Treble clef. Melody starts on D4, followed by a descending eighth-note scale: D4, C#4, B3, A3, G3, F#3, E3, D3. Fingering: 6, 3, 1, 2, 3, 4, 5, 6. Bass line: D4, F#4, A4, C#5, D5. Chords continue.
- Measure 16: Treble clef. Melody continues: D4, C#4, B3, A3, G3, F#3, E3, D3. Fingering: 6, 3, 1, 2, 3, 4, 5, 6. Bass line: D4, F#4, A4, C#5, D5. Chords stop.
- Measure 17: Treble clef. Melody continues: D4, C#4, B3, A3, G3, F#3, E3, D3. Fingering: 6, 3, 1, 2, 3, 4, 5, 6. Bass line: D4, F#4, A4, C#5, D5. Chords stop.

System 3 (Measures 18-20):

- Measure 18: Treble clef. Melody starts on D4, followed by a descending eighth-note scale: D4, C#4, B3, A3, G3, F#3, E3, D3. Fingering: 6, 3, 1, 2, 3, 4, 5, 6. Bass line: D4, F#4, A4, C#5, D5. Chords stop.
- Measure 19: Treble clef. Melody continues: D4, C#4, B3, A3, G3, F#3, E3, D3. Fingering: 6, 3, 1, 2, 3, 4, 5, 6. Bass line: D4, F#4, A4, C#5, D5. Chords stop.
- Measure 20: Treble clef. Melody continues: D4, C#4, B3, A3, G3, F#3, E3, D3. Fingering: 6, 3, 1, 2, 3, 4, 5, 6. Bass line: D4, F#4, A4, C#5, D5. Chords stop.

Additional annotations include: "As bar 9", "Repeats", "trab.", "Bars 17-18 Repeat alike", "pp", "mp", "mf", "As bar 17", "As bar 18", and "Bar 17 keeps repeating".

Flakes, 2:19 till 3:05. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

Within its concept "Sheik Yerbouti" demonstrates an exquisite sense of humor. It's making fun of everything even when it can get at your own expense. The latter topic rises when you lay "Is that guy kidding or what?" from "YCDTOSA VI" next to "I have been you". A lot of people won't know that it started out as a reaction upon Peter Frampton's single "I'm in you". When you take sentences as "I'm going

in you again" or "ram it up your poopshoot" apart however it's merely a rude way of expressing yourself. The popularity of "Sheik Yerbouti" is due to the use of chord progressions, that are easy to grasp, and catching riffs in the majority of the tracks. The song on the album with most hit potential, "Bobby brown", could have been a bigger hit if it would have had more common lyrics. "Flakes" includes a funny Bob Dylan imitation. The latter saw no harm in it, as had Punky Meadows before him found that "Punky's whips" was amusing. The set-up of "Flakes" goes as:

- 0:00 - 0:14: Opening riff, played 4 times.
- 0:14 - 0:25: Theme 1 ("They don't do no good").
- 0:26 - 0:35: Theme 2 ("California got the most of them").
- 0:35 - 0:44: Theme 3 ("Swear to god they got the most"), played 2 times.
- 0:45 - 0:51: Opening riff, played 4 times.
- 0:52 - 1:03: Theme 1 ("they can't fix your brakes").
- 1:03 - 1:12: Theme 2 ("they're lying and lazy"), now with low vocal harmonies.
- 1:13 - 1:21: Theme 3 as above.

The image shows a handwritten musical score for the song "Flakes". The score is written on six staves, grouped into three sections: Chorus, FZ, and Feedback guitars. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Chorus section starts with a box containing the number "1". The FZ section has a handwritten note "Bar 1 Repeats". The Feedback guitars section includes a handwritten note "Etc" and a handwritten note "Keeps Repeating". The Vrb. section has a handwritten note "mp". The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "mp".

Handwritten musical score for a song, featuring a Chorus and Feedback guitars.

Chorus:

- As bar 2
- As bar 3
- As bar 4

Feedback guitars:

- ova →
- ova →
- Disco siren
- mp
- mf
- Keeps repeating
- ovab.

Lyrics:

Weave millions--

Handwritten musical notation includes staves with treble and bass clefs, key signatures of two sharps (F# and C#), and various musical symbols such as notes, rests, and dynamic markings.

Flakes, 5:28 till 5:55. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

1:22 - 2:38: 8-bars "Bob Dylan" imitation theme, played 4 times.

The transcription below starts with the last time this sequence is played. Adrian Belew (later on Ed Mann) is impersonating Bob Dylan in a perfect way. Not only can everybody immediately recognize Dylan's tone of voice, the details are taken care of really good. There's the harmonica notes and there's an F natural instead of F sharp, imitating Dylan's habit of sometimes singing flatly. The bass chord progression, here in D, goes as I-II-II-I-IV-V. The others are following this progression with some liberty. Bars 7-8 are specific for the 4th repetition and form a bridge to the next instrumental part. To the right a screenshot from the Torture never stops CD, featuring percussionist Ed Mann, who would take care of the Bob Dylan part during the 1981 tour.

2:38 - 2:56: Instrumental variations upon theme 3. The one bar chord progression, here in E, goes as I-IV-V. The keyboard player is improvising over this progression, taking over the I chord and the rhythm of the progression at the beginning of most of the bars, but otherwise moving freely. In all probability it's Tommy Mars. He plays in this song on "Sheik Yerbouti" as well as on the "Torture never stops" DVD. On both occasions there were two keyboard players in the band. On the DVD the camera focuses on Bobby Martin, where you see that he's busy with a harmony chord, so Tommy Mars must be improvising the lead melody at least on this occasion.

2:56 - 3:41: Sung section ("I'm a moron") over a 2 bar motif played on percussion and bass. This riff in E goes as I-V-IV-I. The transcription stops at the onset of this section.

3:41 - 4:32: Sung section continues ("Well my toilet went crazy") over a 2 bar guitar riff.

4:33 - 6:41: Outro theme repeated till the end, preceded by a chorus intro. The four-bar progression of the chorus in bars 1-8 is in E Mixolydian and goes as I-II-II-I-VII-IV-I-VII. When you consider the whole chord of all notes sounding at the beginning of bar 4 it becomes a bigger chord, namely I 11th. Apart from the VII chord of the chorus you've got the bass E pedal note and the B of both Zappa's sung lower harmony notes and the second feedback guitar. For a moment there's also a G sharp in the first guitar part. Zappa liked adding in such extra notes enlarging the harmony. When he starts singing the lyrics in bar 9 the progression gets reduced to a two bar theme with two alternating chords: I and IV. The bass plays a steady on beat E pedal note all through.

The specific "Flakes" version from the Hammersmith Odeon collection evidently wasn't used for "Sheik Yerbouti". Not only are the details different, the structure of the song is different as well. After the Bob Dylan section everything continues instrumentally. First you've got a keyboard solo over the first vamp. The keyboard sounds as an electric violin at this instance. I can't tell if it's Peter Wolf or Tommy Mars. Next Adrian Belew plays a solo with Zappa playing the chord progression. Then Zappa himself takes over the soloing over the final chord progression.

The image shows a handwritten musical score for the song "Flakes" (O.H.). The score is written on five staves. The first three staves are labeled "Synth.", "Vamp", and "Disco siren". The fourth and fifth staves are also labeled "Synth." and "Disco siren". The score includes dynamic markings (mf, p, mp, f) and tempo markings (31). A bracket indicates "Vamp keeps repeating bars 1-2". The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 5. The key signature is E major (two sharps). The time signature is 4/4.

Flakes (O.H.), 3:34 till 3:46. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

Presented above is a section from the keyboard solo. The vamp goes slightly different with some more notes to it. Comparing "Hammersmith Odeon" to "Sheik Yerbouti" gives you some insight in what the overdubs added. In the case of "Flakes" it's the extra vocal parts and feedback guitars. Possibly also a doubling of the instrumental parts. Zappa used methods to improve the sound quality, of which I have no knowledge. You can hear that the use of the stereo field on "Sheik Yerbouti" is better developed than on the live multitrack tapes when you play them as they are, as is probably done on "Hammersmith Odeon".

3-4. Broken hearts are for assholes - I'm so cute

These two pieces are accessible rock-based songs. "Broken hearts are for assholes" got first recorded during the "Läther" sessions. It's one of the extras on the "Läther" CD as released by the ZFT in 1997. "I'm so cute" ends with a heavy use of synthesizer effects. When this title re-appeared on CD, Zappa decided to shorten this section. It now lasts 3:09 as opposed to the 4:20 minutes on the vinyl album. There are re-mixes and sometimes extensions on about all CD re-issues of Zappa's albums without significantly changing the content, but here you've got something drastic. The only other example is the skipping of "Willie the pimp, part 2" on "Fillmore East". Apparently he was less fond of these sections later on and musically they might indeed be considered less relevant.

The image displays a musical score for a keyboard solo, likely from the song "Broken hearts are for assholes - I'm so cute". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing four measures. The first system begins with a measure marked with a '1' above the staff, containing the lyrics "Some folks got it ...". The second system begins with a measure marked with a '4' above the staff, containing the lyrics "E — vry-bo- dy ...". The notation includes various musical symbols such as notes, rests, and bar lines, and the lyrics are written below the staff.

The image displays a musical score for the song "I'm so cute". It consists of two systems of staves. The first system, labeled with a measure number '8' at the beginning, contains measures 8, 9, and 10. The second system, labeled with a measure number '11' at the beginning, contains measures 11 and 12. The music is written in E minor/Dorian (one sharp, F#) and 4/4 time. The first system shows a guitar riff in the treble and a bass line in the bass. The second system shows a progression of parallel major triads (D-A-G-C) in the bass and a vocal line in the treble.

I'm so cute, 0:30-0:46. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

Both "Broken hearts are for assholes" and "I'm so cute" are using a guitar riff for their first theme. The latter is represented in bars 1-4 of the example above. It's standard rock in a 4/4 meter, using E minor or Dorian (the C/C# that makes the difference isn't used). Next you've got the second theme, applying a progression of parallel major triads: D-A-G-C. This is something Zappa does more often and has been spoken of in for instance the Freak out! and YCDTOSA vol. II sections from this study. The effect is that theme two isn't stable in one key. This theme ends with the figure from bars 11-12, using Bm-E-C#m as progression, still not confirming a key or tonic. After the repetition of theme two, a third theme in A Mixolydian begins at 1:01 (not included in the example from above). Next the song returns to theme one with the chords being sung as well ("a ren-nen-nen ...").

5. Jones crusher

The same basic live tracks of "Jones crusher" were used for the "Sheik Yerbouti" and "Baby snakes" CDs. The overdubs are making the difference. The "Baby snakes" version is included in the corresponding section of this study.

All tracks for "Sheik Yerbouti" have these basic tracks being recorded live with many studio overdubs added to them for the album. They mostly stem from the 1977 fall tour and the 1978 spring tour. "Baby snakes" and a couple of ZFT releases make it possible to compare these versions to the 100% live recordings. On "Chicago '78" you can for instance hear how heavily the vocals got overdubbed during "Yo' mama", as well as the keyboard bridge that precedes the guitar solo.

6-8. What ever happened to all the fun in the world - Rat tomago - Wait a minute

At the end of the eighties recorded a number of monologues and dialogues, from which he could use snippets as connection elements between songs. This is done consistently on "Shut up 'n play yer guitar". Here two of them carry their own title. In between them stands "Rat tomago", a pedal note guitar solo in Bb Dorian. It got recorded at the Deutschland Halle in Berlin on a four-track recorder. Zappa apologizes for the relatively lesser sound quality in the CD booklet, still being reasonably good. The reason must have been that he quite liked this solo. Since he recorded all concerts, he could easily have picked another one. The same happened on "Roxy and elsewhere", where he included two solos that are in mono.



Bars 1-9 from Rat tomago (sample from The FZ Guitar Book). Transcribed by Richard Emmet.

A transcription by Richard Emmet of "Rat tomago" is included in the Frank Zappa Guitar Book, pages 275-280. Zappa frequently changed the speed of his recordings, mostly speeding tracks up. See also the We're only in it for the money section from this study at "Lonely little girl". Here you can see that Richard transcribed the solo from the original tape. It's notated in A Dorian, while the CD has it sped up to Bb Dorian. The bass pedal is indirectly indicated by the Am11 chord. On other spots in the Guitar Book the key is mostly getting directly mentioned. According to Greg Russo (see the left menu at Live recordings) it's an outtake from a "The torture never stops" performance. This is very well possible, since Zappa played this title live in A Dorian. See my The best band you never heard in your life section for an example. Greg's book also contains a gigs list, so the date of the Deutschland Halle concert can be specified as February 15th, 1978.

9. Bobby Brown goes down

Zappa released several singles during his career, a few becoming marginal hits. "Bobby Brown goes down" is his only true hit, though only in some European countries. This song is available in three versions, that don't differ significantly:

- The "Sheik yerbouti" version was recorded at the Odeon Hammersmith in 1978 with a lot of studio overdubs.
- In this study the "Does humor belong in music?" version of "Bobby Brown" is being dealt with in the corresponding section. Two examples are included. One with the transitional bars between "He's so gay" and this song, the other with the main theme. This is an entirely live recording from the The pier concert,

New York, 1984. It's included in the DVD version of "Does humor belong in music?" only.

- Another 1984 live recording is included in the "YCDTOSA" series, vol. III.

Around 1979 Zappa was a well-known artist, who didn't need a hit to get people to be familiar with his name. He had a reputation for being non-conformative and the lyrics of "Bobby brown" certainly fit into this. It's about a sexual degenerate, mocking the American dream. It got in the way of the single becoming an international hit. With hindsight it better could have had mainstream lyrics, that couldn't offend anybody. Today you've got a new generation of people listening to pop music and it helps being included in playlists to get the average listener to know you. To the left an outtake from the album front cover. Like "Uncle meat" this album didn't have his name on it. His face was sufficient to identify the artist and some people might also recognize his handwriting in the album's title. He's peering at you in an intense manner. A more friendly photo from the session can be found on page 73 from the Dominique Chevalier book.

10-11. Rubber shirt - The Sheik Yerbouti tango

In the CD booklet Zappa explains how "Rubber shirt" was constructed by applying what he himself called xenochrony. The bass track and the drum track were recorded separately. They were put on top of each other by using a re-synchronization technique, creating the illusion of being played together. He also states that this was done during "Friendly little finger" and "Yo 'mama". It is known that he applied this technique intensively on "Joe's garage". In this case there's one example from "On the bus" in this study, where you can actually see on paper how xenochrony worked.

During his life, Zappa wrote two tangos, amply dealt with in the Roxy and elsewhere section of this study. "The be-bop tango" is a modern type of tango with irregular rhythmic figures and harmonically being somewhere between multi-scale and atonal. "The Sheik Yerbouti tango" is a more traditional tango. It's an improvised guitar solo over a tango-rhythm figure, mingling diatonic melodies with the use of the whole-tone scale.

12. Baby snakes

"Baby snakes" is a compact song. Though only lasting 1:50 minutes, it contains four themes. Only during the coda the first theme returns, the other themes don't return at all:

0:00 Theme 1 in E ("Baby snakes ...").

0:41 Theme 2 on step VI of E ("They live in a hole ...").

1:01 Theme 3 on step IV of E ("Maybe I think ...").

1:20 Theme 4, a little instrumental interlude. Here the music modulates to a I-VII-VI-VII progression in C Lydian. This progression gets played five times, with the example from above beginning with the last two repetitions. What used to be one beat, now gets subdivided into six, which is why I notated this section in 24/16.

1:40 The opening of theme 1 returns to form a coda. Bars 5-8 are the same as at the beginning. Bars 9-10 are a variation. The tempo is slowing down and the song ends with a deceptive cadence, namely with a D7 chord instead of going back to E.

1 Synth.

Handwritten musical score for system 1, measures 24-16. The score is written on four staves. The top staff is labeled 'Synth.' and contains a melodic line with a dynamic marking of 'mf' and a crescendo hairpin. The second staff is labeled 'Bra' and contains a melodic line with a dynamic marking of 'mf'. The third staff is labeled 'mf' and contains a dense, multi-voice texture. The bottom staff is labeled 'Brab. mf' and contains a melodic line. The time signature is 24/16.

3

Handwritten musical score for system 2, measures 1-5. The score is written on four staves. The top staff is labeled 'Bra' and contains a melodic line. The second staff is labeled 'As bar 1' and contains a dense, multi-voice texture. The third staff is labeled 'Brab.' and contains a melodic line. The bottom staff is labeled 'others as bar 5' and contains a melodic line. The time signature is 2/4. A tempo marking '♩ = ♩.' is present above the second staff.

Handwritten musical score for "Baby snakes, end." The score is written on five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 7/8. It contains a melodic line with notes and rests, and a dynamic marking of *mf*. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 7/8. It contains a melodic line with notes and rests, and a dynamic marking of *mf*. The third staff is a bass clef with a key signature of one sharp (F#) and a time signature of 7/8. It contains a bass line with notes and rests, and a dynamic marking of *p*. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 7/8. It contains a bass line with notes and rests, and a dynamic marking of *p*. The fifth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 7/8. It contains a bass line with notes and rests, and a dynamic marking of *mf*. The score includes various musical notations such as accidentals, slurs, and dynamic markings. The text "Retardando" is written above the top staff, and "Synth." is written above the second staff.

Baby snakes, end. Transcription: KS (update Spring 2017, deposited at the I-depot, The Hague).

13-14. Tryin' to grow a chin - City of tiny lites

Both these songs are available in earlier versions as well via ZFT releases. "Tryin' to grow a chin" is also included in "Läther". The outlines of the song remained the same for "Sheik Yerbouti", being sketched in the Ludwig study, page 226 (see the references). Reproduced below are the characteristic bass riff of theme 1 and the melody of the chorus, that ends the song. The chords to be heard over the bass riff are D and A alternating in bars 1-2, next C and G alternating during bars 3-4. The keys thus switching between D and C major. The chorus ("I wanna be dead ...") is using E-B-F# as chord progression. At first hearing it appears to be in E Lydian, as also Ludwig has notated it, but it's actually a parallel playing of three major keys. This you can hear the best by the bass part from 2:16 onwards. The bass goes from the E to the B chord by playing E-F#-G#-A-B, thus following E major over the E chord. See also above at "I'm so cute" for another example.

Handwritten musical score for "Tryin' to grow a chin". The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with notes and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a bass line with notes and rests. The text "(Baß)" is written below the top staff. The lyrics "I wanna be dead in hell please kill me cause that would thrill me" are written below the bottom staff.

"City of tiny lites", on the other hand, goes pretty different from the 1976 version that you can hear on "Philly '76". Both versions are being dealt with in the Philly '76 section of this study. Zappa himself released two more live versions on "YCDTOSA vol. V" and "Make a jazz noise here", briefly described in

the Philly '76 section. The ZFT released two other editions. The ones on "Halloween 77" and "Hammersmith Odeon" have a solo over another bass vamp doing F-G (sustained), followed by C-B as chords on the second CD. Thus also being a G minor type of thing, G Dorian like the Santana vamp solos. The basic tracks for "Sheik Yerbouti" stem from these Hammersmith Odeon concerts, so understandably these two recordings sound alike, but the solo got skipped for the album. While all other songs on "Sheik Yerbouti" are direct regarding their lyrics, this one is more poetical. As I understand it, it depicts how people, under the influence of drugs or otherwise, may start to believe how big they are compared to the tiny world around them.

15-16 Dancin' fool - Jewish princess

The encounter with disco in "The black page #2" continued with other references on "Sheik Yerbouti". The theme from "Dancin' fool" has a 4/4 metre with the bass playing C-sharp on beat. It's interrupted by a bar with three times 2/4. Here the beat goes on as a light accent on the B of the bass and low B of the melody and a heavy accent on the high B of the melody. It's reflected in the lyrics as follows (light beats indicated with italics, heavy beats with capitals): "I *hear* that **BEAT**, I jump *out* of my **SEAT**, but I *can't* com-**PETE**". It really sounds as disco for this specific bar. The transcribed section is in C# Dorian with Zappa singing the main theme over C# pedal. The second vocal part in staff 3 and the vibes sing/play a variation upon it along with Zappa. In the 3x2/4 bar the bass changes to B pedal and you've got just the E chord in two positions for the accompaniment.

Chorus from Dancin' fool. Transcription: KS (2nd printed edition, 2001).

Recorded by FRANK ZAPPA on ZAPPA Records

DANCIN' FOOL

Words and Music by
FRANK ZAPPA

Moderately

4220

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The verse from "Dancin' fool" as included in the Disco power collection, a songbook published by The big 3 music cooperation. Zappa's song managed to get between Donna Summer's "Last dance" and the disco version of Beethoven's 5th. Seen the footer it's authorized and the score must have been handed over by Zappa himself.

Again you can see that the score and the album go differently. Next are the opening bars from the verse:

1

7

Dancin' fool, opening bars. Transcription: KS (update Summer 2018, deposited at the I-depot, The Hague).

- The album version has been transposed down a minor second from Bb Mixolydian to A Mixolydian.
- While the score prescribes a moderate tempo, the tempo on album is fast, as fast as possible when still being able to pronounce the words. The above example with bars 1-10 from the album lasts 21 seconds. The score has no metronome tempo, so I can't get at an absolute time for that version.
- While the score alternates the Ab and Bb chords during the instrumental opening bars (for 4 bars), on the album it's just a sustained A chord (for 6 bars).
- The rhythm of the lyrics goes slightly different.

Otherwise these two versions are basically the same. Both have a bass pedal note during these bars and (apart from the transposition), they are using the same chords. The combinations of the bass pedal note and descant triads create larger chords for the whole. In the score this gets indicated as for instance Ab/Bb, here meaning Ab add Bb. These chords involve various altered notes. Only nominally the verse might be called Mixolydian.

As Zappa might have expected, and probably aimed at, the provocative lyrics of "Sheik Yerbouti" got just as much attention as the music. In case of "Jewish princess" some people found it discriminating. Zappa defended himself by saying these women exist, in this case standing for Jewish women who are playing hard to get.

17. Wild love

Another reference to disco is the accompaniment at the beginning of the instrumental section of "Wild love", given beneath. It reflects the love for repeated rhythmic figures in disco. First the rhythm guitar plays such a figure during bars 1-8. As the melody begins the bass guitar joins in with another figure during bars 5-11. Notable is the free use of eighth and sixteenth notes in all the parts, rather than following a strict 4/4 division (the same happens in Echidna's Arf from the Meters section). It's an example of speech-influenced rhythms, as already noted in the In New York section. The first four bars of the transcription are in B. When the main theme returns instrumentally in this song, the bass lick sets the key to A Lydian. Bars 5-8 and bars 9-11 are variations upon each other.

Wild love, opening of the instrumental section. Transcription: KS (2nd printed edition, 2001).

Something you'll accidentally notice during transcribing, unless you're heaving a perfect absolute hearing, is that it is a sped up track: the frequencies are out of tune with keyboard frequencies. Other examples of

pieces with steady rhythmic figures are the title track from "You are what you is", "He's so gay" from "Thing-Fish" and, embedded in an orchestral environment, the disco section (so called in the album liner notes) from "Pedro's dowry" on The London Symphony Orchestra recordings. Disco-like are also the "How could I be such a fool" (1976 version) and "Dance contest" examples from this study, with bars with the typical four-on-the-floor drumbeats.

The global structure of this piece can be followed in the study by Wolfgang Ludwig, who transcribed all lead melodies:

- 0:00 Instrumental intro. The lead melody begins with F#-G#-G#-A#. Next the bass joins in with a counter movement, B-A#-E-F#. At this point the tonic isn't outspoken. It could be called F# Mixolydian or B.
- 0:16 Theme 1 over an F# bass pedal. The key becomes F# Dorian.
- 0:31 Theme 2. The bass plays along with the sung melody. The meter has changed from 4/4 to 6/8, while the key becomes B Mixolydian.
- 0:45 Theme 3 in Bb. A pretty drastic key change.
- 0:53 Everything repeats twice from the beginning, sometimes re-arranged. The instrumental opening now begins over an E pedal, the key thus being E Lydian.
- 2:48 Interlude with irregular rhythmic groupings.
- 3:19 Disco section as described above. The themes return instrumentally. As you can see Wolfgang is indicating eighth different tempos during this piece.
- 4:08 End.

Tempo I (♩ ≈ 136)

Gitarre

5

Gitarre

9

Synthesizer

Ma-ny well-dressed peo-ple — in se-ve-ral lo-ca-tions — are kis-sing quite a bit —

13

Synth.

La-ter in the ev'ning — leaves will fall, Tears will flow wind will blow some rain some snow —

48

Vibr. + Synth.

Synth.

51 polyph. Synth. über 4 Takte

55 Tempo V (♩ ≈ 140)

Rhythmus-Gitarre (reicher Stereokanal zeitverzögert)

USW.

Tom-Toms

Gitarre

Git. + Vib.

Tempo VI (♩ ≈ 200)

Tempo VII (♩ ≈ 92)

Hi-hat

Snare

Tempo VIII (♩ ≈ 130)

Hi-hat

Tom-Toms

Vibraphon

Gitarre

nach 2 Schlägen beginnt das nächste Stück „Yn’ Mama“

Previous pages: Wild love, themes. Transcription: Wolfgang Ludwig.

18. Yo' mama - Mo' mama

Handwritten musical score for the piece "Yo' mama - Mo' mama". The score is written on four staves, with the first two staves containing vocal lines and the last two staves containing piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, each marked with a box containing the number 12.

System 1 (Measures 1-11):

- Vocal 1 (Staff 1):** Starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure contains the dynamic marking *mf* and the instruction *And*. The melody consists of eighth and sixteenth notes, with a fermata over the final note of the first measure. The lyrics "you--" are written below the staff.
- Vocal 2 (Staff 2):** Starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. The first measure contains the dynamic marking *mf* and the instruction *And*. The melody consists of eighth and sixteenth notes, with a fermata over the final note of the first measure. The lyrics "you--" are written below the staff.
- Piano (Staff 3):** Starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure contains the dynamic marking *mp*. The accompaniment consists of eighth and sixteenth notes, with a fermata over the final note of the first measure. The lyrics "you--" are written below the staff.
- Piano (Staff 4):** Starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. The first measure contains the dynamic marking *mf*. The accompaniment consists of eighth and sixteenth notes, with a fermata over the final note of the first measure. The lyrics "you--" are written below the staff.

System 2 (Measures 12-22):

- Vocal 1 (Staff 1):** Starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure contains the dynamic marking *mf* and the instruction *And*. The melody consists of eighth and sixteenth notes, with a fermata over the final note of the first measure. The lyrics "you--" are written below the staff.
- Vocal 2 (Staff 2):** Starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. The first measure contains the dynamic marking *mf* and the instruction *And*. The melody consists of eighth and sixteenth notes, with a fermata over the final note of the first measure. The lyrics "you--" are written below the staff.
- Piano (Staff 3):** Starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure contains the dynamic marking *mp*. The accompaniment consists of eighth and sixteenth notes, with a fermata over the final note of the first measure. The lyrics "you--" are written below the staff.
- Piano (Staff 4):** Starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. The first measure contains the dynamic marking *mf*. The accompaniment consists of eighth and sixteenth notes, with a fermata over the final note of the first measure. The lyrics "you--" are written below the staff.

Handwritten musical score for "Yo' mama" by Frank Zappa. The score is written on ten staves. The top system (staves 1-5) features a guitar solo with a "Va" (vibrato) marking and a "No meter" label. The middle system (staves 6-8) includes a "Feedback" section, a "No meter" section, and a "Keyb." (keyboard) section. The bottom system (staves 9-10) continues the guitar solo with various rhythmic markings like "13:7", "9", "10:9", and "3". The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Yo' mama, 1:22-2:52. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

The "Frank Zappa Guitar book" from 1982 contains one solo that hasn't been released on album, called "Mo' mama" (the opening is presented below). It's named this way because it follows the same basic

architecture as the grand "Yo' mama" solo from "Sheik Yerbouti". The structure of "Yo' mama" in total goes as:

- 0:00 Instrumental opening in A minor with first just the I chord being held. Next the vibes play along I 11th and the keyboards make a V-VI-V progression.
- 0:21 Theme I, continuing in A minor ("Maybe you should...").
- 0:49 Theme II in E Mixolydian ("You ain't really...").
- 1:02 Theme III in C Lydian ("Cause if you...").
- 1:09 Theme I.
- 1:22 Theme I with vocal overdubs, starting with the transcription below. The vocals are now made up of four to five parts. One or two parts for the lead melody plus three parts with the same notes repeating (A, D and B).
- 1:36 The band jumps overnight into an instrumental interlude in E Mixolydian, thus following the key change from theme I to theme II. A second relationship with the sung part is established retrospectively in bar 9, the point where Zappa is briefly in C Lydian with theme III being played instrumentally in staff 3. The interlude starts with mingling chords from E Mixolydian. The bass and the upper descant staff do the E chord, over which the others play D-F#m-E-Asus2 etc. It sounds overwhelming, partly because we know what becomes of it: a monumental solo in E Mixolydian.
- 1:57 Solo in E Mixolydian with just the E for the bass as a sustained note, buzzing in the background. The keyboards do a harmony fill in, sometimes vague and hard to distinguish, at other points better recognizable.
- 4:02 The drummer joins in. The bass becomes a normal improvised bass, still E pedal.
- 5:25 The bass plays a little slow melody: B-C#-D-A-B-C#-D-E.
- 5:42 E pedal again, improvised.
- 6:03 Sustained E again.
- 6:41 Section moving towards the chord alternation part. The bass begins with a downwards melodic line: B-A-F#-C#-D. The second transcription below begins at 6:47 over a B pedal note with the band settling for a plain 4/4 meter.

The image displays three staves of handwritten musical notation for guitar. The first staff is labeled 'Guitar' and 'B Pedal' and features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a melodic line with various fingerings (e.g., 2, 3, 4, 5, 6) and slurs. The second staff is labeled 'B' and continues the melodic line with similar fingerings and slurs. The third staff is labeled 'E' and continues the melodic line, also with fingerings and slurs. The notation is handwritten and appears to be a transcription of a live performance.



Yo' mama, section. Transcription: KS (2nd edition, reprint 2003).

- 6:54 The solo evolves into a V 7th and I 5th/7th (B and E) chord alternation of E Mixolydian.
- 10:05 Pre-arranged ending of the solo.
- 10:23 The guitar plays theme III, neatly moving back to the sung part.
- 10:30 Theme I.
- 10:57 Theme II.
- 11:10 Theme III.
- 11:16 Theme I sung without lyrics.
- 11:40 Closing progression in D Mixolydian. The bass plays E-F#-D a couple of times with the keyboards playing the progression D-Em-C over it. Combined and seen from the tonic it thus ends with I 11th.
- 12:04 After Zappa has given the band members their credits, they seem to resolve the I 11th chord by letting the bass move from D to C. Yet a second keyboard plays a D chord over it, so it still remains mixed.
- 12:35 End

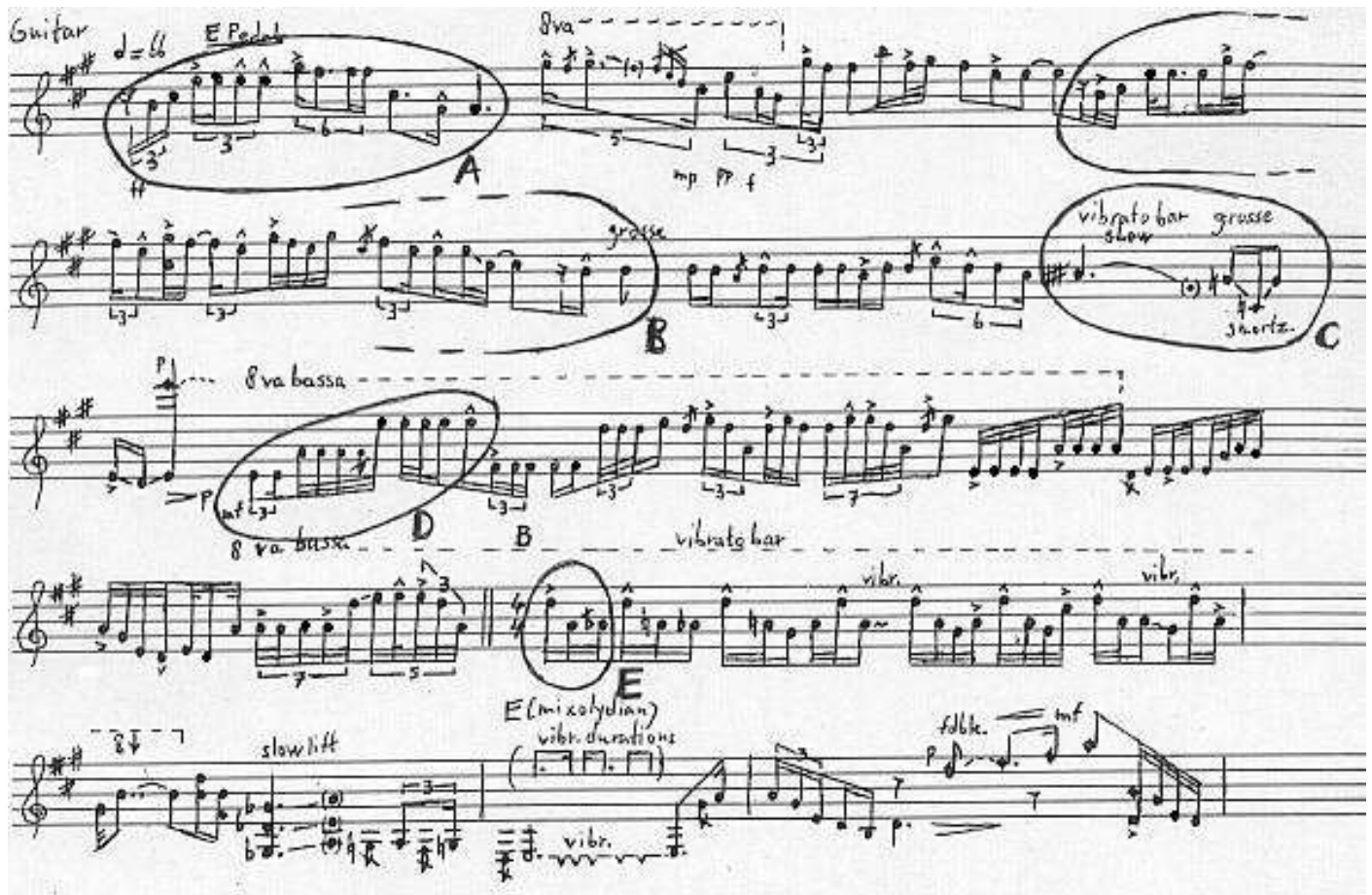
The "Mo' mama" is an example of a solo that sets off with a lick followed by immediate improvisation, whereas solos as "The deathless horsie" or "Watermelon in eastern hay" have a larger preset theme. Not everything that's in the transcription is properly reproduced in the on-line midi file; the two quarter-tones are for instance approached by a minor second chord for lack of better (my midi editor can't represent quartertones).

The "Mo' mama" example is the opening of the solo including all of the pedal note part (a lot shorter here than in "Yo' mama") and the beginning of the chord alternation. The second "Yo' mama" example from above, that I've tried to transcribe myself, also includes this transition. It commences with a sequence moving towards the chord alternation part.

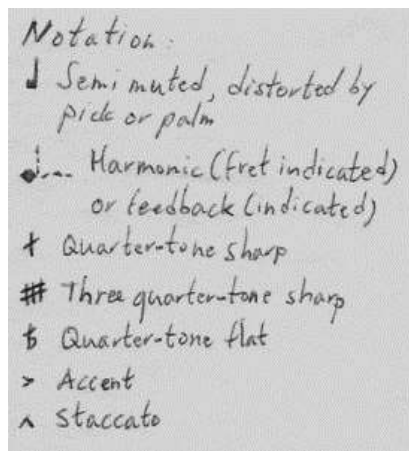
In the file beneath I've indicated a bit of the ongoing process of improvisation in "Mo' mama". You can go on indefinitely indicating characteristics this way (see also the YCDTOSA II section with bars from the "Pygmy twylyte" solo).

- A: Opening lick.
- B: Variation upon the opening lick (rhythmically and melodically).
- C: Addition of a quarter-tone, guitar effects and altered notes to make it extra spicy.
- D and E: New motifs are introduced that get varied upon.

The "Chicago '78" release by the ZFT contains a live version of "Yo' mama (Chicago)", recorded a few months after the "Sheik Yerbouti" version, this time without the overdubs. It follows the same set-up as above. The guitar solo in it makes this version specifically worthwhile. I've included two examples in the following Halloween section of this study.



Mo' mama, opening, notes with encirclements. Source: The Frank Zappa Guitar book (transcr. Steve Vai).



HAMMERSMITH ODEON

In February and March 1978 Zappa played a couple of shows at The Hammersmith Odeon in London. This stage became his main source for live recordings from 1978 through 1980. Most of the live tracks from "Sheik Yerbouti" stem from The Hammersmith Odeon. Other than the N.Y. Palladium this hall still exists, today as the Hammersmith Apollo. With the 2010 3-CD "Hammersmith Odeon" release by the ZFT

we get a chance to hear a lot of these songs without the studio overdubs (abbreviated to H.O. below). Above examples from "I have been in you" and "Flakes" already came by.

Dong work for Yuda (1978)

The image shows a handwritten musical score for a piece titled "Dong work for Yuda (1978)". The score is written on four staves, each with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is divided into three systems, each marked with a box containing a number (1, 5, and 9). The first system (1) includes the following elements:

- Staff 1: Melody line with notes and rests. Dynamic marking: *mf* Sorry John--.
- Staff 2: Bass line with notes and rests. Dynamic marking: *mf* Sorry John--.
- Staff 3: Treble clef staff with notes and rests. Dynamic marking: *mp* Etc.
- Staff 4: Bass line with notes and rests. Dynamic marking: *ovab. mf* Repeats.

The second system (5) includes the following elements:

- Staff 1: Melody line with notes and rests. Dynamic marking: *mf* Sorry John--.
- Staff 2: Bass line with notes and rests. Dynamic marking: *mf* Sorry John--.
- Staff 3: Treble clef staff with notes and rests. Dynamic marking: *mp* Etc.
- Staff 4: Bass line with notes and rests. Dynamic marking: *ovab.* Repeats.

The third system (9) includes the following elements:

- Staff 1: Melody line with notes and rests. Dynamic marking: *mf* Sorry John--.
- Staff 2: Bass line with notes and rests. Dynamic marking: *mf* Sorry John--.
- Staff 3: Treble clef staff with notes and rests. Dynamic marking: *mp* Etc.
- Staff 4: Bass line with notes and rests. Dynamic marking: *ovab.* As bars Repeats.

Throughout the score, there are various musical notations including notes, rests, and dynamic markings. The score is written in a clear, legible hand.

Handwritten musical score for "Dong work for Yuda, end." The score is written on four staves, with the first two staves in bass clef and the last two in treble clef. The key signature is D major (two sharps). The time signature is 4/4.

The score is divided into two systems. The first system is labeled "113" and the second system is labeled "118".

System 1 (113):

- Staff 1 (Bass): Melody line with lyrics "That boy--" and "Threetimes alike".
- Staff 2 (Bass): Melody line with lyrics "That boy--".
- Staff 3 (Treble): Melody line with lyrics "Etc." and "Threetimes alike".
- Staff 4 (Bass): Melody line with lyrics "Threetimes alike".

System 2 (118):

- Staff 1 (Bass): Melody line with lyrics "As bar 15".
- Staff 2 (Bass): Melody line with lyrics "As bar 15".
- Staff 3 (Treble): Melody line with lyrics "As bar 15".
- Staff 4 (Bass): Melody line with lyrics "As bar 15".

The score includes various musical notations such as notes, rests, and dynamic markings like "mf".

Dong work for Yuda, end. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

"Dong work for Yuda" is blues in D (major/Mixolydian). The transcription below is from the end, containing various speech influenced bars. In bars 3-4, 7-8 and 11-12 the melody becomes chromatic, though the lyrics still follow the 4/4 meter. In bar 15 it's the other way round: the rhythm and the 23/16 meter are entirely dictated by the rhythm of the spoken words. The melody remains in D at this point.

The blues scheme at this point:

- Bars 1-2: step I from the blues scheme, following D major.
- Bars 3-4: step I chromatically.
- Bars 5-6: step IV from the blues scheme, switching to D Mixolydian.
- Bars 7-8: step IV chromatically.
- Bars 9-10: return to step I from the blues scheme, continuing in D Mixolydian.
- Bars 11-12: step I chromatically.
- Bar 13: step V following D major.
- Bar 14: step IV.
- Bars 15-23: outro, eventually landing on I.

Compared to the "Joe's garage" version of this song, this rendition has more drive to it. It goes faster, has specific bass licks and a keyboard playing the chords via eighth notes. John Smothers, who was Zappa's bodyguard for years, delivered the lyrics. There's little about him to be found in the Zappa biographies. He did make an appearance in the "Baby snakes" movie. He gave Zappa the textual material for the homo sex in prisons part of "Joe's garage". "Keep it greasy" and "Outside now" by themselves have nothing to do with it (apart from the word "plooking" in "Outside now"), but were now placed in this context.

Watermelon in Easter hay (prequel)

The peaceful opening of "I have been in you" gets a sequel in "Watermelon in Easter hay (prequel)", where Zappa shows himself as a romantic all through. The word prequel sounds quite correct, because it's a shorter version of this solo. Here the vamp is played about three times as fast as on its first release by Zappa himself on "Joe's garage" (see "Watermelon in Easter hay", two sections ahead). The metronome tempos of a quarter note in the transcriptions are approximately:

- Odeon Hammersmith: 85.
- Joe's garage: 60.

Since I've notated the Hammersmith Odeon version via eighth notes and the one on Joe's garage via quarter notes the comparison becomes 170:60 if I had chosen quarter notes for both.

The other version released by the ZFT on "FZ plays the music by FZ" is roughly dated as January or February 1978, thus from the same two months as the Hammersmith Odeon concerts. That one is a slow version, so it looks as if Zappa tried out two tempos during the same period. The phrasing of the main theme in all four versions of the solo, that today are available, is different. Dweezil states that "it's amazing how the slightest change in phrasing effects your emotional response. When Frank played the "Joe's garage" version suddenly there was no other way for that melody to be played". Indeed the "Joe's garage" version has the main theme played in its most compelling form. As it comes to the soloing, that follows upon it, the Hammersmith Odeon version can be called a little jewel, that can compete with the "Joe's garage" version. Instead of seeking rhythmic variety as he usually does, Zappa here basically follows the rhythm of the vamp, letting the emotions of the harmonies prevail. More on "Watermelon in Easter hay" follows in the Joe's garage section.

Guitar Ova→

mp

mf

ramp keeps repeating

7 ova→

mp mf mp mf

13 ova→

19 ova→

p mf mp mf

pp mp

24 ova→

p mp

29 ova→

6

Watermelon in Easter hay (H.O.), section. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

King Kong (1978)

[1] Fast

[2]

[21] Guitar

[27]

[31]

[35]

[39]

[43]

[47]

[51]

[55]

[59]

[63]

[67]

[71]

[75]

[79]

[83]

[87]

[91]

[95]

[99]

[103]

[107]

[111]

[115]

[119]

[123]

[127]

[131]

[135]

[139]

[143]

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[963]

[967]

[971]

[975]

[979]

[983]

[987]

[991]

[995]

[999]

32] *8va* →

Handwritten musical score for three staves. The top staff is in treble clef with key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including triplets marked '1-3' and a 'Loco' section. The middle staff is in treble clef with the same key signature, showing a series of chords. The bottom staff is in bass clef with the same key signature, showing a series of notes. The word 'Etc.' is written at the end of the middle and bottom staves.

Handwritten musical score for three staves. The first staff is labeled "vab." and "36". The second staff is labeled "vab." and "36". The third staff is labeled "vab." and "36". The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical notation for a guitar piece. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a time signature of 15/12. The piece is marked "Loco". The notation features various musical symbols including notes, rests, and accidentals, with some notes marked with a tilde (~) indicating a slide or bend. The piece concludes with a double bar line and a key signature change to two sharps (F#, C#).

Handwritten musical score for three staves. The key signature is two sharps (F# and C#). The first staff is labeled 'Violin' and the second 'Vcllo'. The third staff is labeled 'bva. b.' (bassoon). The score includes various musical notations such as notes, rests, and dynamic markings like 'p mf'. The piece concludes with 'Etc.' on the second and third staves.



King Kong (O.H.), section. Transcription: KS (King Kong lead melody taken over from the Uncle Meat booklet). Update 2011, deposited at the I-depot, The Hague.

After Zappa had given "King Kong" its definitive form at the end of the "Uncle Meat" album, the main theme hardly changed no more. The live version on "Hammersmith Odeon" starts identical to "Uncle Meat", except for that the bass plays along the I and IV chords of the Eb Dorian scale and that the keyboard makes a chord progression. First a standard chord progression of 5th chords, next some enlarged chords.

In the "Uncle Meat" booklet Zappa prescribes Eb pedal for the bass and just the Absus4 chord, the chord that appears in bars 15-16 and bars 21-22 in the transcription. The descant in bars 15-22 is played via parallel thirds. The soloing that follows upon the theme is played over two alternating bass notes, Eb and D, each being played for eight bars in a fast 6/8 meter. The change of scales, that in this case comes along with it, is exceptional in Zappa's output. If he did change keys, then they would be closely related. Here however you have the unrelated Eb Dorian and D Lydian scale. The guitar solos on disc III are strong ones. The two from above are followed by another successful "Black napkins" version.

In 2017 the frontman of the metal band Ghost, hitherto only appearing on stage masked, revealed himself as Tobias Forge. In an interview with Pablo Cabenda, he mentioned the five albums that inspired him most, confirming the status "Sheik Yerbouti" has in Zappa's oeuvre. This album became number two in his list, behind Metallica's "Master of puppets", commenting: "The Frank Zappa entrance model. If you like this one, you can dig deeper into his huge repertoire. On this one he combined a heavy dose of humor with catchy songs. Sometimes weird, sometimes very eclectic, but always very musical. I'm a fan of his well-crafted popsongs, like "Bobby Brown", with a head and a tail. Those famous lengthy guitar solos of his are a different matter. They can be so excessive and introverted that it looks like he's masturbating over a song."

Zappa is normally seen as a popstar and getting judged upon as such. The amount of guitar solos and their length are by pop standards indeed excessive. By jazz standards it's not abnormal. The quantity of for instance piano solos by Keith Jarrett or guitar solos by Pat Metheney is bigger. In this study I'm spreading out examples evenly over Zappa's output, leading to 110 excerpts from guitar solos. That has become excessive for a study, when you come to think of it. (Physically Zappa's appearance as a guitar player on the "Guitar" CD photos express a desire for nicotine rather than introverted sex. But when you're looking at Pat Metheney's face when soloing, what's the matter with that guy?).

When you like something, I'm an adherent of Liberace's line "too much of a good thing is wonderful". Of all composers I appreciate Bach, Beethoven and Zappa the most. Not only because of the high level they reach, also because there's so much to pick from. Too much to really know all of it. I have to admit that the exact opposite can also work. Da Vinci's Mona Lisa has become so famous not only because it's a masterpiece but also because he painted only one portrait in that manner.

ONE SHOT DEAL - CHICAGO '78 - HALLOWEEN: LIVE COMPILATIONS #1 AND XENOCHRONY

ONE SHOT DEAL

During the European winter tour of 1978 Zappa recorded most of the live tracks for "Sheik Yerbouti" during the five concerts he held at the Odeon Hammersmith in London. Touring continued on the continent. At least two concerts in Germany got filmed for TV, so you might here have a possibility for a DVD, for instance combined with the bands appearance at the Saturday Night Live show (see also the Live recordings section of the left menu). To the right: FZ and Arthur Barrow during the Ulm open air concert, summer 1978 (German TV registration).

Heidelberg

More teasing is what Zappa says about the "Heidelberg" solo, namely that it's not the best of its kind, but that he liked this one because of the crowd noises responding to the solo. Another pro of this solo is the interaction with the keyboard player. "Heidelberg" premiered on the 1987 promotional cassette "The guitar world according to Frank Zappa" and got included in the "One shot deal" CD by the ZFT. It's a smaller cross through selection from the live archive, one of the by now twenty releases by the ZFT that are made up of live recordings. The ZFT succeeds rather well in filling up gaps that were left by Zappa himself. The kind of solo Zappa is referring to is a solo in E Mixolydian, starting over a sustained E pedal note without drumming. The "Mo' mama" and "Yo' mama" solos from the previous section are two other examples. "Why Johnny can't read" from February 1979 is a fourth example, recorded several months later, so there could very well exist a whole series of solos of this type in the archives. Other than "Why Johnny can't read", "Heidelberg" resembles "Yo' mama" in some of its phrases. Its set up is different however in the sense that it doesn't evolve into a chord alternation, but into strict 4/4 over a bass playing just the E on beat. First Zappa sets the meter to 4/4 himself with his guitar rhythm. Next the drummer joins in, followed by the bass. The section below from 2:13 to 3:04 includes this transition from playing without meter to everybody playing in 4/4. The solo at the end returns to the sustained E pedal note without drumming. Zappa himself started listening systematically to the tapes for guitar solos from 1979 onwards for the three guitar collections on CD. It's a tempting thought what could have been done if he would have had the time going back in time picking out the best solos by himself, or maybe by Steve Vai or Dweezil Zappa.

Hiring studios for finishing the album had become expensive and studios had to be booked months in advance. So Zappa decided that it was more economical to build a studio of his own at his house in L.A. It was completed during the fall of 1978, when he had set up his own record company Zappa Records (later Barking Pumpkin Records). He also had made a deal with the Indian born violist "L." (Lakshmiranarayna) Shankar. He produced Shankar's album "Touch me there" for his new company and co-wrote four songs with him for the album (see the next section for more about this record). Shankar made a guest appearance during the concerts around Halloween of October 1978 (See the "You can't..." section for "Thirteen"). By that time the two lead singers next to Zappa on "Sheik Yerbouti", Terry Bozzio and Adrian Belew, had left the band. Terry had now worked with Zappa for four years and needed a change, his name forever being associated with beating "The black page". Adrian accepted an offer by David Bowie, but later considered changing this fast a juvenile mistake. Zappa normally accepted band members leaving without ill feelings and didn't try to convince them to stay. Terry was replaced by Vince Colaiuta and Adrian by Denny Walley.

The Zappa Family Trust compiled an audio DVD from the concerts as "Halloween 1978", released in 2005. The touring program by now included various unreleased material under development that would appear on record over the period 1979-1982.

Handwritten musical score for a piece featuring Guitar, Piano, and Bateria (Bateria).

System 1:

- Guitar:** *Guitar Feedback* (written above the staff), *mp* (written below the staff), *Pauses* (written to the right of the staff).
- Guitar:** *mf* (written below the staff), *3* (written above the staff).
- Piano:** *mp* (written below the staff), *Pauses* (written to the right of the staff).
- Bateria:** *Continues* (written below the staff).

System 2:

- Guitar:** *mf* (written below the staff), *16:15* (written above the staff), *mp* (written below the staff).
- Guitar:** *mf* (written below the staff), *16:15* (written above the staff), *mp* (written below the staff).
- Piano:** *mp* (written below the staff), *mf* (written below the staff).
- Bateria:** *Epedal continues* (written below the staff), *Epedal fades out* (written to the right of the staff).

System 3:

- Guitar:** *Plus high E feedback* (written above the staff).
- Bateria:** *On beat drumming* (written below the staff).

System 4:

- Guitar:** *mf* (written below the staff), *Etc.* (written to the right of the staff).
- Bateria:** *Etc.* (written to the right of the staff).



Heidelberg, section. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

XENOCHRONY

Via interviews with Zappa it has been known for long that the solos for "Joe's garage" (1979, next section) were recorded live. He separated the guitar parts from the tracks and added new accompaniments to them via a method that he called xenochrony. The term stands for combining two tracks, that were recorded separately, in such a manner that they respond to each other. The earliest example on record, "Friendly little finger", has already been dealt with in the "Zoot allures" section. In order to achieve this you need a velocity control regulator (VCR), a device that can change the tempo without affecting the pitch. This way you can manage that both tracks can be both on beat at several instances, so that it looks as if they were recorded at the same time. In fact, if Zappa hadn't informed us about when he applied xenochrony, we would never know. "Ya Hozna" from 1984 is an exception, because on this occasion, you can deduce it yourself that this must have happened. See the Them or us section for the details.

Occam's razor - On the bus

With the ZFT release "One shot deal" however, we get to hear the original "Occam's razor" solo, parts of which became "On the bus" from "Joe's garage" via xenochrony. I never understood why Zappa chose for this labour intensive method on "Joe's garage". He adapted the sound of the guitar to be in line with the sound of the other tracks from this album, so probably that would have been possible with the live accompaniment as well. Secondly, if he wanted a different accompaniment nevertheless, then why not overdub it (you could have someone conducting listening to the old accompaniment on a headphone and let the band do a new accompaniment, exactly in pace). Comparing "Occam's razor" with "On the bus" gives an inside the kitchen opportunity to look at the process. It explains in my opinion why Zappa chose for xenochrony: it is not so much he wanted to manipulate the accompaniment, he wanted to be able to manipulate the solo itself completely at will as shown below via two corresponding sections. "On the bus" starts with the guitar line from the "Occam's razor" solo at 0:17 on the "One shot deal" CD.

Handwritten musical score for Occam's razor, 0:17 till 0:55. The score is written for five instruments: Guitar, Marimba, Keyboards, Bass, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with some measures numbered in boxes (1, 5, 8, 10, 12, 15). The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, mp, f). The score is organized into systems, with each instrument having its own staff. The Guitar part is marked with a bracket and the number 11:14. The Marimba part is marked with a bracket and the number 5. The Keyboards part is marked with a bracket and the number 8. The Bass part is marked with a bracket and the number 10. The Double Bass part is marked with a bracket and the number 12. The score includes several musical notations such as *Guitar Bra-→*, *Marimba*, *Keyboards*, *Bass*, and *Double Bass*. The score also includes dynamic markings such as *mf*, *mp*, and *f*. The score is divided into measures, with some measures numbered in boxes (1, 5, 8, 10, 12, 15). The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, mp, f). The score is organized into systems, with each instrument having its own staff. The Guitar part is marked with a bracket and the number 11:14. The Marimba part is marked with a bracket and the number 5. The Keyboards part is marked with a bracket and the number 8. The Bass part is marked with a bracket and the number 10. The Double Bass part is marked with a bracket and the number 12. The score includes several musical notations such as *Guitar Bra-→*, *Marimba*, *Keyboards*, *Bass*, and *Double Bass*. The score also includes dynamic markings such as *mf*, *mp*, and *f*. The score is divided into measures, with some measures numbered in boxes (1, 5, 8, 10, 12, 15). The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, mp, f). The score is organized into systems, with each instrument having its own staff. The Guitar part is marked with a bracket and the number 11:14. The Marimba part is marked with a bracket and the number 5. The Keyboards part is marked with a bracket and the number 8. The Bass part is marked with a bracket and the number 10. The Double Bass part is marked with a bracket and the number 12. The score includes several musical notations such as *Guitar Bra-→*, *Marimba*, *Keyboards*, *Bass*, and *Double Bass*. The score also includes dynamic markings such as *mf*, *mp*, and *f*.

Occam's razor, 0:17 till 0:55. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

Notation:

- ↓ Semi muted, distorted by pick or palm
- ⋈ Harmonic (fret indicated) or feedback (indicated)
- + Quarter-tone sharp
- ## Three quarter-tone sharp
- ♭ Quarter-tone flat
- > Accent
- ^ Staccato

The image shows a handwritten musical score for a piece titled "On the bus". The score is written on four staves, each representing a different instrument: Guitar, Keyboard, Bass, and Bvabassa. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The score is divided into sections marked with numbers in boxes: [1], [5], [8], and [13].

- Section [1]:** Labeled "Guitar Bva->". It features a complex melodic line with many accidentals and a tempo marking of 11:12. The Keyboard part has a simple accompaniment with a dynamic marking of "inf". The Bass part has a simple accompaniment with a dynamic marking of "mp". The Bvabassa part has a simple accompaniment with a dynamic marking of "mp".
- Section [5]:** Labeled "Bva->". It features a complex melodic line with many accidentals and a tempo marking of 10:7. The Keyboard part has a simple accompaniment with a dynamic marking of "mp". The Bass part has a simple accompaniment with a dynamic marking of "mp". The Bvabassa part has a simple accompaniment with a dynamic marking of "mp".
- Section [8]:** Labeled "Follows Occam's Razor from bar 9 onwards". It features a complex melodic line with many accidentals and a tempo marking of 10:7. The Keyboard part has a simple accompaniment with a dynamic marking of "mp". The Bass part has a simple accompaniment with a dynamic marking of "mp". The Bvabassa part has a simple accompaniment with a dynamic marking of "mp".
- Section [13]:** Labeled "Keyboard acc. becomes free movement". It features a complex melodic line with many accidentals and a tempo marking of 10:7. The Keyboard part has a simple accompaniment with a dynamic marking of "mp". The Bass part has a simple accompaniment with a dynamic marking of "mp". The Bvabassa part has a simple accompaniment with a dynamic marking of "mp".

On the bus, 0:00 till 0:33. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

For the next section I'm taking "Occam's razor" as the basis and I'll comment upon the main differences that can be found in "On the bus".

- Most obvious to notice is the different accompaniment. "Occam's razor" belongs to the series of C Lydian solos Zappa played during the 1979 tour of which four of them landed on "Shut up 'n play yer guitar" (see the corresponding section). Here you actually get to hear the transition to one of the written themes of "Inca roads". "On the bus" has a one-bar vamp-like bass pattern with A as a pedal note, so this one is in A Dorian.

- The tempo of the accompaniment from "On the bus" is slightly slower. Just for that you'd need some speed adaptation for the solo.
- During bars 1-5 there are minor tempo differences. The figure starting with G in bar 2 starts about a 16th note later and ends earlier with the high F# in bar 3, so here Zappa accelerated "On the bus" a little. By the way, transcriptions like this or in the Guitar book aren't done with a mathematical precision that you could get by measuring the pitch lengths physically. They are good approximations of what a human ear can distinguish. There's no point in notating rhythms with more precision than you can hear.
- At beat 1 of bar 6 you get at a more serious tempo difference. "On the bus" gets almost an 8th note ahead.
- At the end of bar 6 you can see that Zappa started editing the "Occam's razor" solo. The whole block A is missing and it's not exactly one bar's length. So this is the sort of manipulating the solo at will.
- At bar 8, starting with the chord, "On the bus" is on beat, just as "Occam's razor", that is now one bar behind. So here Zappa used xenochrony to get "On the bus" parallel again.
- In bar 11 the whole block B gets skipped. Next the solos are about parallel for a bar and a half.
- In bar 13 block C is removed. "On the bus" is now up to three bars ahead. Both solos return to the opening lick, now with the A sustained for some bars.

Remains the question why Zappa picked those three blocks from "Occam's razor" to skip from "On the bus". "Occam's razor" has movements with rapid sequences, sustained notes and movements in between. The three blocks are in between. I think Zappa wanted "On the bus" to be a more articulated solo regarding changes, whereas "Occam's razor" is more relaxed. It must also have been that he enjoyed this type of work, sitting for hours in a studio editing tapes. On "Friendly little finger" and "Rubber shirt" you could call xenochrony an experiment exploring the possibilities of this technique. On "Joe's garage" it's done extensively and systematically. Any "normal" producer would have settled for "Joe's garage" as a double album instead of a three-record set.

CHICAGO '78

One instance of where the ZFT jumped in effectively in filling in gaps are the "Chicago '78" CD and the "Halloween" audio DVD. Zappa himself used relatively little from his 1978 fall tour for his albums. As more often with live concerts, version differences and guitar solos are making "Chicago '78" an interesting album. "Twenty-one" is a guitar solo, played as the concert opener. "Village of the sun" features Ike Willis on vocals. This version includes a guitar solo. "Yo' mama" can be heard without the studio overdubs. At some points it's more sober regarding the keyboard and vocals parts, but this doesn't affect the strength of the guitar solo. The general outlines, as sketched in the Sheik Yerbouti section, are followed again, but the solo functions very well as a composition upon its own merits. "Little house I used to live in" gives the band members room to improvise.

Paroxysmal splendor

During "Paroxysmal splendor" you can hear unreleased components, while material from other songs can be recognized as well. It's made up of the following blocks:

- 0:00 Opening bars from "Greggery Peccary". See the Orchestral favorites section for the score.
- 0:27 "FZ & pig". Ballroom music. You can hear the crowd cheering, so there must actually be some dancing taking place. Maybe a coincidence, but it fits in well with the classical decorum of the Uptown Theater from Chicago, a city known for its combination of classical and modern architecture (photos below). It's stereotype music, but I know too little of dances to comment upon the style. It's in C and in 4/4. It's begins with a repeated cadence like G-B-C movement, coming at rest upon C. The example below begins with the second theme from this dance, starting at 1:05. It's played only once. It's following a chord

progression with a frequent use of altered notes. The basic pattern is F-Fm-C-Em-C-GM7-G, used with a lot of liberty, enlarging the chords by adding in extra notes. At 1:24 the opening movement recommences.

Handwritten musical score for the first system, measures 1-4. The score is written for four staves. The top staff is in bass clef with a 4/4 time signature. The second staff is in treble clef. The third staff is in bass clef. The bottom staff is in bass clef. The music features a variety of notes, rests, and dynamic markings. The first measure has a *mp* marking. The second measure has a *mf* marking. The third measure has a *mf* marking. The fourth measure has a *mf* marking. The music includes triplets and other complex rhythmic patterns.

Handwritten musical score for the second system, measures 5-8. The score is written for four staves. The top staff is in bass clef. The second staff is in bass clef. The third staff is in treble clef. The bottom staff is in bass clef. The music includes vocal lines with lyrics "Greg-ge-ry" and "Greg-ge-ry". The first measure has a *pp* marking. The second measure has a *pp* marking. The third measure has a *pp* marking. The fourth measure has a *pp* marking. The music includes triplets and other complex rhythmic patterns.



Paroxysmal splendor, 1:05 till 1:30. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).

- 2:00 Guitar solo, using one of the riffs from the later "I'm a beautiful guy" song as a vamp.
- 3:34 Variation upon "Ship ahoy" (see the L  ther section for an example from "Ship ahoy" as how it landed on "L  ther").
- 4:26 "Ten years later". Straightforward rock music and soloing in A Dorian/Mixolydian. This section is included to show that Zappa could do anything. As he had looked for deliberate simplicity in doo-wop on "Cruising with Ruben and the Jets", you can also encounter bars in other styles, played in a basic stereotype manner. Bars 1-3 contain the A chord pulsing in a 24/16 meter, interrupted only once by a D chord at the end of a bar. These are bars of eighth ticks, split into three. The standard rock meter is 4/4, so one might also choose to notate this in 4/4 with four beats made up of two triplets each. The ensuing soloing fluctuates between Dorian and Mixolydian by using both C natural and C sharp, a recurrent practice in Zappa's music.

Fast

Guitars

Bass

mp

8vab.->

mf

mf

8vab.->

Loco

8vab.->

Paroxysmal splendor, 4:39 till 4:51. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).

- 5:30 This soloing moves over into an early live performance of "Crew slut". This song would first be released in a studio version on "Joe's garage". Here it's a raw basic version without the characteristic accompanying figure from "Joe's garage".

- 6:02 The soloing in A Dorian/Mixolydian continues as an outro.

- 7:07 Zappa ending with saying "now that was just make belief, we were just pretending".
- 7:13 End.

Yo' mama (Chicago '78)

The Chicago '78 version of "Yo' mama" let's you hear how this song sounded live without the overdubs. It uses the same structure as the Sheik Yerbouti version of the piece (see "Yo' mama (London)" from the corresponding section from this study). Regarding the sung part there are no significant differences. The solo, on the other hand, is strong. Specifically the part over the sustained bass pedal sounds entirely new.

This musical score is for the Chicago '78 version of "Yo' mama". It features five staves: Guitar, Keyboard, Synthesizer, Synthesizer, and Sustained bass pedal. The key signature is three sharps (F#, C#, G#). The Guitar part starts with a "NO METER" instruction and includes dynamic markings of mf, mp, and f. The Keyboard part has a dynamic marking of mp and includes the instruction "With pedal". The Synthesizer parts have dynamic markings of p and *. The Sustained bass pedal part is marked with "8va b." and "mp". The score includes various musical notations such as chords, single notes, and a complex rhythmic pattern in the Guitar part.

Yo' mama (Chicago '78), 2:33-2:51. Transcription: KS (update Fall 2019, deposited at the I-depot, The Hague).

This musical score is for the Chicago '78 version of "Yo' mama", specifically the section from 2:33 to 2:51. It features four staves: Guitar, Keyboard, Synthesizer, and Sustained bass pedal. The key signature is three sharps (F#, C#, G#). The Guitar part starts with a "1" and includes a "6" and a "3". The Keyboard part starts with an "8" and includes a "3". The Synthesizer part includes a "3". The Sustained bass pedal part is marked with "8va b.". The score includes various musical notations such as chords, single notes, and a complex rhythmic pattern in the Guitar part.

Yo' mama (Chicago '78), 4:39-4:59. Transcription: KS (update Fall 2019, deposited at the I-depot, The Hague).

Drumset notation (bottom up): bass drum, toms 1 and 2, snare drum, cymbals/ticks.

The first example from above is from the opening block of this solo, when there's no drum part. Zappa is playing without a meter. It contains a chord progression: E-Dsus2-E, followed by a quartal chord (A-D-G, two stacked fourths). This last chord gets accentuated and returns a couple of times. It's an altered chord, using a G natural, which makes it sound so sharp in the Mixolydian context of this solo. One might also interpret this as another example of mingling of Mixolydian and Dorian. The keyboard harmonies during the second E chord extend the harmonies to E11. This also goes for much of the second example, where the drummer has entered the picture. I've included the drum part on this occasion, otherwise the meter notation with 4/4 and one time 5/4 couldn't be followed. Zappa himself may be playing chords of two notes, but the E pedal and keyboard part make the overall harmony sound much wider.

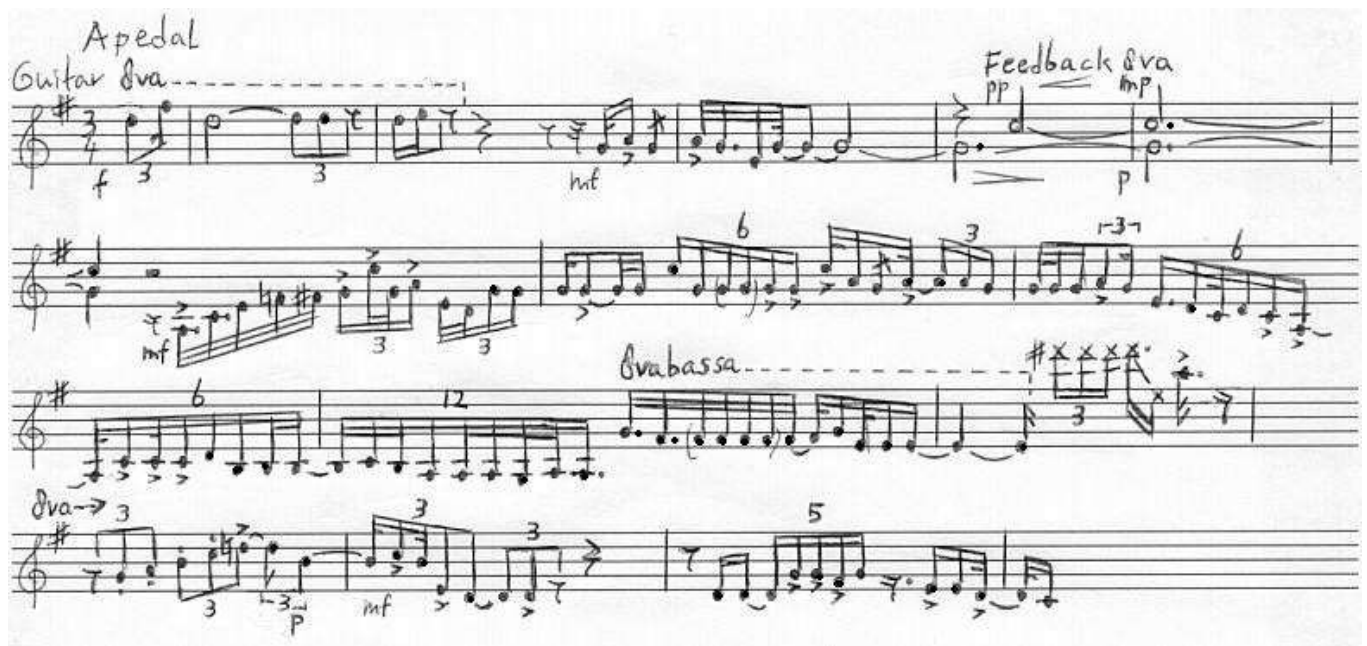
HALLOWEEN, 1978

Three titles from the Halloween concert appeared on YCDTOSA Vol. IV and VI (see the YCDTOSA section #1 for "Thirteen"). For this DVD the Zappa Family Trust chose the part of the program that was basically the same as the year before plus two individual solos: the concert opener "Ancient armaments"

with Zappa on guitar and "Zeets" featuring Vince Colaiuta. Instead of doing an early and a late show on Halloween night, this year he chose for an exceptionally long concert of four hours. He introduces this now legendary concert as "All right this is the big one, [...]. Since this is the big one, we're gonna do an extra long show. I hope you don't have to leave early".

Ancient armaments

The ZFT DVD represents 70 minutes taken from this gig. The concert opener was a guitar solo in A Dorian in 3/4, called "Ancient armaments". It's an example of Zappa playing a solo independently, instead of forming part of a song. The concert ended with another big solo, played separately, namely a mix of "Black napkins" and "The deathless horsie" with Shankar on violin. The other two solos on "Halloween" are played during "Easy meat" and "Stinkfoot".



Ancient armaments, opening. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

"Ancient armaments" has been released before as the b-side of the 1980 "I don't wanna get drafted" single. The crowd is much enthusiastic and Zappa waits for about three minutes to let things settle down and accelerate his soloing. The accompaniment first plays solo for a couple of bars, next Zappa joins in with some sustained notes.

Stinkfoot (1974-78)

"Stinkfoot" exists in two variants. One is the original studio recording for "Apostrophe (')", the other is a live variant, today available in four versions. The live variant follows the thematic architecture of the studio version, but has a much different main vamp. Both bass lines of the vamp are in 12/8 and follow the C Mixolydian scale. As for their notes and chords, they have about nothing in common. The live version has a C and B chord alternating. For the studio variant you have various people playing freely through the C Dorian scale (that has an Eb compared to the E natural of the bass). All versions contain a solo, making each one of them worthwhile. There can be stage happenings as well. The 1988 track has an intro about Jimmy Swaggart being caught with a prostitute. During the 1978 performance Zappa recognizes an old

acquaintance in the audience from the Garrick theatre concerts a decade before, a guy who then came on stage every night.

Handwritten musical score for "Stinkfoot" (1978 live version), opening bars. The score is written on three systems of three staves each. The first system includes a treble staff with a complex melodic line, a bass staff with a simple bass line, and a middle staff with a bass line and the word "Obabassa" written below. The second system includes a treble staff with a melodic line, a bass staff with a simple bass line, and a middle staff with a bass line and the word "Obabassa" written below. The third system includes a treble staff with a melodic line, a bass staff with a simple bass line, and a middle staff with a bass line and the word "Obabassa" written below. The score is marked with "12/8" time signature, "b" key signature, and includes the words "Obabassa", "Repeats", "In the dark,", and "Where..."

Stinkfoot (1978 live version), opening bars. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

The Andy Aledort transcription in the Apostrophe (') songbook of the example on the next page offers a more practicable solution for a band covering the 1974 version of "Stinkfoot". The second example above is a rather literal rendition of the specific Apostrophe (') execution, that I needed to visualize the differences between the 1974 en 1978 versions. See the Apostrophe section of this study for more about "Stinkfoot", with a couple of bars from the 1974 "Stinkfoot solo."

Handwritten musical score for the opening of "Stinkfoot" by Apostrophe ('). The score is in B-flat major, 12/8 time, and consists of two systems of staves.

First System:

- Vocal Line:** Lyrics: "In the dark—, Where—". Dynamics: *mf*. Includes annotations "el. echo" and rhythmic markings (2, 3, 2, 2).
- Piano Line:** Dynamics: *mf*. Includes a trill annotation "tr".
- Bass Line:** Dynamics: *p*.
- Double Bass Line:** Dynamics: *mf*. Includes the annotation "vabassa".

Second System:

- Piano Line:** Includes trill annotations "tr" and "trm".
- Bass Line:** Includes a trill annotation "trm".
- Double Bass Line:** Includes the annotation "Asbar1" and "vabassa".

Stinkfoot (Apostrophe (') studio version), opening bars. Transcription: Andy Aledort (2002, basis)/KS (2008, details).

JOE'S GARAGE: THE EMOTIONAL DIMENSION

The unlimited popularity of the tonal system in western music has a lot to do with its capacity, combined with instrumentation and the way music is performed, to translate emotions into music in a for everybody recognizable form. It's also the way most people like to talk about music, often giving highly subjective interpretations of what the music means in their opinion along with it. Sections of music can express feelings of joy, sadness, anger and relaxation. Why this effect exists is usually not very clear. Dissonants and shouting can be associated with anger or tension, but why some melodic lines have the effect of joy and others don't is hardly explainable. It's better to take it for granted that the three downwards played notes of a minor third have the effect of sadness, and composers looking to maximize recognizable emotional impact probably have a good catalogue in their mind of melody types and their effect (compare "Debra Kadabra" from "Bongo Fury" from 2:44 onwards for a minor third effect).

Music can also be on a more emotionally abstract level, but certainly not less emotional, where it becomes difficult to translate the emotions into words other than "expressive" or "intense" and where the emotions seem to rely more on the pleasure of the listening to the music itself. Zappa prefers the more abstract level, confirmed by his unwillingness to take his personal life as the subject of his lyrics. He may talk about his lovely wife and children in "The Real Frank Zappa book", but never on his albums. Zappa's music can be very expressive, but speaking for myself I have no idea how I could describe for instance the guitar solos on "Shut up 'n play yer guitar" in emotional terms as happiness or tension.

In Zappa's music the whole palette of emotions occurs in such a manner that it gets indefinable in easy terms. This is related to his attitude towards music, being that he can use any chord in any scale as well as atonal music. He can, but does not specifically look for progressions that express drama in a classical sense. I'm continuing with this subject with my comment upon the "San Antonio" guitar solo from "Guitar" (1988). The more abstract level of musical expression is possibly indicated as a piece of poetry by Zappa himself in "Packard goose":

"Information is not knowledge

Knowledge is not wisdom

Wisdom is not truth

Truth is not beauty

Beauty is not love

Love is not music

Music is THE BEST"

Specifically this last sentence has become well-known, because Zappa frequently used it as a slogan ever since the release of "Joe's garage" (next to "Don't forget to register to vote."). As I'm interpreting this, it means that one can listen to music entirely as a goal by itself. Above to the right FZ and Ray White singing "Joe's garage" (Paris 1980 show as broadcasted by Antenne 2).

Related to this is his instrumentation, that is functional for the composition, meant to make the notes audible in a clear way and not to create ornamental atmospheres or to overwhelm the listeners through sound building. Some exceptions do exist like the ornamental harp and percussion part at the end of the "Zoot Allures" guitar solo, that have a relaxing effect. There are also compositions that are specifically about sound effects, like "N-lite" from "Civilization Phaze III". In general Zappa chooses instruments that are unrelated in their sound so that they can play separately as well as together in different combinations, and always remain clearly distinguishable. Alternation of sound is the issue rather than the creation of an overall sound. Furthermore he doesn't raise or bend his voice while singing and he doesn't dance on stage, which is for pop music standards unusual. Zappa during the Larry King Live interview on this topic (CNN, 1989):

- LK: "How would you describe to someone, who had never heard it, the Zappa sound?"

- FZ: "Well, I do a lot of different kinds of music, and uh, you know, ranging from orchestral music to big band music to fuzz tone music, so..."

- LK: "There's no Zappa sound then?"

- FZ: "There are many Zappa sounds and you could specialize in one if you want to listen to only guitar type stuff, then I can give you a list of albums that have that. If you like orchestral music, that's another list, so it's a variety."

JOE'S GARAGE

As far as I'm concerned most note examples presented in this site are of the emotionally abstract kind. With the ones in this section and the previous Ruben and the Jets section, we're getting at songs with a better translatable emotional dimension. Most of them can be found on "Freak out", "Cruising with Ruben and the Jets" and "Joe's garage". Of the infinite range from deepest inner sorrow to sound related expressions as feeling the groove, some basics are passing by in some of the examples from below.

Act I

1.1 Central scrutinizer

During the opening song, the Central scrutinizer character introduces the play. Speaking through a megaphone, he's trying to convince people why rock music should be made illegal. This piece gets accompanied by a lengthy vamp, lasting eight bars. Halfway the song, this vamps steps into the foreground, being played as an instrumental interlude (1:04 through 1:21).

Handwritten musical score for "Joe's Garage" Act I, 1.1 Central scrutinizer. The score is written on five staves: Synth., Quacks, Mar./Keys., and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Synth. staff has a "1" in a box above the first measure. The Quacks staff has a "4" above the first measure. The Mar./Keys. staff has a "4" above the first measure. The Bass staff has a "4" above the first measure. The score consists of 8 measures. The first two measures are marked with a "6" below the Mar./Keys. staff. The last two measures are marked with "Others as bar 1" and "As bar 2" respectively.

Central scrutinizer, vamp. Transcription: KS (update fall 2017, deposited at the I-depot, The Hague).

It's another example of Zappa using closely related scales next to each other. Bar 1 follows D Mixolydian, bar 2 is in D Dorian. Bar 5 is step IV of D Dorian. Bar 7 transposes the marimba part up with a major second. This causes a key change to A Mixolydian. The harmonies are a series of thirds and triads. The synthesizer and duck quack sounds are only there as irregular embellishment. Towards the end the vamp is drawn back. Here Zappa is deliberately creating a chaotic atmosphere, letting the scrutinizer stumble over its words with a line taken out of its context. The white zone refers to the area in airport parking spaces, meant for loading and unloading only. It has nothing to do with the plot of "Joe's garage".

1.2 Joe's garage

Relaxation and the building up of tension are present in the title track of "Joe's garage". It opens with a slow I-IV intro in E and then, as the sung melody begins, proceeds with I-IV-V. This movement continues in several shapes, alternated with divers interrupting bars, all in a slow tempo. The ease of the I-IV-V progression expresses Joe's fine memories of the good old times when he was playing a tune like this with friends in his garage. At the end of the song, when Joe is complaining about all the new fashions in rock music, the comfortable I-IV-V environment is left and the tension starts to rise, ending with police interference.

Handwritten musical score for a song in D major (two sharps) and 4/4 time. The score is divided into three systems, each with four staves. The instruments are Harmonica, Ova Bussa, Ova, and another Ova. The lyrics are: "It was't... --, door. We could jam... --, turn it down. People... -- Lot to noise. Well the years... by I hear ya. heavy -- glitter rock, jump to 1:38 jump to 3:00 jump to 3:59".

System 1:

- Staff 1 (Harmonica): Melody line with lyrics "It was't..."
- Staff 2 (Ova Bussa): Bass line
- Staff 3 (Ova): Chordal accompaniment
- Staff 4 (Ova): Chordal accompaniment

System 2:

- Staff 1 (Harmonica): Melody line with lyrics "..., door. We could jam... --, turn it down."
- Staff 2 (Ova Bussa): Bass line
- Staff 3 (Ova): Chordal accompaniment
- Staff 4 (Ova): Chordal accompaniment

System 3:

- Staff 1 (Harmonica): Melody line with lyrics "People... -- Lot to noise. Well the years... by I hear ya. heavy -- glitter rock,"
- Staff 2 (Ova Bussa): Bass line
- Staff 3 (Ova): Chordal accompaniment
- Staff 4 (Ova): Chordal accompaniment

Time jumps are indicated at the bottom of the systems: "jump to 1:38", "jump to 3:00", and "jump to 3:59".

Previous page: Joe's garage, opening and several sections pasted together. Transcription: KS (2nd printed edition, 2001).

Note: the actual pitch of the singing is an octave lower than I first notated here.

In the transcription above I've combined the opening and some sections, the last bar containing the start of tension. In the last two bars beats 1 and 2 of the first one still contain the I chord from E; on beat 3 this chord gets enlarged to I 9th. In the following bar the D# and G# are altered to natural and the whole harmony becomes an 11th chord over A.

1.3 Catholic girls

The outlines of "Catholic girls" go as:

- 0:00 Instrumental intro.
- 0:11 Theme 1. A melody of two bars in F#. The accompanying chord progression is I-IV-I-VI-V, like "Joe's garage" at this point quite conventional. See bars 4-6 from the example below. This theme gets repeated three times, before it ends with a final bar with B-E-C# as chord progression.
- 0:28 Theme 1 four times again, now ending with A-B as chord progression.
- 0:44 Theme 2, a sequence following a modulation scheme: C# Dorian, Gb Lydian, Db Dorian, Ab Mixolydian, E Dorian, A major/Mixolydian. So here all conventionalism is gone.
- 1:11 Theme 3, another sequence over a chromatically descending bass line.
- 1:22 Theme 1.

A handwritten musical score for a piece titled "Catholic girls". The score is written on five staves, with the first four staves in treble clef and the fifth in bass clef. The key signature is F# (one sharp). The time signature is 4/4. The score is divided into three measures by vertical bar lines. The first measure contains measures 18, 16, 14, and 12. The second measure contains measures 10, 8, 6, and 4. The third measure contains measures 2, 1, and 0. The notation includes various musical symbols such as notes, rests, and accidentals. There are some handwritten annotations, including "18" and "16" above the first staff, and "8vab." below the fifth staff. The score is written in a clear, legible hand.

The image shows a handwritten musical score for a piece titled 'Catholic girls'. The score is written on seven staves. The first staff is a vocal line with lyrics: 'Car-ne-ni-ta Scar-to-ne —'. The second staff is another vocal line with lyrics: 'Well, Ca-tho-lic girls —'. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The sixth staff is a piano accompaniment line. The seventh staff is a piano accompaniment line. The score is written in F# major (three sharps) and 4/4 time. The tempo is marked 'Allegro'. The score is divided into measures by vertical bar lines. The first measure of the first staff is marked with a '14' in a box. The score ends with a double bar line and a repeat sign.

Catholic girls, 2:01-2:14. Transcription: KS (update fall 2017, deposited at the I-depot, The Hague).

- 1:38 Interlude. This part is an instrumental variation upon theme 1 with odd rhythms. The transcription above contains the end of this section with:

a) Bar 1 in 18/16 with a repeated figure, lasting 9/16. The two altered notes, E and A natural, that you could hear earlier at the end of theme 1, turn up more explicitly here. It makes this part more volatile as it comes to what scale it is using. Instead of I-IV in F# major, you're now hearing I-III in F# Mixolydian with an E natural. The whole interlude gets characterized by an ongoing stream of notes using D#m7 and Bsus2 as broken chords.

b) Bar 2 in 14/16 with a repeated figure, lasting 7/16. The chords are the same as bar 2 from theme 1.

c) Bar 3 in 22/16 with a repeated figure, lasting 11/16. This figure follows the A-B progression as played at the end of the first repetition of theme 1. By itself you could call it A Lydian.

d) Bars 4-6 with theme 1.

- 2:09 Themes 1-3 again.

- 3:01 Theme 1 some more, with minor variations.

- 3:17 Theme 1 keeps being repeated to the end as a coda, with improvisations and additions.

- 3:54 With the coda almost faded out, the Central scrutinizer turns up, closing the song.

- 4:18 End.

1.4 Crew slut

The Central scrutinizer continues talking, introducing the next song, "Crew slut". This song follows the verse-chorus structure and includes solos by Denny Walley on guitar and Craig Stewart on harmonica. The verse has a characteristic vamp (F-E-D, A-C-A), played over a D by the bass as pedal note. This vamp continues during the solo. The basis is thus D Dorian, but it gets mingled with D Mixolydian by the soloists, who are playing the Mixolydian F# just as well. A crude earlier version of this song can be found on the ZFT release "Chicago '78". There it's a part of a piece called "Paroxysmal splendor".

1.5 Fembot in a wet T-shirt

Handwritten musical score for the song "Fembot in a wet T-shirt". The score is written on ten staves, organized into two systems of five staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a guitar part (top two staves) and a bass part (bottom two staves). The second system includes a vocal line (third staff), a guitar part (fourth staff), and a bass part (bottom two staves). The score is marked with "mf" (mezzo-forte) and "p" (piano). The word "Vabassa" is written at the beginning of the first and last staves. The word "Repeats" is written above the fourth staff in the second system. The phrase "Look to me --" is written above the third staff in the second system. The score is marked with "mf" (mezzo-forte) and "p" (piano). The word "Vabassa" is written at the beginning of the first and last staves. The word "Repeats" is written above the fourth staff in the second system. The phrase "Look to me --" is written above the third staff in the second system.



Fembot in a wet T-shirt. Transcription: KS (update 2005, 3rd printed edition 2007).

The opposition of tension and relaxation is more directly present in the "Run home cues #3" example from the Movie scores section and the chamber music section at the end of "Lumpy Gravy, part I". After the dissonant notes in this section a little dialogue follows with one saying "not okay" and the other one complaining in response "no, man, no, I can go through this again?". After this some charming consonants follow. Happiness has already come by. Controlled in "Jelly roll gum drop" and "Deseri" from "Cruising with Ruben and the Jets". Euphorically in "What will this evening bring me this morning" from "200 Motels". The example above is from "Joe's garage".

The harmonic basis in bars 1-4 is a I-IV alternation in E. Staff 1 in bar 1 adds in extra passing through chords: the II chord over I and the V chord over IV. These passing through chords are responsible for making the opening sound so cheerful. Bar 5-6 have something of the VII-I cadence of E Mixolydian.

1.6 On the bus

Via interviews it is known that the guitar solos from "Joe's garage" were recorded live. They sound as if they stem from the same recording sessions as the other songs, because Zappa recorded the accompaniment anew in the studio. The method he applied for creating the illusion that everything got played simultaneously, he himself called xenochrony. How this technique worked, and why he used it so intensively, can be followed in detail by comparing "On the bus" to "Occam's razor", the original solo. Two sections are present in the previous One shot deal from this study.

1.7 Why does it hurt when I pee?

The outlines of "Why does it hurt when I pee?" are sketched on page 227 of the Ludwig study (see the references). It's a compact rock song with an interesting instrumental interlude. The song has a basis in A minor/Dorian with both F natural and F sharp being used (part a, "Teil a", of the outlines).

- Form:**
- 1. Strophe: a - a - b - c
 - 2. Strophe: a - a - b' - c
 - instrumentales Zwischenspiel
 - 3. Strophe: a - a - b' - c'
 - Schluß
- Harmonik:**
- Grundakkorde:
- 1.+2. Strophe: a - G - F - F - G (Teil a)
 - E - F - G - E (Teil b)
 - a - D (Teil c)
 - 3. Strophe: a - h - C - (a) - D - C (Teil c')

Melodik:



Why does it hurt when I pee? Part of the song's outlines by W. Ludwig.

Notes:

- The German chord h stands for a b (Bm) chord, otherwise musical terms are pretty international. Or you can put them through translating devices as Google translate.
- The third note in bar 1 should be an E too. The sequence E-F#-G does turn up like this as a little variation upon this motif at the end at 2:00.

Bars 1-8 of the interlude are in A minor, playing around the I and VI 7th chords. Next you're getting at a series of major triads, interrupted once by a minor triad: E, F, G, E, Am and ending with D, sustained for various bars. They are the same chords as indicated by Ludwig for parts ("Teilen") b and c. Such a series can't be attributed to one specific scale. Keys are implied per chord, like A minor returning in bar 13. The D pedal part (bars 14-18) can be called D Mixolydian. This parallel playing of chord types is also addressed at in the Freak out and YCDTOSA II sections of this study. Bars 9-11 form a little sequence, with a figure being transposed upwards. First with a minor second, next with a major second.

1 8

p
mp
mf
mf
mp
mp
8va b.

5

f
mf
(faint)
8va b.

9

8va b.

14

with vibrato D-E

8va b.

Why does it hurt when I pee?, interlude. Transcription: KS (Summer 2019, deposited at the I-depot, The Hague).

1.8-9 Lucille has messed my mind up - Scrutinizer postlude

"Lucille has messed my mind up" is one of many examples of Zappa doing something one time only. In this case a sentimental ballad, a slow love song following easy patterns. It's yet another example of him doing exactly what he himself claimed to dislike. See the Real FZ book, chapter IV, section "purely a mistake", about his dislike of love songs. Stating for instance: "When they start lingering about love as a romantic concept - especially in the lyrics of the sensitive singer/songwriter type - we're even one step closer to total mental decay". This is a recurrent factor in his output, that can be confusing. This particular song is also an example of reggae. Some of its elements are related to "Sy Borg" (see below), but that latter song is harmonically far more complex.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on six staves. The first staff is for the vocal melody, starting with a treble clef, a key signature of one flat (Bb), and a 12/8 time signature. The second staff is for the guitar accompaniment, also in treble clef, Bb key, and 12/8 time. The third staff is for the bass line, in bass clef, Bb key, and 12/8 time. The fourth staff is for the keyboard accompaniment, in bass clef, Bb key, and 12/8 time. The fifth staff is for the drums, in bass clef, Bb key, and 12/8 time. The sixth staff is for the vocal harmony, in treble clef, Bb key, and 12/8 time. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mf, p, pp, mp). There are also handwritten annotations: "Two rhythm guitars" above the second staff, "Keeps repeating" above the second staff, and "mf" below the sixth staff. The score is divided into measures by vertical bar lines.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The fourth staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The fifth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings (f, pp, mf, mp). The title "The Sound of Silence" is written in the top right corner. The name "Simon & Garfunkel" is written in the bottom right corner. The word "B-flat" is written in the bottom left corner.

III

Handwritten musical score for the first system, measures 1-3. The vocal line (top staff) has lyrics "cille" and "has - messed". The piano accompaniment includes various dynamics: *mp*, *p*, *mf*, and *pp*. The score is written on five staves.

IV

Handwritten musical score for the second system, measures 4-6. The vocal line (top staff) has lyrics "my mind - up -", "But I - still", and "Love - her". The piano accompaniment includes various dynamics: *mf*, *pp*, *p*, and *mp*. The score is written on five staves.

Lucille has messed my mind up, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

2 ee) Lucille Has Messed My Mind Up (JOE'S GARAGE)

(nach der Einleitung)

lu cille has messed my mind up but I still love her

oh I still love her lu cille has messed my mind up

13 but I still need her you know I need her 3x (leicht variiert)

18 what-cha try-na doo-ta me lu-cille you got me go-in'

23 out-a my mind lu cille has fore

28 my heart up but I still love VSW.

Lucille has messed my mind up, lead melodies. Transcription Wolfgang Ludwig.

"Lucille has messed my mind up" is in A minor. The instrumental opening, bars 1-7, is using a subset of six notes from this scale. It's made up of A-B-C-D-E-G, thus avoiding the F. You have to wait till bar 9 to know that the song is in minor for certain. The song displays a simultaneous use of 4/4 and 12/8, a very mild form of polyrhythms. Four beats can get subdivided into two or three ticks. The basis is the reggae rhythm by the bass and the two rhythms guitars. They are consistently playing in 12/8, so I've notated this song in 12/8. W. Ludwig, page 273, transcribed the lead melody of the two themes, that I've added to the example to show the polyrhythms more explicitly. These sung themes are in 4/4, so it's logical that he chose 4/4 for his transcription. The keyboard players and the drummer alternate between 4/4 and 12/8. Since 4/4 is the standard in pop-music, you've also got some authors who prefer to avoid notating in 12/8. Then you get triplets all the time or - when applicable - a note that two eighth notes should actually be played as a triplet (a fourth and an eighth note). These are all valid notational variants, but what's more simple than noting that four times three is twelve. The reggae rhythm, that Zappa is using here, is standard. There's a weak downbeat and a stronger accent on the third beat. The rhythms guitars are playing two ticks on beats two and four. The outlines of the song go as:

- 0:00: Bars 1-7 contain the instrumental opening bars, introducing the reggae rhythm. The keyboard

players are improvising during the intro.

- 0:15: Main theme. Bars 8-13 feature most of theme 1. It's sung over a chord progression. C mingled with Am (or Am7), Dm mingled with F (or Dm7), G and Am. So it comes to rest upon the tonic at the end, rather than at the beginning.

- 0:49: Second theme, phrase 1 (bars 18-20 from the Ludwig transcription).

- 1:13: Second theme, phrase 2 (bars 21-24 from this transcription).

- 1:19: Main theme.

- 1:53: Second theme.

- 2:24: Playing around the main theme till the end of this song.

- 5:42: End. On the original vinyl album the "Scrutinizer postlude" was part of this song. They got separated on the CD version. "Scrutinizer postlude" is now an individual track of 1:54 minutes with the Central scrutinizer talking. At the end he introduces the L. Ron Hoover character, head of the Church of Appliantology.

Act II

1.10 Tush-tush-tush - A token of my extreme

"A token of my extreme" is a relaxed song, part of a set of three such songs following closely upon each other. The others are "Lucille has messed my mind up" and "Sy Borg", these last two with a slow reggae rhythm underneath them. With different lyrics you could call these songs ballads. For "Joe's garage acts II & III", Zappa could return to a number of unreleased songs he had in stock as well as guitar solos from the last tour. See the One shot deal section for the "On the bus" solo. "A token of my extreme" draws upon a 1974 concert opener, called "Tush-tush-tush". This predecessor got released itself on the later 1988 "YCDTOSA Vol. II" release. "Tush-tush-tush" is built over a I-VII alternation in F# minor (E-F# when the pick-up bar moves over to bar 1; from bar 1 onwards you've got two bars with F#, followed by two bars with E). A bit later on, starting at 1:38, you can also hear a II-I progression being used at the pick-up point, G#m-5 - F#m). Both Napoleon Murphy Brock and George Duke had the ability to improvise lyrics combining understandable parts with meaningless and strangely pronounced text blocks. It creates an illusion of an interesting story being told and you're blaming yourself for not understanding it to the full. You can listen to it again and the same thing reiterates. George Duke and Napoleon Murphy Brock also do this on "Smell my beard" and "The booger man" from "YCDTOSA Vol. IV", for which songs they get most of the credit. Zappa makes fun of this with his introduction to "Dupree's paradise" on "YCDTOSA Vol. II", another such example ("... confronted with a partial - how shall we say this - language barrier here. We don't want to press the issue too much folks, but the chances that you figuring out what he [George Duke] is going to say during the song are nil."). In the on-line midi file the lyrics aren't included except for the three returning "Tush-tush-tush" notes that George and Napoleon jointly sing.

Handwritten musical score for "Don't you never" in E major, 4/4 time. The score is written on five staves. Staff 1 (bass clef) contains the melody with lyrics "mf Don't you never-". Staff 2 (treble clef) contains accompaniment with dynamics "mf", "p", and "mp". Staff 3 (treble clef) contains a second melody line with lyrics "Etc. (plays parallel with staff 1)". Staff 4 (bass clef) contains a bass line with lyrics "Prov. mf". Staff 5 (bass clef) contains a final bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "Some people" by J. S. Bach. The score is written on five staves. The first staff is the treble clef, the second is the bass clef, and the third is a figured bass line. The fourth and fifth staves are for figured bass. The music is in G major (one sharp) and 3/4 time. The tempo is marked "Allegro". The score includes dynamic markings such as "pp", "mf", "mp", and "p". The lyrics "Some people" are written under the first staff. The score ends with "Etc." and a final measure.

Handwritten musical score for a piece titled "I might be crazy". The score is divided into two systems, each with a key signature of one sharp (F#) and a common time signature (C). The first system is marked "Bars 6-9" and "repeat alike". The second system is marked "I might be crazy" and "Etc.". The score includes a vocal line (soprano), a piano line (piano), and a bass line (bass). The piano part features a complex, multi-measure rest in the first system, and a series of chords in the second system. The vocal line includes the lyrics "I might be crazy". The bass line includes the lyrics "I might be crazy". The score is written on a single page of paper.

The image shows a handwritten musical score for a section titled "A token of my extreme". The score is divided into two systems, each with five staves. The first system (measures 116-120) features a complex arrangement of notes, rests, and dynamic markings (mp, p, mf, p). The second system (measures 121-125) continues the piece with similar notation, including a "3rd beat" marking and a "10" measure indicator. The score is written in a style typical of a composer's sketch, with various accidentals and articulation marks.

A token of my extreme, section. Transcription: KS (update 2013; deposited at the I-depot, The Hague).

The three pick-up notes with a VII-I progression in the "Tush-tush-tush" example form the starting point for theme I from "A token of my extreme". Its full melody is presented in bars 1-4. It's also played over an F#-E (I-VII) alternation by the bass, thus the same F# minor key is used again, but the chords in this case are played softly in the background and are mostly used for harmonic fill-in. The melody and the two bass pedal notes stand central. Bar 5, with just the Fmaj7 chord gliding downwards, makes the transition to theme II. The drummer beats syncopically through this bar: four dotted eighth notes, followed by two

normal eighth on beat 4. The remainder of the transcription is this second theme. It's made up of two phrases. The first, bars 6-9, gets played three times with variations. Bars 6-8 are in A minor. In bars 6-7 you have the minor variant with a major 7th (G#). In bar 8 you get the Aeolian variant with a minor 7th (G natural). For bar 9 the music modulates to D Mixolydian. Bars 10-13 are mostly identical, only some melody notes are different because the lyrics have a different amount of syllables. In bars 14-17 you get at a more serious variation. The notes for "cra-zy" are now B-G# instead of an only a G#. Notable is the chord used for the "-zy" syllable, namely Ab. Hence I've notated G# as Ab at this instance. It implies a modulation, but the bass persists in playing A pedal, so a modulation doesn't actually take place. Bars 18-22 form the second closing phrase of theme II. Bars 18-20 continue with D Mixolydian. Bars 19-20 contain improvised keyboard notes along the Dsus4 chord, played lightly. Bars 21-22 are in C# minor (or Dorian, the A/A# that makes the difference isn't used). The keyboard is now playing along Bsus2.

1.11 Stick it out

"Stick it out" is the oldest track from "Joe's garage", going back to 1971. At that point it was part of a sequence, known as the "sofa suite". See the Just another band from L.A. section for a description of this suite. There you can find what the original reason was to partially sing the lyrics in German. When re-using this song for "Joe's garage", Zappa decided to keep this in and integrate it into the plot. The "sofa suite" remained unreleased for quite a while. To the left a sample from the album's cover art by John Williams, featuring collages of all kinds of scientific graphs, drawings and photos. The text has L. Ron Hoover inciting Joe to learn a foreign language in case of "Joe's garage" ... "German for instance?".

1.12 Sy Borg

The image displays a musical score for the piece "Sy Borg". It is written for four staves: two bass staves (bottom two) and two treble staves (top two). The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 4. The lyrics "Sy" and "Borg" are written above the first treble staff. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo). The notation includes various note values, rests, and slurs, indicating a complex rhythmic structure. The bass staves feature prominent pedal points and moving lines, while the treble staves contain more complex melodic and harmonic patterns.

Sy borg, opening. Transcription: KS, with the lead melody taken over from below (update 2018, deposited at the I-depot, The Hague).

If it wasn't for its lyrics, "Sy Borg" could be called a ballad. The lead melody of its main themes can be found in the Ludwig study, pages 273-4, while I've transcribed theme A including the accompaniment. Its structure goes as:

- 0:00 Instrumental intro in F Lydian. Here the same is happening as above at "Lucille has messed my mind up". The rhythm section is following a reggae pattern in a 12/8 meter, while the sung melody goes more like 4/4.

(nach kurzer Einleitung)

Sy Borg — Gim-me dat gim-me dat Sy Borg — gim-me dat

gim-me de chro — mium leg — leg —

Li — de — Li — res pli — ors

ti — ers they turn me on



Sy borg, lead melodies. Transcription: W. Ludwig.

- 0:16 Theme A (on-line midi file). Switch to, nominally, E minor, with altered notes turning up frequently. The rhythm guitars and keyboards are playing triads while the bass guitar is often playing notes, that aren't part of these triads. It makes this song harmonically quite complex. It's starting with Em7-C7-Gmaj9 during bars 1-3. Because of this first chord Ludwig probably chose to notate this song as if in E Dorian, but notes are getting altered all the time. The second chord already includes a Bb, played by the bass. Theme A only involves an E natural, so I've notated it as in E minor. The song can also be heavily syncopic. At the transition from bar 1 to 2, the singer and bass are sustaining their notes, but also the drummer doesn't hit anything at all at the downbeat. Everybody floats over the downbeat, as if it doesn't exist, and recommences playing at beat two. Bars 4-5 are a repetition and bar 6 is a cut-off version of bar 3. Bar 7 begins with the C and D chords mingled (in total a 13th chord) and ends with D. At beat two of bar 8 an E is mingled with this D chord. Next a sustained B by the singer gets mingled with F, C and E7, as well as sort of a tremolo (A-B). Thus with F natural and G# turning up as altered notes. Theme A ends with the progression Amaj9 - Gmaj9, a parallel playing of chord types.

- 0:40 Theme A gets repeated, a little shortened.

- 1:02 Theme B ("Little wires ..."), bars 16-25 from the Ludwig example.

- 1:22 Theme C ("Maybe I'm crazy ..."), bars 26-36 from this example. This theme sounds as a modulation, the key being A Lydian.

- 1:50 Theme A, played instrumentally.

- 2:14 Themes A-C return with variations and many alternative bars.

- 3:24 Themes A-C as at the beginning.

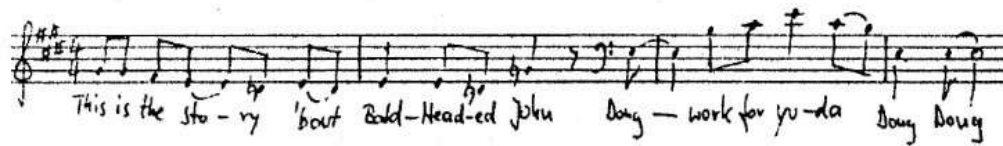
- 4:52 A keyboard solo, with the song getting more stable in C Lydian.

- 7:04 The ending block is sung and played in a jazz-like semi-improvised manner.

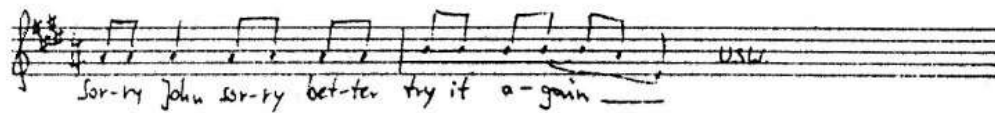
- 8:54 End.

2.1-2 Dong work for Yuda (1979) - Keep it greasy

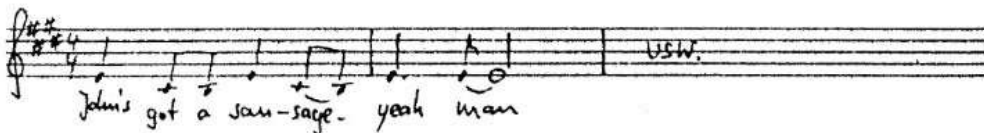
"Dong work for Yuda (1978)" is standard blues. During the 1978 tour Zappa played a somewhat different version live. A section from the latter edition can be found in the Hammersmith Odeon section of this study. The 1979 version is in E (major/Mixolydian). Its general outlines are sketched on page 228 of the Ludwig study, with the lead melodies included below. The 1978 version follows this pattern too, but at a detail level there are many differences. The little instrumental intro and the 23/16 bar from the 1978 version are for instance absent in the 1979 rendition. Instead it has an introduction by the Central scrutinizer and the comments of the John figure are much more extensive.



(1. Strophe)



(Refrain)



(2. Strophe)

Dong work for Yuda (1979), lead melodies. Transcription: W. Ludwig.

"Keep it greasy" goes back to 1976. Sections from both the 1976 and 1979 versions are included in the FZ:OZ section of this study. Like the "Catholic girls" interlude, the 1979 rendition of "Keep it greasy" knows an odd meter. This time it's a figure in 19/16, used as a vamp for the guitar solo.

2.3 Outside now

Theme from Outside now, Broadway the hard way version. This example has been in my study since 2000. In 2019 I came across the example below from an article published earlier in 1995.

1

Vocals

Horns

Marimba/Guitar

Bass

2

the Out - side - Now Out - side - Now

Feedback; guitar solo begins...

Outside now example from:

Christopher J. Smith, *Broadway the hard way: techniques of allusion in the music of Frank Zappa*.

On "Joe's garage" Zappa depicted what can go wrong if you decide to start a career in the rock 'n roll business, with the accent on sexual abuse. It's also an example of the always present two-sidedness in his ideas. On the album sleeve we are warned that people exist who would like to make (rock) music illegal, but the so called central scrutinizer presenting and commenting the little play on the album, gives you some reasons why it should be. Whatever the purpose (if there is any), the play ends with the main character Joe winding up in prison, being able to play his music and guitar solos only in his imagination.

"Outside now" is in Bb Lydian, determined by the bass movement in staff 3. It alternates bars with Bb and C in two different meters (6/8 and 5/8). Otherwise the rhythm is even: a straight string of eight notes. The vamp from staves 2-3 is moving freely through the scale, avoiding any attempt to form a traditional 5th or 7th chord: the first seven notes are all the notes from the scale played once. The interval jumps between the notes keep varying. The sung staff 1 on the other hand does to some extent follow the Am chord. The brass in bar 4 is specific for the 1987 execution. "Outside now" returns in the Perfect stranger section of this study in a version for synclavier, called "Outside now again". See the Guitar section for the opening bars of the guitar solo (as transcribed by Steve Vai).

Act III

2.4 He used to cut the grass

"He used to cut the grass" begins with Joe trying to cope with a society where music has become forbidden. Most part of this song is taken up by a guitar solo, sometimes interrupted by Mrs. Borg. There are four solos from "Joe's garage" available in the Frank Zappa Guitar book:

- Outside now, pages 243-249.

- He used to cut the grass, pages 250-267.
- Packard goose, pages 226-242.
- Watermelon in Easter hay, pages 214-225.

The image shows a musical score for a piece titled "SUPER SPACEY LYDIAN". The score is written for guitar and drums. The guitar part is in E Lydian mode, indicated by the key signature of one sharp (F#) and the title. The tempo is marked as 72 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like *sfz* (sforzando), *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also performance instructions like "Pedal smorz." and "scratch". The drum part is written on a single staff with various rhythmic patterns and dynamics. The score is divided into three systems, each with a guitar staff and a drum staff.

Above are the opening bars from the solo, including the drum part by Vinnie Colaiuta. Steve calls it "super spacey Lydian". Two more sample bars from "He used to cut the grass" are included in the quartertones subpage from the Trance-Fusion section. All of the solo from 1:13 through 7:36 can be found in the Guitar book. As you can see in the Guitar book, and hear of course, the song knows a modulation to Mixolydian halfway:

- 0:00 Sung intro in E Lydian.
- 1:13 Start of the guitar solo, continuing in E Lydian.
- 3:31 The Central scrutinizer enters the picture, commenting. Modulation of the solo to F# Mixolydian by a switch of the pedal note.
- 4:35 The Central scrutinizer has faded out. The solo continues in F# Mixolydian.
- 6:36 Mrs. Borg returns with her lines from the first "Joe's garage" track.
- 7:36 End of the solo. The Central scrutinizer rounds off the song, speaking all by himself, introducing the next song.
- 8:35 End.

2.5 Packard goose

In the case of "Packard goose" the direction of the emotions lie mostly in the lyrics. The melody itself is fluid diatonic material, that you could just as well use for a love song. Subtle and effective is a chord change in bars 5-6 compared to bars 7-8, returning in bars 9-10 compared to bars 11-12. It's just the A# going to A natural, but it changes the climate in bars that are otherwise mostly the same. Here it's sung by Joe for fulminating against imaginary reviews of his guitar solos. Touching is also the re-appearance of Mary, just the soft intonation of her voice makes an impression. Her little speech includes Zappa's favorite phrase "Music is the best".

Acc. chords: C#m B B E A B C#m C#m

① Oh ho—, you got to go. I be- lieve you is the go— vern-ments where, and

② F# F# F# A A A kee—ping peo—ples dumb—, is where—you're co—ming from—.

③ F# G#m F# B F# F# F# G#m A G#m A B A F#m A G#m Much slower Jour-na- Li-sin's kind of sca-ry, and of it we should be wea-ry.

Packard goose, some sections pasted together. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

It's also the non-imaginary Zappa himself, who once referred to rock journalists as people who know nothing about music, who write for people who know nothing about music. His irritation stems from the time "Absolutely free" was released. The album was for a rock album unprecedentedly complex and its details went unnoticed in reviews. There is more to this remark however. He also knew that it would get quoted by these same journalists, who can always comfort themselves with the thought that it's about their colleagues and not about themselves. Rock journalism is a strange business indeed. It's the only type of journalism I know of where it is considered normal to have no technical knowledge about the subject you're writing about whatsoever. Their articles are mostly about the lives of the artist, the music gets only vaguely described by naming styles and mentioning who's influenced by whom. It leads to bizarre individual reviews that don't contain any specific information about the music itself. Only when you're looking for a common denominator and average things out, something more sensible comes out. Another song in which the lyrics are responsible for the impact is an unreleased tribute Zappa wrote for his wife, called "Solitude". It was rehearsed in 1981 and premiered by the Band from Utopia. It's known by fans via a bootleg copy, indeed a touching piece, still waiting for an official release.

2.6 Watermelon in Easter hay

Zappa's two most famous vamps have probably become the two ones from "Joe's Garage", that are thus touching by their emotional impact. The "Outside now" vamp from above he himself was much fond of, because he used it so often. For the 1984 solo on "Guitar" (1987) he returned to the wailing "Watermelon

in Easter hay" theme. Beneath are the theme in its 1984 phrasing and the closing bars of the 1979 version. They go as:

Guitar

Handwritten musical score for guitar, showing three systems of music in 4/4 time with a key signature of two sharps (F# and C#). The first system includes a treble staff with a melodic line and two bass staves with a bass line. The second system continues the melodic line in the treble staff. The third system continues the melodic line in the treble staff. Dynamics include p (piano) and mf (mezzo-forte). A handwritten note says "Vamp keeps repeating every two bars".

Watermelon in Easter hay (1984), theme. Transcription: KS (the vamp could be taken over from the Guitar book). Update 2005, 3rd printed edition 2007.

Handwritten musical score for guitar, featuring Lead Guitar, Rhythm Guitar, and Bva Lassa parts. The score is written in treble and bass clefs, with various musical notations including notes, rests, and dynamic markings.

Lead Guitar: The top staff shows melodic lines with dynamic markings *mf* and *pp*. It includes triplet markings and a handwritten note: "Vamp keeps repeating every two bars".

Rhythm Guitar: The middle staff shows rhythmic accompaniment with dynamic markings *p* and *pp*. It includes a handwritten note: "Vamp keeps repeating every two bars".

Bva Lassa: The bottom staff shows a bass line with dynamic markings *p* and *pp*. It includes a handwritten note: "Vamp keeps repeating every two bars".

Other markings: The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *pp*, *p*, *mp*). There are also handwritten notes like "Vibr." and "Resonance".

Previous page: Watermelon in Easter hay (1979), coda. Source: Guitar book (Transcr. Steve Vai).

The Guitar book also includes the drum part in detail, that is roughly followed in the on-line midi file. The accompanying chords above are added by me and I've tried to indicate some of the resonating higher notes, that you can hear individually at the background. They fill in the chord sound during the last bars.

These last two on-line midi files lack the richness and warmth that you can hear on the album. Not only because of sound quality (at least on my pc), but also because my midi editor can't do things as crescendo, decrescendo, glissando and vibrato. To the right: Zappa playing "Watermelon in Easter hay" in 1988 (Barcelona concert).

Both "Outside now" and "Watermelon in Easter hay" are unusual solos in their use of meters. Zappa normally plays over 4/4 in his solos, but these two have odd additional metres, namely 6/8 + 5/8 and 4/4 + 5/4. Apart from the phrasing, the 1984 version of the theme also deviates from the 1979 execution in its rhythm. The one from "Joe's Garage" places the A of the theme on the fourth beat of the vamp, whereas the "Guitar" version does this on the fifth beat. The vamp is a string of nine fourth notes, moving from C# downwards to E over an octave and then going up again to D#. The chords formed by the vamp in the two bars are IV 7th and I 9th of E. The E, being the lowest note of both the vamp and the bass, takes the weight of being the key note, more than the first A of the bass. This gets confirmed by the coda at the end. The core of the guitar motif, played over it at the beginning, is a D#-B-A-G# movement. The D# and B of bar 3 aren't part of the IV 7th chord of the vamp, thus extending the harmonic field to almost the whole scale. Likewise the A of the second bar isn't part of the I 9th chord. The guitar coda, that's eventually played over the vamp on "Joe's garage", is much more in line with vamp (which makes it functioning as a coda so clearly recognizable). It only has an extra V chord added between the two vamping chords. It goes as IV-V-I-V-IV etc., where the root bass note from the IV and I chords is sustained during the V chords. The closing bar contains I being sustained (the E chord).

An earlier version of this composition is coming by as "Watermelon in Easter hay (prequel)" in the "Hammersmith Odeon" section. Other instances to raise our tears are the classical broken heart song "How could I've been such a fool" from "Freak out" and the fragment from "You didn't try to call me", included in the "Cruising with Ruben and the Jets" section.

2.7 A little green rosetta

The original recording of "A little green rosetta" is present in the L  ther section. At that point it got combined with an outtake from the later "Ship ahoy". With "Watermelon in Easter hay" the story of "Joe's garage" came to an end, but there was still space left on side 4 of the vinyl album, so Zappa decided to use the "Green rosetta" theme to start a studio jam. The people working at Village Recorders could participate in the chorus. It lasts 8:14, much longer than the original recording that only stated the theme a couple of times before it gets abruptly cut off.

TOUCH ME THERE

In 1979 Zappa produced L. Shankar's album "Touch me there" for his new Zappa Records label. Shankar had made some guest appearances during Zappa's 1978 US tour. See also the previous Halloween section and the YCDTOSA section for "Thirteen". The album consists of five instrumentals with Shankar soloing on electric violin and three songs for which Zappa wrote the lyrics. One of them, "Dead girls of London", is also known via YCDTOSA vol. V. The title track shows Zappa's flexibility. During the seventies he took an anti-love song attitude on his own albums, but this one is a sensitive song, sung by Jenny Lautrec. Apparently Zappa had no problems delivering the lyrics that go as "Touch me there, I like it. Touch me there, again. Touch me there, some more" with several repetitions. On paper rather simple, but in combination with Shankar's music it works.

No more Mr. nice girl

For "No more Mr. nice girl" Shankar and Zappa co-wrote the music, all other music on the album is by Shankar alone. The opening and outchorus are included in this section because it's such a merry feel good song. It opens with a syncopic disco type vamp in A Lydian, with the chord progression I 7th- II. It's followed by a melody in E, played consequently by various instruments. Then follows a violin solo, that ends with the repeated outchorus as presented below. The bass lick from the beginning returns, whereas staff 2 contains a repeated E2 chord. Over this the violins play a sequence of 5th chords, followed by the keyboards, doing a sequence of thirds.

The image shows a handwritten musical score for the song "No more Mr. nice girl". The score is written on three systems of staves, each with a treble and bass clef. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The first system includes a guitar part (labeled "Rh. Guitar") and a bass part (labeled "Bass"). The guitar part starts with a syncopic vamp. The bass part has a repeated E2 chord. A handwritten note says "Bars 1-2 repeat two times Likewise". The second system continues the guitar and bass parts, with a triplets marking over the guitar. The third system continues the guitar and bass parts, with a repeated E2 chord in the bass. The score is handwritten and appears to be a transcription.

No more Mr. nice girl, theme (Shankar/Zappa). Transcription: KS.
Both sections: update 2006, 3rd printed edition 2007.

Violins

mf

Repeats

Ovabassa mf

Bar 1 repeats

Bar 2 repeats

No more Mr. nice girl, outchorus (Shankar/Zappa). Transcription: KS.

More about collaborating with Shankar in the Documentaries section with "Strat vindaloo". In this song Zappa is creating Indian music. Shankar himself played only western music on "Touch me there".

TINSEL TOWN REBELLION - BUFFALO: FASHIONS

With the title track of "Tinsel town rebellion" (spring 1981) Zappa took a stand against the recent trends in pop music, which he mostly considered empty and phony (see also below). Much of the new styles in pop music since the late seventies till now have to do with sound and not with the structure of the songs. Zappa apparently wasn't interested in having things as a disco beat all through his albums, screaming punk and roaring heavy metal singers, grungy guitars etc. And he could afford not to do so, because his name was by now well enough established to go his own way. Zappa became as unpredictable as ever, coming up with guitar solo collections, modern orchestral music and synclavier albums. Also some material out of his personal interest appeared on CD as the "Uncle meat movie excerpts", "Francesco Zappa" and "Thing-Fish". "Tinsel town rebellion" and "Tinseltown rebellion", without the hyphen, are both correct spellings with the album and CD using both. So there's no "official" choice for which one to use.

1. Fine girl

Handwritten musical score for "Fine girl" by Frank Zappa. The score is written on three systems of staves. The top system includes a vocal line with the lyrics "Yeah", a guitar line labeled "R.h. Guitar", and a bass line labeled "bass". The middle system includes a vocal line with the lyrics "Oh yeah, she wasa --", a guitar line, and a bass line labeled "bass". The bottom system includes a guitar line and a bass line labeled "bass". The music is in 4/4 time with a key signature of one sharp (F#).

Previous page: Fine girl, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

The integration of pop styles however, as far as they have to do with song structuring, also continued on his albums. One of the characteristics of Zappa is that he can use all styles without any problem and add unusual extensions to them if he wanted to. "Tinsel town rebellion", for instance, opens with a reggae tune "Fine girl", the only studio track on this album. The rhythm guitar is alternating the I and II chord in C Lydian, mostly on the 2nd and 4th beat, as reggae requires.

In Zappa! he commented about reggae: "I like to play it more than I like to listen to it. Reggae is a ventilated rhythm. If you're going to play a solo with a lot of notes in it and your rhythm accompaniment has a lot of notes in it, then it neutralizes it. I find it more intriguing to play to a reggae background with jagged pulses and big holes in it - there's blank space, whereas the least comfortable thing for me to play to would be a James Brown band" (Zappa!, page 60). Examples of reggae as a vamp in more complex compositions are for instance the 1984 version of "The black page" and "Orrin hatch on skis" from "Guitar" (1987). The opening of the first one is included in the "You can't do that on stage anymore" section of this study. The album cover contains an impressive collage by Cal Schenkel featuring Zappa as a band leader in a ballroom from the twenties. Tinsel Town, a surname for Hollywood, gets referred to in many manners, like including bits of filmtape and images of movie actors. Above and below are two outtakes from this cover.

2. Easy meat

Till "Baby snakes" Zappa mostly made up a live album - or film in this case - from tapes from the same place. With "Sheik Yerbouti" this policy changed to combining the best performances from various concert dates and adding overdubs to them in the studio. Technically he could make use of a velocity regulator. The chances that two separate recordings are exactly in pace together are nil. The advantage is the degree of perfection that can be found on this album. The disadvantage is that it is giving away the idea of being present at a specific concert. With "Tinsel town rebellion" his attitude was again changing in the sense that the number of overdubs was turned down.

Handwritten musical notation on a 12-staff system, organized into two systems of six staves each. The notation includes various musical symbols, dynamics, and performance instructions.

System 1 (Top 6 staves):

- Staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Starts with a whole rest.
- Staff 2: Bass clef, key signature of three sharps, 4/4 time. Starts with a whole rest.
- Staff 3: Bass clef, key signature of three sharps, 4/4 time. Contains a chord of F#, C#, G# (labeled *mf*) and the instruction "Figure Repeats".
- Staff 4: Treble clef, key signature of three sharps, 4/4 time. Contains a chord of F#, C#, G# (labeled *p*) and the instruction "Etc.". The instruction "Keeps repeating" is written to the right.
- Staff 5: Bass clef, key signature of three sharps, 4/4 time. Contains a sequence of notes (F#, C#, G#, F#, C#, G#) and the instruction "Bar Repeats".
- Staff 6: Bass clef, key signature of three sharps, 4/4 time. Contains a sequence of notes (F#, C#, G#, F#, C#, G#) and the instruction "Bar Repeats".

System 2 (Bottom 6 staves):

- Staff 7: Treble clef, key signature of three sharps, 4/4 time. Contains a whole note (F#) and the instruction "This girl is--".
- Staff 8: Bass clef, key signature of three sharps, 4/4 time. Contains a whole rest.
- Staff 9: Bass clef, key signature of three sharps, 4/4 time. Contains a sequence of notes (F#, C#, G#, F#, C#, G#) and the instruction "Keeps repeating".
- Staff 10: Treble clef, key signature of three sharps, 4/4 time. Contains a sequence of notes (F#, C#, G#, F#, C#, G#) and the instruction "Keeps repeating".
- Staff 11: Bass clef, key signature of three sharps, 4/4 time. Contains a sequence of notes (F#, C#, G#, F#, C#, G#) and the instruction "Bar Repeats".
- Staff 12: Bass clef, key signature of three sharps, 4/4 time. Contains a sequence of notes (F#, C#, G#, F#, C#, G#) and the instruction "As bar 1".

Handwritten musical score for "Easy meat, opening". The score is in E major (three sharps) and 4/4 time. It consists of two systems of four staves each. The first system includes a bass line with eighth notes, a staff with chords and the handwritten note "Keeps repeating", another staff with eighth notes and "Keeps repeating", and a staff with eighth notes and "(By approximation)". The second system includes a bass line with eighth notes, a staff with chords and "(By approximation)", a staff with eighth notes and "Keeps repeating", and a staff with eighth notes and "Keeps repeating". Dynamic markings include *mf* and *p*. Other annotations include "third beat" and "Bar 1 anew".

Easy meat, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

The second song on "Tinsel town rebellion", "Easy meat", had been on the concert program for two years and shows how well the manipulating of tracks can work out. The album piece is made up of two different concert recordings and has heavy overdubbing on the keyboard sequence. "Ship arriving too late to save a drowning witch" from 1982 is another example of a heavily manipulated album in this positive sense. For

most of his live CDs to come - and that is a lot - Zappa kept combining the best tracks from different occasions, but mostly refrained from overdubbing.

How "Easy meat" was build up in three steps can be followed quite extensively via the different channels in which versions of this song have become available, being nine in total today. All versions have larger guitar solos in them, so it's not an overcopious exhibition.

1978 tour:

- BTB: At the circus. Here the opening of the main melody is the central element of the song. It's present in bars 4-6 of the transcription above, with the line "This girl is easy meat, I've seen her on the street". These bars are used for the introduction as well as as a vamp for the guitar solo. Nor the 1981 opening vamp, nor the instrumental sequence existed in this phase.

- BTB: Saarbrücken. This one goes the same, it's from the same European tour, visiting cities in Germany. There's only a few days gap between this one and the previous one.

- ZFT: Halloween. The same set up from the U.S. leg of the 1978 tour.

1979 tour:

- BTB: Any way the wind blows. Now the characteristic Easy meat riff turns up, as transcribed in bar 1 above. This riff becomes the vamp for the 1979 guitar solos.

- Trance-fusion, Ask dr. Stupid. A guitar solo over this Easy meat riff, so quite obviously it stems from an Easy meat performance.

1980-82 tours:

- Tinsel town rebellion. Easy meat full blown. A "classic" keyboard sequence got added to the song. The guitar solo for these tours has become a pedal note solo instead of the earlier solos over a vamp. Over the introduction with the Easy meat riff a highly syncopic melody is played, as transcribed in bars 2-3 above.

- ZFT: Buffalo. There are only a few days between this version and the Tinsel town rebellion version, the latter combining two performances from the same U.S. tour. On this occasion the syncopic melody is absent. Special for the guitar solo is that Zappa starts a chord progression half way (6:29), that is used by the bass as a vamp for the remainder of this solo.

- The dub room special. The set up in this case is identical to the Tinsel town rebellion version from a year before, the little syncopic melody thus included again. Available on DVD and CD.

- YCDTOSA V. A version from the 1982 European tour, again with the same basic set up, though with some detail differences in the way the main riff is played.

"Easy meat" is in straightforward 4/4, rhythmically easy, except for the syncopic melody in the transcribed bars 2 and three. On "Tinsel town rebellion" it begins with the chord progressions E-B and E-F#. Both E and F# can be interpreted as key notes, thus the scale here can be seen as either E Lydian or F# Mixolydian. In bar 8 it has modulated to F# Dorian. In bars 11-12 you've got chromatic passages on beats 3-4, probably partially improvised.

To the right (on-line version) a screenshot from the 1981 "Talking with Frank Zappa" interview by Chuck Ash of the Pennsylvania State Police about his anti-drugs stand. A quote from this interview regarding punk and new wave:

- Q. What do you think of the punk and the new wave type of music, you're personal opinion of that.

- A. Well, the same truth as of all types of music, there are good examples and bad examples. There are some songs in punk and new wave I enjoy listening to, and there are even a few country and western songs that I enjoy listening to. But generally I'm not a consumer of pop music.

- Q. Do you think that the styles of punk and new wave will last, do you think it will continue.

- A. It will last as long as somebody in the media thinks they can make money of it by perpetuating the myth that it is actually new.

3. For the young sophisticate

"For the young sophisticated" is a shorter song. Zappa first recorded this piece when he was contemplating to release "Läther" as a four record set. At that point it was a cruder version, that you can hear on the ZFT

release of "Läther". It's one of the tracks that Zappa specifically recorded for "Läther", not being part of the tapes that he had handed over to Warner Bros.

4-5. Love of my life - I ain't got no heart

About a third of "Tinsel town rebellion" is made up of new live versions of pieces that Zappa had recorded in the studio earlier. "Love of my life" was first released on album with "Cruising with Ruben and the Jets", but goes back to the Cucamonga period. The Studio Z section from this study contains the opening of the "Tinsel town rebellion" version of this song.

The original studio recording of "I ain't got no heart" is present in the Freak out! section of this study. While "Love of my life" is quite enriched compared to the earlier sixties recordings, "I ain't got no heart" goes basically the same as the studio recording.

6. Panty rap

Two rhythm guitars

Bass

Bubassa

With drum solo---

Hal-lo

...solo ends

there.

Welcome---

Bubassa

Previous page: Panty rap, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

The "Panty rap" has a reggae vamp of four bars with two alternating chords. The harmony is the same as in the "Black napkins" vamp, thus an alternation between C# minor and D Lydian. With the D# from C# minor not being actually played in the transcribed bars, it can also be seen as a I-II alternation in C# Phrygian (I'm not hearing a D# anywhere in the song when the C#m chord is played, but I may be missing an instance).

It's an amusing example of how Zappa could entertain his audience by addressing little speeches to them. The word "rap" is used here as a kind of a joke, but "Trouble every day" from 1966 is genuine rap long before it got popular at the end of the eighties. See "Promiscuous" in this study for more about rap.

During the tour of 1980, Zappa stimulated the habit of some of his female fans to throw their underwear on stage. The rap is about collecting these panties and brassieres for making a quilt. It took the artist Emily James more than a year to construct this quilt. There are some pictures of it on the net like at <http://www.arf.ru/Misc/Quilt>. Zappa returned to the subject in a more bizarre manner on "The man from Utopia" with "The jazz discharge party hats". Even on this subject Zappa isn't really consistent. In the "Panty rap" he's talking about big old ugly cotton jobs (as opposed to bikinis). On "The jazz discharge party hats" it's "traditional cotton, how sweet". To the left: upper left corner of the quilt by Emily James.

7-8. Tell me you love - Now you see it-now you don't

The original studio version of "Tell me you love me" gets dealt with in the Chunga's revenge section. Both versions go largely the same regarding the notes, but the live version is played a bit faster. "Now you see it-now you don't" is a guitar solo from the recent tours, released here as a separate track instead of being part of a song. The song it was part of is probably "King Kong". Zappa cites a few motifs from its main theme between 2:18 and 2:28 and the keyboard returns to these motifs at 4:48, near the end of this track. It's a prelude to the next "Shut up 'n play yer guitar" set, with twenty of such individual guitar solo tracks. It's a pedal note solo in Eb Lydian. Sometimes the bass plays F-Eb, which is probably the reason why Brett Clement in his response to me writes that it can be interpreted as both Eb Lydian and F Mixolydian. In situations like this I'm inclined to take the lower note as tonic.

9. Dance contest

"Dance contest" is one of many examples of Zappa letting the audience participate in a concert. Here it's about people coming on stage with some short dialogues taking place between them and him. On CD it segues into "The blue light", thus suggesting this was the music they were supposed to dance to. These two tracks are from different concerts, so what they actually danced to is left in the dark. Full dancing events can be heard and seen on the "Roxy, the movie" and "Baby snakes" DVDs.

Leha

f - na - . mf Le - na - .

F.Z.

mp What? mf Le - na, meet Butch. O -

Slapped Basses

mf

Picked Basses

Drab. mf

Drums

mp f

Leha

F.Z.

- kay, Le - na and Butch. Cou - ple num - ber - one.

Keyb. Synth.

pp mp

Slapped Basses

mf

Picked Basses

Drab.

Drums

mf

Dance contest, 1:14-1:23. Transcription: KS.
Update winter 2018, deposited at the I-depot, The Hague.

Musically "Dance contest" is built around a vamp. It has reached its constant form at 0:35, played around a little from that point onwards. It's a vamp of two bars in E Dorian. The example above contains two instances. Bars 1-2 are the figure in its constant form. For the lower bass line it contains an E going to A, moving over the bar line in a syncopic way, followed by G and A, next going back to E again. According to the bootleg collectors, this piece followed upon "Conehead". Indeed this line can be seen as a continuation upon the "Conehead" bass figure (see the L  ther section for a transcription of "Conehead"). On top of that you've got the bass guitar and/or rhythm guitar slapping notes, occasionally accompanied by some keyboard/synthesizer harmony notes in the background. Bars 2-3 of the example are the most disco-like section from the piece, with the heavy four-on-the-floor drum beats. At 2:00 this vamp is left for the "important message for all the cute people all over the world". The bass guitar starts to cite from "I'm so cute" from "Sheik Yerbouti". From 2:22 onwards the piece continues like a more free improvisation.

10. The blue light

"The blue light" is a peculiar song. It has only one recurring theme. It's made up of little blocks with Zappa speech-wise talking, interrupted by motifs played and sung by the band. He would do a lot of such recitatives during his early eighties concerts. See the Man from Utopia section for this topic. It sometimes sounds as if Zappa is improvising, the structure coming over as a bit chaotic. But when you hear the band reacting to the words, you know almost all of it must have been planned and well-rehearsed. Next is the opening of this song.

The image shows a handwritten musical score for the opening of the song "The blue light". The score is written on four staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a circled '1' above the first measure, which contains a quarter note F#4, followed by a half rest. The second and third staves are bass clef staves. The second staff contains a complex rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of 'mf' (mezzo-forte) below the first measure. The third staff contains a similar rhythmic pattern, also with a dynamic marking of 'mf' below the first measure. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a simple rhythmic pattern of quarter notes, with a dynamic marking of 'mf' below the first measure. The score is divided into three measures by vertical bar lines.

Handwritten musical score for measures 14-16. The score is written on five staves. The key signature is one sharp (F#) and the time signature is 4/4. Measure 14 is marked with a box containing the number 14. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom staff is labeled 'Bvab,'.

Measure 14: Treble clef, F#4 quarter note, F#5 quarter note, F#5 quarter note, F#5 quarter note. Bass clef, F#2 quarter note, F#2 quarter note, F#2 quarter note, F#2 quarter note. Dynamic: *mp*.

Measure 15: Treble clef, F#4 quarter note, F#5 quarter note, F#5 quarter note, F#5 quarter note. Bass clef, F#2 quarter note, F#2 quarter note, F#2 quarter note, F#2 quarter note. Dynamic: *mp*.

Measure 16: Treble clef, F#4 quarter note, F#5 quarter note, F#5 quarter note, F#5 quarter note. Bass clef, F#2 quarter note, F#2 quarter note, F#2 quarter note, F#2 quarter note. Dynamic: *mp*.

Handwritten musical score for measures 17-20. The score is written on five staves. The key signature is one sharp (F#) and the time signature is 4/4. Measure 17 is marked with a box containing the number 17. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom staff is labeled 'Bvab,'.

Measure 17: Treble clef, F#4 quarter note, F#5 quarter note, F#5 quarter note, F#5 quarter note. Bass clef, F#2 quarter note, F#2 quarter note, F#2 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 18: Treble clef, F#4 quarter note, F#5 quarter note, F#5 quarter note, F#5 quarter note. Bass clef, F#2 quarter note, F#2 quarter note, F#2 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 19: Treble clef, F#4 quarter note, F#5 quarter note, F#5 quarter note, F#5 quarter note. Bass clef, F#2 quarter note, F#2 quarter note, F#2 quarter note, F#2 quarter note. Dynamic: *mf*.

Measure 20: Treble clef, F#4 quarter note, F#5 quarter note, F#5 quarter note, F#5 quarter note. Bass clef, F#2 quarter note, F#2 quarter note, F#2 quarter note, F#2 quarter note. Dynamic: *mf*.

[14]

Handwritten musical score for measures 14 and 15. The score is written on six staves. The first staff (bass clef) has a key signature of one sharp (F#) and a time signature of 7/4. The second staff (treble clef) has a key signature of one sharp (F#) and a time signature of 7/4. The third staff (treble clef) has a key signature of one sharp (F#) and a time signature of 7/4. The fourth staff (treble clef) has a key signature of one sharp (F#) and a time signature of 7/4. The fifth staff (bass clef) has a key signature of one sharp (F#) and a time signature of 7/4. The sixth staff (bass clef) has a key signature of one sharp (F#) and a time signature of 7/4. The score includes vocal lines, guitar, and bass. Annotations include 'mp', 'nf', '(idem)', '(irregular pulse/vibrate)', and 'Evab.'.

[15]

Handwritten musical score for measures 15 and 16. The score is written on six staves. The first staff (bass clef) has a key signature of one sharp (F#) and a time signature of 4/4. The second staff (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. The third staff (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. The fourth staff (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. The fifth staff (bass clef) has a key signature of one sharp (F#) and a time signature of 4/4. The sixth staff (bass clef) has a key signature of one sharp (F#) and a time signature of 4/4. The score includes vocal lines, guitar, and bass. Annotations include 'e-thos, your--', '--hore--', 'You--are', and 'pp p'.

The blue light, opening. Transcription: KS.
Update fall 2017, deposited at the I-depot, The Hague.

- Bars 1-4. This is another example of Zappa using two meters simultaneously. The bass keeps playing a lick, forming the A7 chord (no third). Combined with the guitar part of staff three, playing mostly the A chord, the overall sound of the rhythm section shows an extensive use of the dominant 7th chord in A Mixolydian. Over this the guitar from staff two is playing a progression/little melody with 7/4 as length. It's being played around the chord progression I-IV-I 7th-I (5th or 7th) -I, followed by the melodic line A-B-G-A-F#-G-E-F#. These figures are played twice, with the second guitar sometimes participating. I've notated this in 4/4, indicating the part in 7/4 with dashes.

- Bars 4-14. Sustained chords by the keyboards with the bass continuing with its lick. The chord progression is I-I-VII-I-I-VII-IV, followed by an evasive C-chord, implying a modulation to A minor/Dorian at the end (bar 14). The I chord combined with the bass lick is continuing with letting the dominant 7th sound. The guitars continue in the background with feedback notes. They are playing freely and irregular, with the transcription only approximating their movements. At several points there's also a very high unintended feedback audible, that I've not included. Most chords are entering off beat.
- Bar 15. First bar with Zappa speech-wise singing with only the drummer continuing (so far this example has been instrumental).
- Bar 16-17. The band reacts along the Ab and G chords.
- Bar 18. Second episode with Zappa speech-wise singing, now accompanied by high keyboard chords. This process continues till towards the end the progression from bars 4-14 returns as, what now turns out to be, the main theme/chorus of the song.

11-12. Tinsel town rebellion - Pick me, I'm clean

To the right Zappa as a band leader in a ball room from the twenties. The title track doesn't refer to the twenties, but recent trends in pop music. Zappa did refer to pre-war music with "It's from Kansas" and "Bow tie daddy", both examples being present in this study. Interesting is the other live version on "Does humor belong in music?". This one contains a number of amusing references to pop clichés. Ballroom music is present in the first "Paroxysmal splendor" example from this study, Chicago '78 section. In 2006 the ZFT released the whole 1980 Buffalo concert as a double CD, complementary to "Tinsel town rebellion". It offers 26 tracks, all including alternative bars to a more or lesser extent. Some songs are more basic versions, like "You are what you is" without the vocal overdubs. Others can be quite interesting variations upon the original as the "Honey, don't you want a man like me" version (see the YCDTOSA section of this study). "The torture never stops" gets dealt with in the Man from Utopia section. It's remarkable to see that many differences between the "Buffalo" and the "Tinsel town rebellion" version of "Pick me, I'm clean", because they are both from the U.S. fall tour. Some of the differences are:

- The "Tinsel town rebellion" version has an instrumental intro with a little theme entirely of its own. It's made up of a chord progression over a bass motif in D Mixolydian. Rhythmically these chords can be on beat, off beat and before beat, seeking for variation within a 4/4 meter. The "Buffalo" intro is made up of an instrumental execution of the opening theme of the song, followed by two transitory bars.
- The "Buffalo" version goes much faster than the "Tinsel town rebellion" version.
- The bass during the opening theme on "Buffalo" plays parallel with this theme, whereas on "Tinsel town rebellion" it plays a little riff of its own. Harmonically this opening theme is based upon a I-VII alternation in C Lydian, repeated four times, after which it ends with the III 9th chord in bar 13.
- Both executions have a fine C Lydian solo in them. The "Buffalo" solo is much longer and wouldn't have been misplaced in the "Shut up 'n play yer guitar" collection. In both solos the bass starts off alternating C and D. At various points they are moving more freely. On "Buffalo", for instance, the bass takes over a guitar motif at 7:00 and starts varying this motif in 3/4.

Handwritten musical score for a piece in 4/4 time, featuring three systems of staves. The key signature is one sharp (F#).

System 1 (Measures 1-4):

- Staff 1 (Treble):** Measure 1 is boxed with the number 1. The melody consists of eighth and quarter notes.
- Staff 2 (Treble):** Measure 1 contains the word "Etc." followed by a few notes.
- Staff 3 (Bass):** Labeled "Bvabassa" below. The melody is a simple eighth-note pattern. A note in measure 3 is marked "Keeps repeating".
- Staff 4 (Bass):** Measure 4 contains the instruction "Dense drum solo bar" with a drum notation symbol.

System 2 (Measures 5-12):

- Staff 1 (Treble):** Measure 5 is boxed with the number 5. Measure 6 is labeled "As bar 2". Measure 7 contains the instruction "Acc. repeats bars 1-4". Measure 8 is labeled "drum solo bar".
- Staff 2 (Treble):** Measure 9 is boxed with the number 9 and labeled "A little slower". The melody is marked "mf Why not...".
- Staff 3 (Bass):** Measure 12 is boxed with the number 12. The melody is marked "mp (plus some rh. guitar) Threentimes alike".
- Staff 4 (Bass):** The melody continues with eighth notes, marked "mf".

System 3 (Measures 13-15):

- Staff 1 (Bass):** Measure 13 is boxed with the number 13. The melody is marked "mf".
- Staff 2 (Treble):** Measure 14 is labeled "Then she--".
- Staff 3 (Bass):** Measure 15 is boxed with the number 15. The melody is marked "mf".
- Staff 4 (Bass):** Measure 16 is labeled "Bvab".

System 4 (Measures 17-19):

- Staff 1 (Bass):** Measure 17 is labeled "As bar 9". Measure 18 is labeled "Repeats".
- Staff 2 (Treble):** Measure 17 is labeled "Then she--". Measure 18 is labeled "Repeats".
- Staff 3 (Bass):** Measure 17 is labeled "As bar 9". Measure 18 is labeled "Repeats".
- Staff 4 (Bass):** Measure 19 is labeled "Bvab".

Previous page: Pick me, I'm clean, opening (Tinsel town rebellion). Transcription: KS.
Update 2008, deposited at the I-depot, The Hague.

Pick me, I'm clean, section (Buffalo). Transcription: KS. Update 2008, deposited at the I-depot, The Hague.

There are also some differences in sound quality and production techniques etc. Zappa isn't there anymore to select the best parts of a tour and apply his knowledge as a producer. I know too little about recording techniques to know what might cause this, lesser equipment available at a specific concert or studio editing and mixing. You can for instance notice that the solo on "Buffalo" isn't double channeled. The temporary setback at 4:57 to a two track recording appears to have been caused by a hiss on the multitrack tape. Better solve it this way than miss the solo.

13-14. Bamboozled by love - Brown shoes don't make it (1981)

Like "Your mouth", "Bamboozled by love" has ugly lyrics about violent thoughts within a relationship when jealousy gets into the picture. Regarding song structuring "Bamboozled by love" and "Brown shoes don't make it" are opposites. The first follows the regular verse-chorus structure, the second comprises a multitude of themes, styles, meters, harmonies etc. "Brown shoes don't make it" first appeared on record in 1967. Two examples from "Brown shoes don't make it (1968)" are presented in the Absolutely free section. This live version is very welcome. Not only are there many version differences at a detail level, it's also pleasant to be able to hear this song with the level of sound quality Zappa had reached around 1980.

System 1 of a musical score in 3/4 time. It consists of six staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

15ma

System 2 of a musical score in 3/4 time. It consists of six staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The word "Rubato" is written above the fourth staff.

15ma

Brown shoes don't make it (1981), 4:05-4:25. Score/transcription: Songbook, adapted to the Tinsel Town Rebellion version by KS.

Tempo di Cocktail Lounge

Do it a - gain_ and do it some more, - That does it by_ gol - ly, It's

gva 3

Chords: Cmaj7, Em (C# bass), Dm7, Bb (Eb bass), Cmaj7, Em6 (sus Eb)

Bars from Brown shoes don't make it (1981). Songbook, page 19.

The example above is the interlude, starting at 4:05. It contains:

- Bars 1-2: Rhythmically this section begins with a pedestrian beat in 3/4. It's in D Lydian with the total harmony being extended to I 13th. Only the C# isn't involved.
- Bars 3-5: A chord progression built around II-III-VII-V-VII-VI. It's done in a manner that various chord types are passing by: triads, suspended chords, 7th chords and larger chords. In the descant line the use of parallel fifths can be discerned.
- Bars 6-7: Melodic lines in A Dorian. Beat three of bar 7 suggests another modulation, but this doesn't get confirmed in bar 8.
- Bar 8: Instead the music jumps overnight into a sustained dissonant chromatic chord.
- Bars 9-11: A sustained Bbsus2 chord for the descant, further harmonized in three different manners by the bass. Subsequently the combinations are:
 - a) Ab-Db-Bb-C-F.
 - b) G-C-Bb-(C)-F.
 - c) Eb-Ab-Bb-C-F.

These combinations belong to the same diatonic scale but there's no active tonic here (it floats). In the Songbook bars 8-11 from above are notated as indeterminately held notes in two bars. Because I'm executing my transcriptions as midi files too (on-line version), I've notated these bars in a manner that they approach what's going on on the CD. It's played as sort of in 4/4, when you allow an amount of rubato.

- bar 12(-13): Another modulation to C. Here the midi file stops, but above I've included some more bars from the Songbook as an example of the many style changes during this composition. It indicates "Tempo di Cocktail lounge". Harmonically it's quite complex, as is also "America drinks and goes home" from "Absolutely free". Here it's built over a chromatic bass line, C-C#-D-Eb-C-C#, touching upon chords from various diatonic scales. Next are some more styles passing by.

1

The musical score is written in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a complex harmonic structure with various chordal textures and triplets. The vocal line includes the lyrics "His wife's ...". The piano accompaniment consists of a chromatic bass line and various chordal textures, including triads, suspended chords, and 7th chords. The notation includes various musical symbols such as triplets, slurs, and dynamic markings.

4

8va b.

7

Ba —by ...

8va b.

Brown shoes don't make it, 3:06-3:32. Score from the Songbook, adapted to the album version by KS.

Slow shuffle

His wife's at-tend-ing an or - chid show.

mf

$\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

She squealed for a week to get him to go

fff

$\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

back in the bed his teen-age queen is

$\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

Brown shoes don't make it. Songbook, page 17.

This block is described as a slow shuffle in the Songbook. Rhythmically the Songbook goes quite different from the album version, so I've included both as score and midi file (on-line) alike.

- Bars 1-5: While the Songbook is using the quarter and eighth notes as time unit, it's all triplets on the album. The album version could be notated in 12/8 just as well. The sung part from staff one is close to speech-wise singing, so you might choose to notate the pitches with crotchets. Notable is the A-Ab (G#) dissonance in the bass. Otherwise it contains a series of regular triads. The Songbook and the album are using the same notes for the bass part from bars two, four and six, but in a reversed following order. At this point the song is in A minor.

- Bar 6. A pattern breaking bar with quintuplets. It's atonal and deliberately irregular. In cases as this Zappa found the rhythm and irregularity itself more important than playing the exact notes (see also

"Approximate" and "Don't you ever wash that thing"). On the album you've got three people playing them with some amount of freedom compared to the Songbook. The transcription is by approximation (I can't distinguish every single note these people are playing).

- Bar 7. A bar in Ab Mixolydian, making use of parallel fifths.
- Bar 8. An abrupt modulation to what you might call C# Dorian.
- Bar 9. A transitory bar.
- Bar 10. The first bar of a block called "Fast Motown" in the Songbook. In the Songbook it's notated in 8/8 with the word fast indicating that it should be played much faster than the previous slow shuffle block. On the album the tempo gets doubled, so I've notated it as switch from 4/4 to 4/8.

Corny Swing

Chord diagrams for the first system:

- Bar 1: Bb (6 fr.)
- Bar 2: A (5 fr.)
- Bar 3: Ab (4 fr.)
- Bar 4: G7 (ooo)

Chord diagrams for the second system:

- Bar 5: Bb (6 fr.)
- Bar 6: Db dim
- Bar 7: F7
- Bar 8: Bb (6 fr.)

Chord diagrams for the third system:

- Bar 9: A (5 fr.)
- Bar 10: Ab7
- Bar 11: G7 (ooo)

Lyrics: Smoth-er my daugh-ter in choc-o-late syr-up and strap her on a-gain, Oh, ba-by! Smoth-er that girl in choc-o-late syr-up, and

Bars from Brown shoes don't make it. Source: Songbook, page 22.

This last section is played between 5:28-5:39 on the album, called corny swing. Nominally it's in Bb, but with chromatic passing notes and evasions to for instance a G7 chord in bar 2. When he originally wrote this song, Zappa didn't have daughters yet. In 1979, when this version of the song was recorded, he had two younger daughters himself. "What would you do, daddy?" got replaced by band members asking a more general "What would you do, Frankie?".

15. Peaches III

1

mp Brothers and sisters.

mf

mp

mf

mf

4

mf

mp

3

5:4

3

The image shows a handwritten musical score for a piece titled 'Peaches III'. The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a first ending bracket labeled '1'. The music features various dynamics including *mf* (mezzo-forte) and *mp* (mezzo-piano). A vocal line is present in the second staff of the first system, with the lyrics 'Brothers and sisters.' written below it. The notation includes eighth notes, quarter notes, and sixteenth notes, as well as rests and accidentals. The second system begins with a fourth ending bracket labeled '4'. It includes a triplet of eighth notes marked with a '3' and a 5:4 ratio, and another triplet of eighth notes marked with a '3'. The score concludes with a final cadence on the tenth staff.

The image shows a handwritten musical score for a section of "Peaches III". It consists of three systems of staves, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 5, 3, 1). Annotations include "6" in a box at the start of the first system, "10" in a box at the start of the second system, and "13" in a box at the start of the third system. Other annotations include "Slower (♩ = ♩)" above the second system, "Bars 5-6 repeat" and "As bar 5" on the right side of the first system, "8va" above the second system, and "Slowing down" above the third system. The score is written in a clear, legible hand.

Peaches III, section. Transcription: KS (lead melody in bars 1-4 by W. Ludwig). Update 2013, deposited at the I-depot, The Hague.

"Peaches III" is the third version of "Peaches en regalia" in Zappa's own CD catalogue. For all three instances the main melody and the structure of the song are the same, so the differences lie in the instrumentation, chords and accompanying lines. See the Hot rats section for the opening bars of the first recording of "Peaches en regalia" from 1969. The second recording appeared shortly afterwards on

"Fillmore East", a live recording with Flo and Eddy singing part of the melody (without text). Zappa decided to release the 1979/1980 live version as well on "Tinsel town rebellion" because of the weirdness included. This applies specifically to the part below, the end of the original song, and the ensuing concert finale. This finale takes up the last two minutes of the song and is not specifically related to the themes from "Peaches en regalia". It just happened to be the last song of the program.

For bars 1-3 and the first half of bar 4 all staves are played on odd sounding synthesizer keyboards. The lead melody in staff 2 is played on two different sounding synthesizers for the left and right channel of the stereo field. In bar 2 you have somebody saying "Brothers and sisters" in the background, just like that without further context. Most of this example is in 4/4, with the rhythm on beat. The quintuplet and triplet for the lead melody in bar 3 create a nice acceleration and slowing down again effect. The figure in bar 4, staff 3, is improvised. The example in the Hot rats section shows more of the rhythmic variation that you can encounter in this song. This part of "Peaches III" is in B minor and two uncommon variants upon this scale. At various points you have the C# and F# altered to natural, so what is getting used here is:

- B-C#-D-E-F#-G-A: normal B minor (Aeolian).
- B-C#-D-E-F-G-A: B minor variant with F natural.
- B-C-D-E-F-G-A: B Locrian.

The opening of "Peaches en regalia" is in B Dorian with a G# as well for what I call theme A in the Hot rats section. This specific section is theme B repeated three times in different settings. For theme B the G is always natural. Bars 5-12 of the example here are in normal B Minor (Aeolian). In bars 1-3 and the first half of bar 4, Zappa is using a bass line specific for the "Peaches III" version. It has an F natural in it. So for bars 1-2 it's the variant with F natural. In bars 3-4 the C# also becomes natural. Of the seven theoretically possible diatonic scales, Phrygian and Locrian are usually only mentioned for completeness in harmony text books. They start with a minor second and specifically Locrian is seldom used. Zappa uses Phrygian every once in a while, but Locrian is also in Zappa's music an obscurity. It just happens here that you get the complete Locrian scale for a short period. The original melody applies the C natural as an altered note and here it occurs in combination with a bass figure that consistently uses an F natural.

In bar 5 the music has turned to normal B minor and the C natural in bar 7 can be seen as a normal altered note. The odd synthesizer sounds have vanished as well. The harmonies are different from the "Hot rats" version, but also here triads are combined with wider chords. Especially the progression in bars 7-8 is making use of extended chords as D 11th. In bars 11-12 the standard "Peaches en regalia" melody comes to an end. These two final bars are played in a slower tempo. The last D note of bar 11 doesn't lead to an E, as in bar 8, but keeps being sustained for another 3/4 bar. Next the oddities return with the atonal bars 13-14, that lead to the concert finale.

SHUT UP 'N PLAY YER GUITAR: MODES

"Joe's garage" and the 1981 live album "Tinsel town rebellion" show the growing importance of Zappa's guitar soloing on his albums. The first one with Joe's imaginary guitar solos, the second one having two complex ones on "Easy meat" and "Now you see it, now you don't". From 1970 onwards Zappa recorded almost all of his gigs, always including several guitar solos. The majority of the solos are improvised all through, only the accompaniment type and meter are agreed upon in advance so that the band knows what to do. Zappa's guitar solos aren't meant to show off technically (Zappa hasn't claimed to be a big virtuoso on the instrument), but for the pleasure it gives trying to build a composition right in front of an audience without knowing what the outcome will be.

Zappa wanted to compile an album with his guitar solos for some time, but Warner Bros. weren't cooperative. Now he had new chances. The 1981 three record set "Shut up 'n play yer guitar" contains two hours of soloing, mostly taken from the 1979 and 1980 tour, and it sold above expectations. Thus reinforced he could do it again in 1987 with a two CD set, briefly called "Guitar", with solos mostly recorded between 1981 and 1984. And yet again for the 1988 tour with "Trance-fusion" (see the "Guitar" and "Trance-fusion" section for the latter collections). When you're unfamiliar with them, these two large issues combined with the many guitar solos on the regular albums, may very well lead to some prejudice that music in such quantities can't be good. But when you start listening carefully you can also come to the opposite conclusion that his level is always high and that he just can't miss. Both views don't appear to be accurate. As Zappa himself pointed out in "The Real Frank Zappa book" the number of released guitar solos is only a fragment of the recorded number and most guitar solos didn't work out. The issues are the result of listening to all tapes and selecting the best ones.

In 1979 Zappa hired the virtuoso guitar player Steve Vai to transcribe a number of his guitar solos, which he continued to do till 1981. The transcriptions included most of the "Joe's Garage" solos, more than half of the "Shut up 'n play yer guitar" solos and a few others. They were published in 1982 as the 300 pages issue "The Frank Zappa guitar book" (cover to the right, publisher Munchkin Music). Steve Vai made the transcriptions with a great deal of accuracy, including a broad range of irregular rhythmic groupings and some occasional quartertones. Zappa's improvised speech influenced rhythms frequently look horrible on paper (see for instance the bars from "Shut up 'n play yer guitar" below). Whereas Zappa took all rhythmic freedom during his solos and used all types of chords, he wanted the accompaniment to remain simple, playing in a constant metre and with easy harmonies. Mostly he is playing over a pedal note, two alternating chords or a vamp (alternating chords may also be called a vamp, but in this study I'm treating alternating chords as a separate category). He needed this to build a contrast with his own soloing; if the accompaniment would play with a flexible metre, it would become everybody playing rubato, he noted in "The Real Frank Zappa book". Zappa's early solos can be relatively friendly from the rhythmical point of view as the "Orange County" solo from the Roxy and elsewhere section and the "Call any vegetable" solo from the Beat the boots section. Zappa's later solos however are full of these wild irregular rhythmic groupings. Also the drum parts during the later solos had become very vivid and complex and totally different from the elementary drumming of Jimmy Carl Black during the sixties.

Zappa's preference to keep playing in one key becomes clear by looking through the pages of the "The Frank Zappa guitar book" and the transcribed sections in this study. Also in the pieces that use more scales, the scales are closely related with only the keynote changed or one or two notes altered, and the modulations are never abrupt. See also the Guitar section for more upon this topic. The scales of the "Shut up 'n play yer guitar" solos are given beneath, with some comment on the choice of the keynote (several of them are indicated in the Guitar book, others by me). These keynotes of the scales are given by the accompaniment. It doesn't mean that the solo has to open on the keynote or confirm it (often it doesn't), but that it's using the notes of that key. As an exception to the rule can be taken the ending of "Black napkins" from "Zoot Allures". The piece is using the closely related keys of C sharp Minor (Aeolian)/Dorian and D Lydian, that differ by one or two notes (D sharp versus D natural; see also the

remarks about the A/A# at the "Pink napkins" example below). At the end there's a sudden change to the unrelated scale of G Dorian (the bass is here playing a G pedal note). This change takes place at the 8th bar on page 300 of "The Frank Zappa guitar book" or at 3:41 on the CD. After playing up and down through this scale the solo ends in A Dorian (pedal A). In 2010 the ZFT released "Hammersmith Odeon", where you can hear Zappa soloing over two unrelated keys during "King Kong" (see the Hammersmith Odeon section). Next is a table of the scales used for the 73 guitar solo examples from this study. When you compare this table to the general one from the Burnt weeny sandwich section, it leads to two conclusions:

- It confirms Zappa's preference to stay in one scale, as already mentioned. The solos normally follow just one scale, whereas in the general table the examples often have more than one scale or the scales are varying thus rapidly that I didn't assign the example to specific scales. So the solos are different from Zappa's composed music, where frequent modulations are normal.
- For his solos Zappa has a preference for the three modal scales: Dorian, Lydian and Mixolydian. This is other than for his music in general, that uses these scales as more equal to major and minor, though also in general you have a preference for Dorian over minor as it comes to the minor type scales.

- Major	10
- Dorian	50
- Phrygian	5
- Lydian	21
- Mixolydian	34
- Minor/Aeolian	12
- Others and varying	19

1	USE OF KEYS IN THE TRANSCRIBED								
2	GUITAR SOLO BARS IN THIS STUDY								
3	Title	Acc. type	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Others
4	Lost in a whirlpool	Blues	E						
5	Walkin' out	Chord progr.					D/A/E		
6	Waltz (Pal records)	Jazz	D				D		
7	Speed-freak boogie	Vamp	E						
8	Breaktime	Jazz	C						
9	Bossa Nova	Vamp		G					
10	Mondo Hollywood	Vamp	E						
11	Hungry freaks, daddy	Follows song					A/E	E	Pentatonic
12	Invocation & ritual dance solo	Pedal note	E						
13	Theme from Burnt weeny sandwich	Pedal note/vamp					D		
14	Get a little	Pedal note	E				E		
15	Lumber truck solo	Pedal note	F#						
16	Baked-bean boogie	Pedal note	Eb						
17	No waiting for the peanuts to dissolve	Vamp							Pentatonic
18	Transylvania boogie	Pedal note/vamp	E				A		Gypsy scale
19	The Nancy and Mary music	Pedal note/vamp	Eb						
20	Twinkle tits	Pedal note	E						
21	Chunga's basement	Vamp	D						
22	Holiday in Berlin solo	Altern. chords				D			
23	Call any vegetable solo (1970)	Chord progr.	E						
24	Call any vegetable solo (1971)	Pedal note	A				A		
25	Subcutaneous peril	Pedal note	D						
26	Brixton still life	Vamp					D		
27	The grand wazoo	Vamp	D						
28	Another whole melodic section	Chord progr.							Varying
29	Think it over	Pedal note	D						

3	Title	Acc. type	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Others
30	Big swifty	Pedal note			E		E		
31	Waka/Jawaka	Pedal note				A	A/G		
32	Greggery Peccary mov. III	Pedal note						E	
33	Imaginary diseases	Vamp	B						
34	Rollo	Pedal note	E						
35	D.C. Boogie	Pedal note					D		
36	Fifty-fifty	Modulation scheme	Db	C		Db	C/Ab/Cb		
37	Apostrophe	Duet						B	
38	Uncle remus	Chord progr.							Varying
39	Stink-foot	Vamp					C		
40	Orange County	Altern. chords				E			
41	Pygmy twylyte	Pedal note						B	Minor type
42	Sheik Yerbouti tango	Pedal note						F	
43	Inca roads solo	Altern. chords				C			
44	Muffin man	Vamp	F#						
45	Duke of prunes (1975)	Vamp		G#					
46	RDNZL	Altern. chords	A			A			
47	Phyniox	Modulation scheme	Ab		C	Ab	Ab		
48	Reeny ra	Vamp							Locrian
49	Any downers? (1975)	Altern. chords						F#	
50	Keep it greasy (1979)	Vamp	G						
51	Black napkins	Altern. chords				D		C#	
52	Chunga's revenge, rhythm guitar solo	Pedal note		D					Varying
53	Zoot allures	Chord progr.	E						Varying
54	Friendly little finger	Pedal note							Varying
55	Filthy habits solo	Vamp			C			C	

3	Title	Acc. type	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Others
56	Sleep dirt	Chord progr.							Varying
57	Ship ahoy	Pedal note	D				D		
58	Conehead instrumental (1977)	Vamp					Bb		
59	Conehead (1978) solo	Vamp	F						
60	Bowling on Charen	Various					B		
61	Mo' mama	Pedal note					E		
62	Yo' mama	Altern. chords					E		
63	Watermelon in Easter hay (H.O.)	Vamp	E						
64	King Kong (H.O.)	Altern. chords		Eb		D			
65	Heidelberg	Pedal note					E		
66	Paroxysmal splendor	Pedal note	A				A		
67	Ancient armaments	Pedal note	A						
68	Occam's razor	Altern. chords				C			
69	On the bus	Vamp	A						
70	Watermelon in Easter hay	Vamp	E						
71	Pick me, I'm clean solo	Altern. chords				C			
72	Five-five-FIVE	Chord progr.							Varying
73	Shut up 'n play yer guitar	Altern. chords				C			
74	While you were out	Pedal note	D						
75	Treacherous Cretins	Vamp	A					D	
76	Soup 'n old clothes	Pedal note	D						
77	Gee, I like your pants	Altern. chords				C			
78	Canarsie	Vamp							Atonal
79	The deathless horsie (1979)	Pedal note						C#	
80	The deathless horsie (1984)	Vamp					B		
81	Pink napkins	Altern. chords	C#			D			
82	Return of the son of Shut up 'n ...	Altern. chords				C			

3	Title	Acc. type	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Others
83	Why Johnny can't read	Pedal note					E		
84	Canard du jour	Pedal note						G	
85	Stevie's spanking	Chord progr.					A		
86	Drowning witch, solo #1	Vamp						A	
87	Drowning witch, solo #2	Pedal note	B						
88	Theme from Sinister footwear III	Pedal note				F			
89	The torture never stops (1980) solo	Pedal note	A						
90	Marque-Son's chicken	Altern. chords							Octatonic
91	Them or us	Pedal note				Bb			
92	For Giuseppe Franco	Chord progr.							Varying
93	Sexual harassment in the workplace	Blues						C#	
94	Republicans	Pedal note							Varying
95	Do not pass go	Pedal note	B						
96	In-a-gadda-stravinsky	Vamp/pedal note	D	D		D	D		
97	That's not really reggae	Pedal note	A						
98	Jim and Tammy's upper room	Pedal note	G						
99	Once again, without the net	Pedal note				D	D		
100	Were we ever really save in San Antonio?	Pedal note	B						
101	Hotel Atlanta incidentals	Pedal note	Eb						
102	That's not really a shuffle	Pedal note	Eb						Mixed
103	Sunrise redeemer	Vamp					E		
104	Orrin hatch on skis	Vamp	D				D		
105	For Duane	Pedal note	A						
106	GOA	Pedal note					D		
107	Swans, what swans?	Pedal note				Bb			
108	Things that look like meat	Vamp	G						
109	System of edges	Altern. chords				C			

3	Title	Acc. type	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Others
110	Too ugly for show business	Pedal note					D		
111	Canadian customs	Pedal note							Varying
112	King Kong (1982)	Vamp		Eb					
113	Heavy duty Judy (1988)	Vamp					E		
114	The torture never stops, part II	Pedal note		A					
115	The black page (1988)	Altern. chords	F						
116	Zomby woof	Vamp		A					
117	Good Lobna	Pedal note		F#					
118	Butter or cannons	Pedal note							Irregular
119	Ask dr. Stupid	Vamp		F#					
120	Trance-fusion	Vamp		D					
121	Diplodocus	Vamp		Eb					
122	Soul polka	Vamp		C#					
123	Light is all that matters	Vamp							Irregular
124	Bavarian sunset	Pedal note	E						
125	Improvisation in A	Pedal note					A		
126	Budapest solo	Pedal note					D		
127	Strat Vindaloo	Vamp							Indian
128	Dance me this	Pedal note					F		

Another thing to note is that there is a relationship between the accompanying type of a solo and the choice for a scale. The Guitar section continues with the subject of accompanying types. Of the 13 solos with alternating chords 8 are a I-II alternation in Lydian; three have two alternating scales including Lydian. Only "Yo' mama" and "Bowling on Charen" are in Mixolydian. For solos using alternating chords Zappa thus has a clear preference for Lydian. When you get at the solos, using a bass pedal note or a vamp, it's the other way round. These solos form the majority and the larger part of them are in Dorian or Mixolydian. The "Theme from Sinister Footwear III" is an example of a pedal note solo in Lydian in my study. This is not exceptional though, because you've got more of them on "Guitar" and "Trance-Fusion", like the "Them or us" variants "Move it or park it" and "Do not try this at home" (Bb Lydian).

TABLE WITH THE SCALES AND TYPES OF ALL GUITAR SOLOS

When you're looking at all guitar solos, you're getting the picture below. Most solos are part of a song or outtakes from a song. They are listed by their title. So I've included recurring songs like "The torture never stops" once. But the number of C Lydian solos, that are outtakes from "Inca roads", are listed separately by their individual titles. The table with the overview of types and scales includes the normal diatonic examples, which are most of the solos. Only occasionally you can have an irregular or chromatic solo, the gypsy scale or something in Locrian. The titles in bold have excerpts included in my study.

1	MAIN DIATONIC SCALES IN GUITAR SOLOS								
2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
3									
4	1 FREAK OUT								
5	Hungry freaks, solo		B			A/E	E		Follows song
6									
7	2 ABSOLUTELY FREE								
8	Invocation & ritual dance		C#/E						Pedal note
9									
10	3 WE'RE ONLY IN IT FOR THE MONEY								
11									
12	4 LUMPY GRAVY								
13									
14	5 CRUISING WITH RUBEN AND THE JETS								
15	Stuff up the cracks, solo					C			Vamp
16									
17	6 MOTHERMANIA								See the original CDs
18									
19	7 UNCLE MEAT								
20	Nine types of industrial pollution		Bb						Pedal note
21									
22	8 HOT RATS								
23	Willy the pimp, solo		A						Pedal note
24	Son of Mr. Green Genes	C	D/Bb			Bb			Alternating chords
25									
26	9 BURNT WEENY SANDWICH								
27	Theme from Burnt weeny sandwich					D			Pedal note/vamp
28	Holiday in Berlin, full blown, solo				D				Alternating chords
29									
30	10 WEASELS RIPPED MY FLESH								
31	Get a little		E			E			Pedal note
32	The orange county lumber truck, solo		F#						Pedal note

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
33									
34	11 CHUNGA'S REVENGE								
35	Transylvania boogie (1970)		E			A			Also gypsy scale
36	Road ladies, solo		D						Blues
37	The Nancy and Mary music, solos		Eb/D						Pedal note/vamp
38									
39	12 FILLMORE EAST								
40	Willy the pimp								See Hot rats
41									
42	13 200 MOTELS								
43	Magic fingers, solo		A						Pedal note
44									
45	14 JUST ANOTHER BAND FROM LA								
46	Call any vegetable, solo		A			A			Pedal note
47	Dog breath, solo		F#						Pedal note
48									
49	15 WAKA/JAWAKA								
50	Big swift								
51	solo, block 1			E					Pedal note
52	solo, block 2					E			Pedal note
53	It might just be a one shot deal, solo	G							Vamp
54	Waka/Jawaka, solo		A		A	A/G			Pedal note
55									
56	16 THE GRAND WAZOO								
57	The grand Wazoo, solo		D						Vamp
58	Blessed relief, solo	E	A/G/F#						Modulation scheme
59									
60	17 OVERNITE SENSATION								
61	Dirty love, solo					D			Pedal note
62	Fifty-fifty, solo	Db	C		Db	X			Modulation scheme
63	Zomby woof, solo		A						Pedal note

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
64	Montana, solo		F#						Pedal note
65									
66	18 APOSTROPHE (')								
67	Cosmic debris, solo		C						Blues
68	Apostrophe, solo		B				B		Pedal note
69	Stink-foot, solo					C			Vamp
70									
71	19 ROXY AND ELSEWHERE								
72	Penguin in bondage, solo		D						Blues
73	Don't you ever wash that thing, solo		F#						Blues
74	Orange County, solo				E				Alternating chords
75	More trouble, solo		F#						Pedal note
76	Be-bop tango, solo					B			Blues
77									
78	20 ONE SIZE FITS ALL								
79	Inca roads, solo				C				Alternating chords
80	Can't afford no shoes, solo		E			E			Pedal note
81	Pojama people, solo		D						Pedal note
82	Andy, solos		F#		A				Pedal note
83									
84	21 BONGO FURY								
85	Carolina hard-core ecstasy, solo				F				Vamp
86	Advance romance, solo		G						Pedal note
87	Muffin man, solo		F#						Vamp
88									
89	22 ZOOT ALLURES								
90	Black napkins		C#		D		C#		Alternating chords
91	The torture never stops, solo		G						Pedal note
92	Friendly little finger								See the example in my study
93	Wonderful wino, outro		A						Pedal note
94	Zoot allures								

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
95	intro								Chords from various scales
96	theme	X							Chord progression
97	solo		C#						Pedal note
98									
99	23 ZAPPA IN NEW YORK								
100	Cruising for burgers, solo					D			Vamp
101	I promise not to come ..., solo		F#		X				Pedal note
102	The Illinois enema bandit, solo		D						Vamp
103	Punky's whips, solo		C#						Pedal note
104	The purple lagoon/Approximate, solo					F			Pedal note
105									
106	24 STUDIO TAN								
107	Music for low budget orchestra, solo					D			Pedal note
108	RDNZL, solo	A			A				Pedal note
109									
110	25 SLEEP DIRT								
111	Filthy habits, solo			F/C			F/C		Vamp
112	Sleep dirt								Chord progression
113	The ocean is the ultimate solution		X			X			Pedal note
114									
115	26 SHEIK YERBOUTI								
116	Rat tomago		Bb						Pedal note
117	Sheik Yerbouti tango						F		Pedal note
118	Yo' mama, solo					E			Pedal note/Alternating chords
119									
120	27 ORCHESTRAL FAVORITES								
121	Duke of prunes, solo							Various	Follows song
122									
123	28-29 JOE'S GARAGE								
124	On the bus		A						Pedal note
125	Keep it greasy, solo		G						Vamp

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
126	Outside now, solo				Bb				Vamp
127	He used to cut the grass, solo				E	F#			Pedal note
128	Packard goose, solo					F#			Vamp
129	Watermelon in easter hay	E							Vamp
130									
131	30 TINSEL TOWN REBELLION								
132	Easy meat, solo				E	F#			Pedal note/alternating chords
133	Now you see it, now you don't				Eb				Pedal note
134	Pick me, I'm clean, solo				C				Alternating chords
135	Bamboozled by love, solo		A						Blues
136									
137	31-33 SHUT UP 'N PLAY YER GUITAR								
138	Five-five-FIVE								Chord progression
139	Hog Heaven				E				Pedal note
140	Shut up 'n play yer guitar		A		C				Alternating chords
141	While you were out		D			D			Pedal note
142	Treacherous cretins	A					D		Vamp
143	Heavy duty Judy					E			Vamp
144	Soup 'n old clothes		D						Pedal note
145	Variations on the Carlos Santana ...		G						Vamp
146	Gee, I like your pants				C				Alternating chords
147	(Canarsie)								Chromatic
148	Ship ahoy		D			D			Pedal note
149	The deathless horsie		C#		A	B	C#		Vamp
150	Shut up 'n play your guitar some more				C				Alternating chords
151	Pink napkins		C#		D				Alternating chords
152	Beat it with your fist		A						Pedal note
153	Return of the son of ...				C				Alternating chords
154	Pinocchio's furniture		D						Pedal note
155	Why Johnny can't read					E			Pedal note
156	Stucco homes					D			Pedal note

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
157	Canard du jour					A	G		Floating
158									
159	34 YOU ARE WHAT YOU IS								
160	Sinister footwear III				F				Pedal note
161									
162	35 DROWNING WITCH								
163	I come from nowhere, solo		B						Pedal note
164	Drowning witch								
165	solo 1							Irregular	Vamp
166	solo 2		B						Pedal note
167									
168	36 THE MAN FROM UTOPIA								
169									
170	37 BABY SNAKES								See the first releases
171									
172	38 THE LSO, VOL. I								
173									
174	39 THE PERFECT STRANGER								
175									
176	40 THEM OR US								
177	Ya Hozna, solo		C						Vamp
178	Sharleena, solo (1984 studio)					G			Pedal note
179	Sinister footwear II, solo			G					Vamp
180	Truck driver's divorce, solo					A			Pedal note
181	Stevie's spanking, solo					A/B			Vamp
182	Marque son's chicken, solo							Octatonic	Alternating chords
183	Them or us				Bb				Pedal note
184									
185	41 THING-FISH								
186									
187	42 FRANCESCO ZAPPA								No compositions by FZ

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
188									
189	43 THE OLD MASTERS, VOL. I								See the original CDs
190									
191	44 THE MOTHERS OF PREVENTION								
192	Alien orifice		E/G		Eb/C				Pedal notes
193	What's new in Baltimore	E							Alternating chords
194									
195	45 DOES HUMOR BELONG IN MUSIC?								See the first releases
196	Zoot allures, solo (1984)					A			Pedal note
197	Hot plate heaven at the Green hotel, solo		E			A			Pedal note
198	Let's move to Cleveland, solo				C/Ab	D			Pedal note
199									
200	46 THE OLD MASTERS, VOL. II								See the original CDs
201									
202	47 JAZZ FROM HELL								
203	St. Etienne		B						Pedal note
204									
205	48 THE LSO, VOL. II								
206									
207	49 THE OLD MASTERS, VOL. III								See the original CDs
208									
209	50 GUITAR								
210	Sexual harassment in the workplace						C#		Blues
211	Which one is it				Bb				Pedal note
212	Republicans							Irregular	Pedal note
213	Do not pass go		B						Pedal note
214	Chalk pie					A			Pedal note
215	In-A-Gadda-Stravinsky	D	D		D	D			Vamp/pedal note
216	That's not really reggae		A						Pedal note
217	When no one was no one					A			Pedal note
218	Once again, without the net				D	D			Pedal note

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
219	Outside now								See Joe's garage
220	Jim and Tammy's upper room		G						Pedal note
221	Were we ever really safe ...		B						Pedal note
222	That of G minor thing again		G						Vamp
223	Hotel Atlanta incidentals		E						Pedal note
224	That's not really a shuffle		Eb					Mixed	Pedal note
225	Move it or park it				Bb				Pedal note
226	Sunrise redeemer					E			Vamp
227	Variations on Sinister footwear #3				E				Pedal note
228	Orrin hatch on skis		D			D			Vamp
229	But who was Fulcanelli					E			Pedal note
230	For Duane		A						Pedal note
231	GOA					D			Pedal note
232	Winos do not march					G			Alternating chords
233	Swans, what swans?				Bb				Pedal note
234	Too ugly for show business					D			Pedal note
235	Systems of edges				C				Alternating chords
236	Do not try this at home				Bb				Pedal note
237	Things that look like meat		G						Vamp
238	Watermelon in easter hay								See Joe's garage
239	Canadian customs							Irregular	Vamp
240	Is that all there is				C				Pedal note
241	(It ain't necessarily ...)							Cover	
242									
243	51 YCDTOSA, VOL. I								See the first releases
244	The mammy anthem		Ab						Pedal note
245									
246	52 YCDTOSA, VOL. II								See the first releases
247	Pygmy twylyte, solo						B		Pedal note
248									
249	53 BROADWAY THE HARD WAY								

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
250	Any kind of pain, solo				F				Alternating chords
251									
252	54 YCDTOSA, VOL. III								
253	Sharleena, solo (1984 live)					G			Alternating chords
254	Ride my face to Chicago, solo		D			D			Vamp
255	Dickie's such an asshole, solo		B						Blues
256	Nig biz, solo					G			Blues
257	King Kong (1971/82), solos		Eb			A			Chords/vamp
258									
259	55 THE BEST BAND YOU NEVER HEARD								
260	Heavy duty Judy (1988)					E			Vamp
261									
262	56 MAKE A JAZZ NOISE HERE								
263	Fire and chains					D			Pedal note
264	Star wars don't work		D						Pedal note
265	The black page (1988), solo	F							Alternating chords
266	City of tiny lights, solo		G						Vamp
267									
268	57 YCDTOSA IV								See the first releases
269									
270	58 YCDTOSA V								See the first releases
271	Baked-bean boogie		Eb						Vamp
272	No waiting for the peanuts to dissolve		E						Vamp
273	The black page #2, solo				Bb				Pedal note
274	Pound for a brown, solo		G						Vamp
275									
276	59 YCDTOSA VI								See the first releases
277									
278	60 PLAYGROUND PSYCHOTICS								See the first releases
279	Brixton still life					D			Pedal note
280									

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
281	61 AHEAD OF THEIR TIME								See the first releases
282									
283	62 THE YELLOW SHARK								
284									
285	63 CIVILIZATION PHAZE III								
286									
287	64 THE LOST EPISODES								
288	Lost in a whirlpool		E						Blues
289	Sharleena (1969), solo		G						Pedal note
290									
291	65 LÄTHER								See the original CDs
292	Duck duck goose, solo		D						Vamp
293	Down in the dew, solo					D			Pedal note
294	Läther								See I promise not ...
295	Leather goods					D			Pedal note
296									
297	66 FZ PLAYS THE MUSIC OF FZ								See the first releases
298									
299	67 HAVE I OFFENDED SOMEONE								See the original CDs
300									
301	68 THE MISTERY DISC								
302	Metal man has won his wings		E						Blues
303	Power trio		A						Blues
304	Bossa Nova			G					Vamp (Latin style)
305	Speed-freak boogie		E						Vamp
306	Mondo Hollywood		E						Vamp
307	Black beauty, solo		Eb						Pedal note
308									
309	69 EVERYTHING IS HEALING NICELY								
310	Roland's big event/Strat Vindaloo								Eastern type of scales
311									

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
312	70 FZ.OZ								See the first releases
313									
314	71 HALLOWEEN								
315	Ancient armaments		A						Pedal note
316									
317	72 QUAUDIOPHILIAC								
318	Rollo, solo		E						Pedal note
319	Chunga's basement		D						Vamp
320	Venusian time bandits		G						Pedal note
321									
322	73 JOE'S CORSAGE								See the first releases
323									
324	74 JOE'S DOMAGE								
325	Another whole melodic section								Chord progression
326	Think it over		D				D		Pedal note
327									
328	75 JOE'S XMESSAGE								
329	GTR trio								See Power trio
330									
331	76 IMAGINARY DISEASES								
332	Been to Kansas City		A						Blues
333	DC Boogie		E			D			Pedal note/vamp
334	Imaginary diseases		B						Vamp
335	Montreal					D			Pedal note
336									
337	77-78 MOFO								See the original CD
338									
339	79 TRANCE-FUSION								
340	Chunga's revenge		D						Vamp
341	Bowling on Charen					B			Pedal note/alternating chords
342	Good Lobna		F#						Pedal note

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
343	A cold dark matter				C				Alternating chords
344	Butter or cannons							Irregular	Irregular
345	Ask dr. Stupid		F#						Vamp
346	Scratch & sniff		G						Vamp
347	Trance-fusion		D						Vamp
348	Gorgo		A						Pedal note
349	Diplodocus		Eb						Vamp
350	Soul polka		C#						Vamp
351	For Giuseppe Franco					A			Pedal note
352	After dinner smoker		A						Pedal note
353	Light is all that matters, 1st block							Irregular	Vamp
354	Idem, 2nd block				G				Pedal note
355	Finding Higgs' Bosson					A			Pedal note
356	Bavarian sunset	E				E			Pedal note
357									
358	80 BUFFALO								
359	The torture never stops (1980), solos		A						Pedal note
360									
361	81 THE DUB ROOM SPECIAL								See the first releases
362									
363	82 WAZOO								See the first releases
364	Greggery Peccary								
365	mvt 3 solos, guitar solo						E		Pedal note from 9:00 onwards
366									
367	83 ONE SHOT DEAL								
368	Heidelberg					E			Pedal note
369	Occam's razor				C				Alternating chords
370									
371	84 JOE'S MENAGE								See the first releases
372	Chunga's revenge (1975), solo		D						Pedal note
373									

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
374	85 LUMPY MONEY								See the original CDs
375									
376	86 PHILLY '76								See the first releases
377									
378	87 GREASY LOVE SONGS								See the original CD
379									
380	88 CONGRESS SHALL MAKE NO LAW								
381									
382	89 HAMMERSMITH ODEON								See the first releases
383	Flakes (1978), solo	E							Solo over a chord progression
384	King Kong (1978), solo		Eb		D				Alternating chords
385									
386	90 FEEDING THE MONKEYS AT MA MAISON								
387									
388	91 CARNEGIE HALL								See the first releases
389	Billy the mountain solos, guitar solo				C				Alternating chords
390	Mudd shark, solo		E			E			Pedal note
391									
392	92 ROAD TAPES, VENUE #1								See the first releases
393									
394	93 UNDERSTANDING AMERICA								See the original CDs
395									
396	94 FINER MOMENTS								
397	Sleazette		E						Pedal note
398	The old curiosity shoppe				C				Alternating chords
399	Uncle rhebus								See Baked-bean boogie
400	The subcutaneous peril		D						Pedal note
401									
402	95 BABY SNAKES COMPLETE SOUNDTRACK								See the first releases
403									
404	96 ROAD TAPES, VENUE #2								See the first releases

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
405	All skate	A	A			C/A			Blues
406									
407	97 A TOKEN OF HIS EXTREME								See the first releases
408									
409	98 JOE'S CAMOUFLAGE								See the first releases
410	Phyniox	Ab		C	Ab	Ab			Vamp
411	Reeny ra							Locrian	Vamp
412	Any downers?						F#		Alternating chords
413									
414	99 ROXY BY PROXY								See the first releases
415									
416	100 DANCE ME THIS								
417	Dance me this					F			Pedal note
418									
419	101 200 MOTELS, THE SUITES								See the first releases
420									
421	102 ROXY, THE MOVIE								See the first releases
422									
423	103 ROAD TAPES, VENUE #3								See the first releases
424									
425	104 THE CRUX OF THE BISCUIT								See the first releases
426									
427	105 FRANK ZAPPA FOR PRESIDENT								
428									
429	106 ZAPPATITE								See the first releases
430									
431	107 MEAT LIGHT								See the first releases
432	Whiskey wah		F#						Vamp
433	The whip		A						Pedal note
434									
435	108 CHICAGO '78								See the first releases

2	Title	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Comment	Type
436	Twenty-one		C						Vamp
437	Village of the sun, solo				F				Alternating chords
438	Paroxysmal splendor		E/A			A		Chromatic	Vamp/pedal note
439									
440	109 LITTLE DOTS								
441	Little dots #1, solo					D			Pedal note
442	Little dots #2, solo					G			Alternating chords
443	Kansas city shuffle		G			G			Blues
444	Columbia S.C., part 2		E				B		Vamp/pedal note
445									
446	110 HALLOWEEN 77								See the first releases
447	Conehead instrumental					Bb			Vamp
448									
449	111 THE ROXY PERFORMANCES								See the first releases
450									
451	112 ZAPPA IN NEW YORK DELUXE								See the first releases
452									
453	OTHER OFFICIAL MATERIAL								
454	Walkin' out					D/A/E			Solo over a chord progression
455	Waltz (Pal records)		D			D			Jazz
456	Breaktime		C						Jazz
457	Grunion run		C						Blues
458	Twinkle tits, guitar solos		E						Pedal note
459	Conehead (1978), solo		F/E						Vamp
460	Mo' mama					E			Pedal note/alternating chords
461	Improvisation in A					A			Pedal note
462	Budapest solo					D			Pedal note

Types and scales	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian
- Solos over pedal notes	2	65	2	21	48	6
- Solos over vamps	7	31	4	5	16	4
- Solos over alternating chords	2	4		19	6	2
- Blues	1	11			4	1
- Others	3	7		1	5	1

There are two remarks by Zappa himself about the keys of his solos in Guitar Player, October 1995, pages 74-75:

- "And harmonically they're either pentatonic or poly-scale oriented. And there's the Mixolydian mode, which I use a lot".

- "I don't like chord changes. I like to have one tonal center that stays there, or possibly a second chord that varies off the main tonal center and then I play around that".

The first quote re-appears in the "Uncle light" CD liner notes, so I felt obliged to include some comment here. It looks like some miscommunication took place. Zappa can't be asked anymore and maybe the reporter didn't reproduce it literally in the correct context. First, these two remarks are inconsistent with each other. Poly-scale and one chord are opposites. Secondly, along the findings of this study, the following can be said:

- Pentatonic passages happen frequently, but they are always embedded in a diatonic environment. When you go a little beyond a passage, or listen to all parts, you can hear a full diatonic scale. See also the Burnt weeny sandwich section of this study. The "No waiting for the peanuts to dissolve" example is the only guitar solo example in this study, that's pentatonic for all parts over a longer period.

- Zappa did compose on his guitar (and sometimes directly on paper or at the piano). Many of his written compositions are poly-scale, but his solos only occasionally.

- Mixolydian is used a lot, next to Dorian and Lydian.

- The one chord remark corresponds best with the pedal note solos. In the implied meaning of one key, it fits more generally.

SHUT UP 'N PLAY YER GUITAR

1. Five-five-FIVE

All solos from what was originally record one of "Shut up 'n play yer guitar" have been transcribed in The FZ Guitar Book. "Five-five-FIVE" is not representative for Zappa's solos, using multiple scales. This "Shut up 'n play yer guitar" opening solo begins with an unusual chord progression in a 5/8 - 5/8 - 5/4 metre (hence its name). It's a progression of chords all using the open D and G string of the guitar as pedal notes, upon which the same chord type is played through keys that keep changing. The chord type is a 9th chord in the positioning fourth plus fourth plus major third. In the following note excerpt the first three bars are given in their complete form containing the first two 9th chords; next only the eight sequent 9th chords are given (all played in the same rhythm) plus the closing 5th chord.



Five-five-FIVE, opening bars. Source: Guitar book (transcr. Steve Vai).



Five-five-FIVE, opening chord progression (only the chords). Source: Guitar book.

The 9th chord is played subsequently on the lowest notes F, E flat, G, A, B flat, A, C, D, hereafter ending with a 5th chord on D flat. The structure is thus completely determined by positioning the 9th chord and using the D and G string. Traditional harmony is totally ignored: the chords following upon each other don't have notes in common and the D and G don't have to be in the same scale as the 9th chord. Even the positioning of the chords with the last 5th chord on D flat becomes chromatic.

Zappa in Guitar Player, October 1995:

FZ: "It's in 5/8, 5/8, 5/4. You count it like this: One-two one-two-three, one-two one-two-three, one-and-two-and-three-and-four-and-five-and."

GP: "How would someone approach that without feeling as if they had two left feet?"

FZ: "It's a very guitar-oriented piece because of the way it uses the open string. So it's kind of an easy thing to pick-up on the guitar, in spite of the odd rhythm. As long as the numbers involved tend to frighten you, though, then the odd rhythms are not your meat. Don't worry about the numbers - you just have to worry about what the feel is. When I wrote that particular song I never even stopped to figure out what the time signature was. I don't worry about that when I'm playing the guitar. If I'm writing it for an orchestra, then I do. But I don't calculate how things that I make up on the guitar are going to look on paper or how it's ultimately going to be. I just play it and then figure out what it is later, after I've recorded it".

2. Hog heaven

A shorter solo in E Lydian, beginning with the picking on the lower guitar notes for about a minute. The bass guitar is giving a frequently recurring E as pedal note. It's transcribed in The FZ Guitar Book, pages 17-22. During the opening bars you can see how Steve tried to include guitar effects. The first note is a high feedback B, followed by a note indicated as "grosse" and sforzando. The sound gets described as using an "octave divider - serious earthquake sound". Zappa apparently sped up this track a bit for the album.

SLOW ♩=168 (minor fluctuations)
E lyd. (E pedal)

ff fast & sharp (octave divider - serious earthquake sound)

sfz grosse

w. hand

Opening from Hog heaven (FZ Guitar book, page 17).

In the Guitar Player interview with Steve Vai, February 1983 issue, Steve tells how he got hired to do this:

- GP: "So you we're taken aback by the complexity of Zappa's music."

- Steve: "I was just awed by it, and I tried to transcribe it. It took me months. [...] One thing led to another and I transcribed "The black page". I sent it to Frank and he wrote back, telling me that he liked it, and he offered me a job transcribing. I took it, of course: Frank was my favorite."

- GP: "How old were you then?"

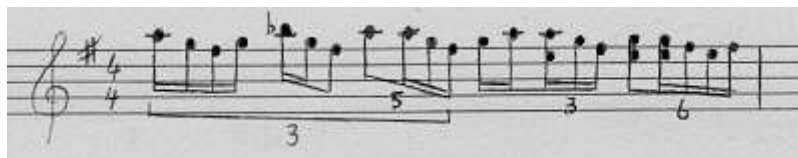
- Steve: "I was 18 or 19 when I transcribed all the stuff that's in the book. I started transcribing then, and I just finished, right before the 1982 tour."

3. Shut up 'n play yer guitar

A solo in C Lydian, later on for a moment A Dorian. Transcribed in The FZ Guitar Book, pages 23-43. The accompanying chord scheme is I and II of C Lydian alternating, later on for a moment I and IV of A Dorian alternating. Zappa's solos could sometimes be individual pieces, but mostly they were part of songs. In this case the solo stems from "Inca roads" as included in the 1979 European winter tour. So you get a whole series of such C Lydian solos on tape, from which he would pick out the best. In this case Zappa was such pleased with the results that he would release five of them in total, four on this CD and one on "Guitar" ("System of edges").



Shut up 'n play yer guitar, bar 46. Source: The Frank Zappa Guitar book, page 27.



Shut up 'n play yer guitar, bar 54. Source: The Frank Zappa Guitar book, page 28.

Above are two bars from this solo with some examples of the difficult irregular groupings, which Steve Vai would use for transcribing. These two include tuplets within tuplets. See below at "Gee, I like your pants" and "The return of the Son of shut up 'n play yer guitar" for C Lydian solos with the I-II alternation from this set. Others from this study are "Holiday in Berlin", "Inca roads", "Orange county", "RDNZL", "Occam's razor", "Pick me, I'm clean" and "System of edges".

4. While you were out

The first of two solos with Zappa playing an acoustic guitar in the studio, accompanied by Warren Cucurullo on a 2nd acoustic guitar and Vinnie Colaiuta on drums. The key is sometimes D Mixolydian, sometimes D Dorian. The accompanying guitar frequently uses the bass string, tuned down from E to D, as pedal note for its chords. The meter of this solo isn't constant. There are even points where Steve Vai chose not to notate a meter division at all. Warren is picking out enlarged chords for the accompaniment, more common in jazz music than in rock. The transcription in The FZ Guitar Book, pages 44-69, contains both guitar parts plus the drum part. The Mixolydian F sharp and the Dorian F are both used. (I haven't checked this to the full, but there appear to be writing- or printing errors in the Guitar book. The F# during bars 94-6 is F natural and the F# on page 57 should be an E. Perhaps the Dorian element is stronger. This solo comes from a jam session from which also "Stucco homes" was taken. That one, and perhaps the session, has Mixolydian as starting point. Maybe the reason why Steve Vai also notates "While you were out" as in Mixolydian. The mingling of Mixolydian and Dorian is common in Zappa's music, however.)

While you were out, opening bars. Transcription: KS/Steve Vai.

The example above contains the opening bars with Zappa playing the sharply dissonant major seventh in bars 1 and 4. The other bars are melodic. Warren Cucurullo plays softly in the background. At this point the solo is in D Dorian. Steve Vai transcribed this by rewinding tapes dozens of times, while I've got the facility of a computer. A simple mouseclick is enough for going back and you've got the computer indicating durations on the time axis mathematically. I'm getting at a somewhat different rhythm, but all remains an approximation, basically sounding the same as how Vai notated this. There are no clear downbeats or patterns here, like the I-II alternation in 4/4 from the previous track, which complicates the transcribing in this case.

I'm continuing with this composition in the Jazz from hell section. Zappa used the score of "While you were out" as the starting point for a new synclavier piece, called "While you were art II". The sound of this synclavier composition is totally different and the score got thoroughly re-arranged. Still it's possible to detect the notes from "While you were out".

5. Treacherous cretins

Here we get at a solo over a vamp, using multiple scales. In Guitar Player, October 1995, Zappa talked about a "harmonic climate" created by the vamp, implying D Minor and A.



Treacherous cretins, vamp. Source: Guitar book. The chords are indicated as Dm and A, here positioned by me as keyboard chords.

The guitar vamp plus the keyboards chords at the beginning are thus being interpreted as I 5th of D Minor and I 5th of A with B being a passing through note. The solo is transcribed in The FZ Guitar Book, pages 70-78.

6. Heavy duty Judy

Another solo over a vamp, here in E Mixolydian. It's transcribed in The FZ Guitar Book, pages 79-89. The vamp does I-II-VII in E Mixolydian, while the bass gives an E pedal note. The sound of the guitar and some of its licks are remindful of the "Easy meat" solo from "Tinsel town rebellion", recorded about a week later at Santa Monica, December 1980. The vamp returns with variations and extensions as a concert opener on "The best band you've never heard before" (see the corresponding section for the "Heavy duty Judy" version from 1988).



Vamp and opening of Heavy duty Judy (1980) (FZ Guitar book, page 79). Since Zappa describes it as an E7 vamp, the first chord might also be played involving a D (B-D-E-G#).

In Guitar Player, October 1995, Zappa comments upon the fact that a bass pedal note or the key of a vamp doesn't prescribe a keynote for his solos:

GP: "Heavy duty Judy" sounds as if it's based on more than one tonality.

FZ: I do that all the time. For instance, that's just an E7 vamp, and I like to play in the key of A. It's just like playing in the tonality of the eleventh [extending E7 to A would create an 11th chord on E].

GP: That can be pretty hairy for someone used to playing only major and minor chords and 7ths.

FZ: They are missing out! The fun doesn't start until you get at the eleventh.

GP: Further complicating the piece are the many different rhythms.

FZ: Well, basically, in that tune you've got the band - bass, keyboards and rhythm guitar - playing the same shuffle rhythm, and the guitar and drums are going apeshit on top of that, but always knowing where the downbeat is going back. That doesn't mean you have to play the downbeat, because everybody else is doing it - playing hemiolas across the bar.

7. Soup 'n old clothes

The image shows a handwritten musical score for the opening of the piece 'Soup 'n old clothes'. The score is organized into two systems, each containing four staves. The first system includes a staff for Guitar (treble clef, 12/8 time) with a handwritten 'Guitar' label and a dynamic marking of 'mf'. The second staff in the first system is empty. The third staff is for piano (p) (treble clef, 12/8 time) with a dynamic marking of 'p'. The fourth staff is for double bass (bass clef, 12/8 time) with a dynamic marking of 'mf'. The second system also has four staves. The first staff is for piano (p) (treble clef, 12/8 time) with a dynamic marking of 'p'. The second staff is empty. The third staff is for double bass (bass clef, 12/8 time) with a dynamic marking of 'mf'. The fourth staff is for double bass (bass clef, 12/8 time) with a dynamic marking of 'mf'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' and 'p'. There are also handwritten annotations like 'Guitar', 'mf', 'p', '8va', and '10:6'.

Soup 'n old clothes, opening. Transcription: KS (update fall 2017, deposited at the I-depot, The Hague).
Note: these bars only roughly resemble the Guitar book, at a detail level I'm hearing most a little differently.

A solo in D Dorian. The bass guitar is giving D as pedal note. It's transcribed in The FZ Guitar Book on pages 90-106. Steve notates the meter as 4/4 with a 12/8 feel at the beginning, becoming normal 4/4 after some 15 bars. The rhythm section is indeed playing in 12/8 during the opening. To keep things consistent for my meters table from the Roxy section, the example below is notated in 12/8. But 4/4 with triplets is just as well possible. See also my discussion of "Lucille" from the Joe's garage section of this study.

"Soup 'n old clothes" begins gently with some sustained notes. In bar 5 Zappa accelerates to fast strings. Then it costs me an hour to transcribe a single bar, double-checking included. The whole piece takes up some 125 bars, most of them containing figures like in bar 5.

SHUT UP 'N PLAY YER GUITAR SOME MORE

1. Variations on the Carlos Santana secret chord progression

The vamp is I 7th and IV 5th alternating in G Dorian or a G minor and a C chord alternating if you wish. Zappa refers to it as "That ol' G Minor thing again" on "Guitar", where the vamp is used again. It may also be that Zappa considered Dorian a variant upon minor, as he would call the A Mixolydian solo from Prague (1991) simply a solo in A. Mixolydian then being a variant upon major. It's transcribed in The FZ Guitar Book, pages 108-117. The Trance-fusion section contains a fragment of two bars from this solo, while the Guitar section includes the vamp.

Steve on how he started the transcribing job (from the Guitar Player interview, mentioned above):

"And I remember the first one I did that I was on salary was "Outside now". Then I did "He used to cut the grass". And this stuff was transcribed using a cassette recorder that was so small and weak and lousy. It was really hard. I used to sit and listen to one bar of music maybe a hundred times - hours and hours and hours of music. But it was fun: I enjoyed it. I felt *useful*. I was learning. I think that transcribing is one of the biggest learning experiences for a musician, and it's really good for a person."

2. Gee, I like your pants

The accompanying chord scheme is I and II of C Lydian alternating. The band played five gigs between January 17th and 19th at the Odeon Hammersmith in London, doing two times an early and a late show. This solo is a cut-out of one of the two "Inca roads" solos as explained above, played on January 18th. It's transcribed in The FZ Guitar Book on pages 118-123.

The image displays a musical score for the piece "Gee, I like your pants". It is written for guitar and bass in the key of D major (two sharps) and 12/8 time. The score is divided into two systems. The first system, starting at measure 1, features a guitar part with complex rhythmic patterns including triplets and sixteenth notes, and a bass part providing a steady D pedal point. The second system, starting at measure 5, is marked "Much slower" and then "First tempo". It includes a guitar solo with various techniques like bends and vibrato, and a bass part with triplets. A bracket labeled "Gva -- (feedback)" spans measures 8 and 9. The score concludes with a final chord in measure 10.

The image shows a musical score for a piece titled "Gee, I like your pants, end." The score is written for three instruments: Keyb. (Keyboard), Guitar, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems, with measure numbers 9, 13, and 17 indicated at the beginning of each system. The first system (measures 9-12) shows the Keyb. playing a melody, the Guitar playing a rhythmic pattern, and the Bass playing a bass line. The second system (measures 13-16) shows the Keyb. playing a melody, the Guitar playing a rhythmic pattern, and the Bass playing a bass line. The third system (measures 17-20) shows the Keyb. playing a melody, the Guitar playing a rhythmic pattern, and the Bass playing a bass line. The score includes various musical notations such as notes, rests, and accidentals. There are also some annotations like "feedback" and "8va" in the second system, and "No Meter" and "I — den-ti-fy - - -" in the third system.

Gee, I like your pants, end. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

This solo can be roughly split into a few sections:

- 0:00 Regular C-D alternation in 4/4 with Zappa playing a melody.
- 0:16 Section with chords.
- 0:23 Block with ultrafast picking of notes (compare the Budapest solo from the Documentaries section of this study).
- 0:40 Melodic playing.
- 0:48 Larger block with chords, being variations upon a number of motifs.
- 2:08 Relatively slow melodic lines, ending with a sustained E note.
- 2:30 Spoken text as introduction to the next track (without a meter): "Identify your last ...".
- 2:35 End.

The example above is played between 1:52 and 2:31. It looks like Zappa has been editing the tape at this point:

- In bar 5 he's playing largely only by himself in a different tempo. In bar 6 the band continues in 4/4 as before.

- In bars 10-15 you've got a keyboard doubling Zappa's part with parallel fifths.

If this was a composed section that would be doable, but hardly in an improvised situation. There are also

many differences with the transcription by Steve Vai. Possibly Steve used an unedited tape. One may also notice that from bar 11 onwards the durations of the C and D pedal notes aren't equal anymore. Either Arthur Barrow sought for variation or this is a consequence of editing the tape.

3. Canarsie

A restless solo, played over a vamp that is alternating C sharp and E. The solo itself is chromatic, not using a specific key and using many dissonant intervals. "Canarsie" and "Ship ahoy" are the two solos from "Shut up 'n play yer guitar some more", that aren't transcribed in the Guitar book.

The image shows a handwritten musical score for three instruments: Guitar, Viola, and Contrabass. The score is divided into three measures. The first measure is in 8/8 time, the second in 14/8, and the third in 13/8. The lyrics "Canarsie, Where every one looks the same." are written above the guitar part. The guitar part is a chromatic solo. The viola part consists of a series of chords. The contrabass part is a rhythmic pattern of eighth notes. There is a handwritten note "Ornamental string" with a wavy line above the viola part in the third measure.

Canarsie, 0:00-0:07. Transcription: KS.

Both sections: update 2009, deposited at the I-depot, The Hague.

The image shows a handwritten musical score for the song "Canarsie". It consists of two systems of four staves each. The first system covers measures 13 to 14, and the second system covers measures 14 to 13. The staves are labeled as follows:

- Guitar Ova-7**: The top staff of the first system, featuring a melodic line with various notes and accidentals.
- El. Sitar**: The second staff of the first system, featuring a melodic line with various notes and accidentals.
- Ova**: The third staff of the first system, featuring a melodic line with various notes and accidentals.
- Drabassa**: The bottom staff of the first system, featuring a rhythmic pattern with 'x' marks.

The second system follows a similar structure with the same four staves. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations like "ornamental string" and "r 5:3-1".

Canarsie, 0:54-1:04. Transcription: KS.

The basic tracks of "Canarsie" are taken from the 2/19/79 concert at the Odeon Hammersmith, London, with Arthur Barrow playing bass. There are some mysteries surrounding this solo. First the taped copies in the bootleg circuit apparently don't include this solo and no comparable ones from other concerts are reported. The bass overdub by Patrick O'hearn however, that replaces the original, gets confirmed in Greg Russo's book. The agenda of the Village Recorders studio in L.A. lists Patrick for May 11-12, 1979. Denny Walley plays a vamp on electric sitar. Secondly the exact rhythm of this solo is grueling. The pick-up bar consists of a drum intro lasting 7/8, followed by the first vamping figure of 5/16. Over this you get one of the many overdubbed comments that you can hear between the songs. The total vamp of two bars has two figures of unequal length alternating. The drum part is quite free. In the figures there is mostly an

equality between drummer, sitar and bass, so the one must have known what the other was doing. There are a few instances with the drummer ticking eighth or sixteenth notes. From these instances I get the impression that the meter is a 14/8 - 13/8 alternation, though I can't give any guarantees for the solo as a whole. I still have the idea that the solo might be resynchronized to a degree. The transcription contains two fragments including the drum beats.

4. Ship ahoy

This is the oldest solo on "Shut up 'n play yer guitar", stemming from the 1976 tour in Japan and Australia. Two variants can be found on the Zappa Family Trust releases "FZ plays FZ" and "FZ:OZ". In the seventies he sometimes experimented with aftersounds, like the echo on "Leather goods" from "Läther". Here there are higher and lower as well as more irregular resonating aftersounds. A section of "Ship ahoy" also got included on "Läther", following upon the "Little green rosetta" theme. See the Läther section for a transcription.

"Ship ahoy" is played over a straight sustained bass D-pedal, using D Dorian and D Mixolydian (both F and F sharp are used).

5. The deathless horsie

The handwritten musical transcription for "The deathless horsie" (YCDTOSA), 0:43-1:08, is presented on four staves. The key signature is two sharps (F# and C#). The first staff is labeled "Guitar" and contains a melodic line with dynamics *mf*, *mp*, and *p*. The second staff is labeled *mp* and contains a melodic line. The third staff is labeled *p* and contains a melodic line with a note marked "Continues being held". The fourth staff is labeled *mf* and contains a melodic line. The transcription includes various musical notations such as triplets, slurs, and dynamic markings. There are also handwritten notes: "plus high C# feedback" and "Bars 1-2 keep repeating in this manner". The transcription is divided into two sections, with the first section ending at measure 10 and the second section starting at measure 11.

The deathless horsie (YCDTOSA), 0:43-1:08. Transcription: KS.

Both sections: 4th printable edition, 2012.

The deathless horsie (SUNPYG), section. Transcription: KS/Steve Vai.

This is a solo with a larger preset opening theme. It uses various scales. The modulation scheme is B Mixolydian, A Lydian, C sharp Minor/Dorian and back to B Mixolydian. The bass guitar is giving the sequent keynotes as pedal notes. These scales use the same set of notes, except for that during the C# pedal section both the A and A# sharp are used. Thus here minor (with the A) and Dorian (with an A#) are used as siblings. In the Guitar Book for the C# pedal part, pages 130-134, you'll only encounter an A. The second example below is using an A, but it looks like Steve Vai miswrote himself at some instances, that actually have an A# (something I noted when I checked things for my scales table from the Burnt weeny sandwich section).

The first example stems from the other available version of "The deathless horsie", the one that is included in "You can't do that on stage anymore, Vol I." (YCDTOSA) from the The Pier concerts, New York, 1984. The preset part lasts a minute in total and goes much identical to the "Shut up 'n' play yer guitar" (SUNPYG) version. The most notable differences in the set-up are:

- For SUNPYG the vamp is notated as two times 5/4. The YCDTOSA has to be notated differently, 6/4 plus 4/4, because of a more specific bass pattern. Here it's more like a vamp with the pedal notes as indicated below at their starting point at 0:17.

- On YCDTOSA the following order of the pedal notes is different, namely C# first and then A.

The set-up on YCDTOSA is:

- 0:00 The vamp melody from staff 2 gets played twice.

- 0:08 The bass comes in with B pedal combined with a high keyboards B for the descant. This high B keeps being sustained all through the solo, the volume being less during the A pedal part. There's a little progression for the keyboards: II - I 7th - I.

- 0:17 The bass begins playing the pattern: B-F#-D#-A with as duration lengths 3+3+2+2 (in quarter notes).

- 0:26 The solo begins with the main theme played twice. The transcription above contains the second instance (bars 1-8), followed by the improvised soloing (bars 9-11). The main theme isn't played 100 %

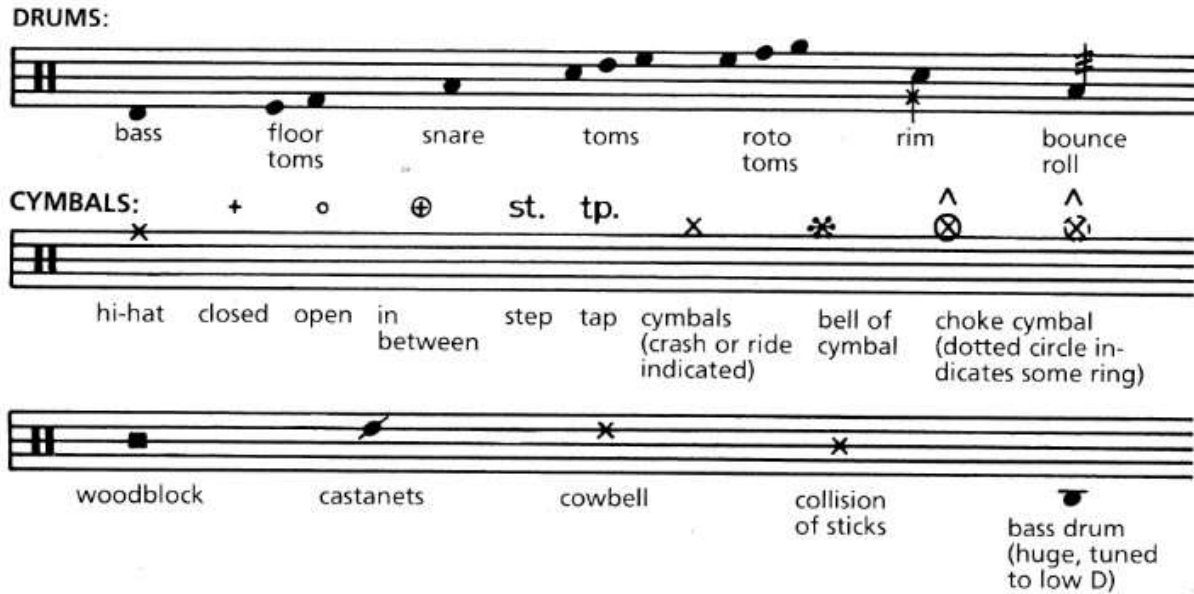
identical on all occasions, but with minor variations. It's made up of a little motif around B, played twice (bars 1-2), followed by a sequence of longer sustained chords (bars 3-8), at the end turning back to the I chord of B Mixolydian.

- 1:01 Improvised solo over B pedal.
- 1:36 Switch to C# pedal.
- 2:32 Switch to A pedal.
- 4:40 Return to B pedal with the main theme played twice again.
- 5:20 The vamp ends with being played by itself.
- 5:29 End of the track; the vamp segues into the "Dangerous kitchen".

6. Shut up 'n play your guitar some more

C Lydian as above. It's transcribed in The FZ Guitar Book, pages 136-152, this one including the drum part. The drumset notation is included in the book on page 8, next to specific guitar effect notations. It's the notation Zappa himself used for "The black page drum solo". To the right (on-line version) a sample from this piece (see the Zappa in New York section for more). It's also the notation I'm following in this study for the couple of instances where I've included the drum part.

Shut up 'n play your guitar some more, opening bars. Source: The Frank Zappa Guitar book, page 136.



Drumset notation as used in the The Frank Zappa Guitar book.

For most of his albums Zappa tried to create a sound specific for an album. This also goes for how the guitar sounds, especially for the three title tracks. Taken from subsequent gigs, these have an outspoken use of the stereo field, where also the intonation of sustained notes can move during their duration. Zappa produced all of his albums himself (only the first two were contractually attributed to Tom Wilson). He was quite fanatic as it comes to production techniques. It's a subject I have no technical knowledge of, so I can't effectively describe it, but it's something you can readily notice. Many Zappa albums sound perfectly produced. Sometimes there was no alternative but to accept lesser conditions, something Zappa dreaded. On this specific track you can occasionally hear the high feedback tones that live systems sometimes generate. Apparently this didn't really bother him.

7. Pink napkins

C sharp Minor (Aeolian)/Dorian and D Lydian. The bass guitar is alternating C sharp and D. It's the same pattern as in "Black napkins", described above. Zappa loved "Black napkins", playing it on the road for three sequent years from 1976 to 1978. See the FZ:OZ - FZ plays FZ section for more about "Black napkins". For this particular 1977 concert Zappa chose not to play the regular "Black napkins" opening theme, but to go straight ahead to the soloing over the progression. The meter is also different, namely 6/8 instead of 3/4, subdivided as two times 3/8. It's transcribed in The FZ Guitar Book, pages 153-158.

Pink napkins, opening. Source: Guitar book (transcr. Steve Vai), bass and some details I hear slightly different added by KS.

There's an ongoing indecision to play an A or A# over the C# pedal for the various occasions the C#/D schedule is used. In the examples in this study it goes as:

- Black napkins (1975): the A is avoided.
- Black napkins (1976): an A.
- Pink napkins: the A in bar 5 becomes A# in bar 7.
- Panty rap: the A is avoided again.

This continues in the 1988 version: A# for the chord at 0:39, A for the sax at 1:12-1:15 and 1:28-1:30, A# for the trumpet at 2:02-2:05 and an A again at 2:24-2:25.

THE RETURN OF THE SON OF SHUT UP 'N PLAY YER GUITAR

1. Beat it with your fist

A short solo in A Dorian over the bass playing an A pedal. All solos from "Shut up 'n play yer guitar" begin with snippets of conversations, used as brief transitory elements in between solos. For a few of the solos, the title was derived from the introductory dialogues, like in this case. Zappa had a pretty rich imagination as it comes to naming solos, literary styled rather than referring to the musical content and context.

The FZ Guitar Book stops at the third "The return of the son of shut up 'n play yer guitar" album from the set, but it does contain nine other solos from "You are what you is", "Joe's garage", "Sheik Yerbouti" and "Zoot allures". Examples from the following titles are present in this study:

- "Theme from the 3rd movement of Sinister footwear" (Them or us section).
- "Watermelon in Easter hay" (Joe's garage section).
- "Sheik Yerbouti tango" (Roxy and elsewhere section).
- "Mo' mama" (Sheik Yerbouti section).
- "Black napkins" (FZ:OZ-FZ plays FZ section).

2. The return of the son of shut up 'n play yer guitar

Except for "Stucco Homes", the solos from the third "Return of the son of shut up 'n play yer guitar" album haven't been transcribed in the Guitar book, so here I can do some of the work.

This is the fourth and longest C Lydian solo included in this set. As it comes to irregular rhythmic groupings, you can hear a 17-tuplet going over a bar line in this example. I've also briefly notated how the I-II alternation is being played by the bass and keyboards.

Handwritten musical score for "The return of the son of shut up 'n play yer guitar". The score is written on three staves in 4/4 time, with a key signature of one sharp (F#). The top staff is labeled "Guitar tra--" and contains a single note on the first line (F#) followed by a rest. The middle staff is labeled "P" and contains a series of notes, including a 17-tuplet marked "mf" and "17:24". The bottom staff is labeled "P" and contains a series of notes, including a 17-tuplet marked "pp" and "Etc.". The score is annotated with "Etc." and "Keeps alternating C and D" at the bottom right.



Return of the son of Shut up 'n play yer guitar, 0:55 till 1:25. Transcription: KS (update 2006, 3rd printed edition 2007).

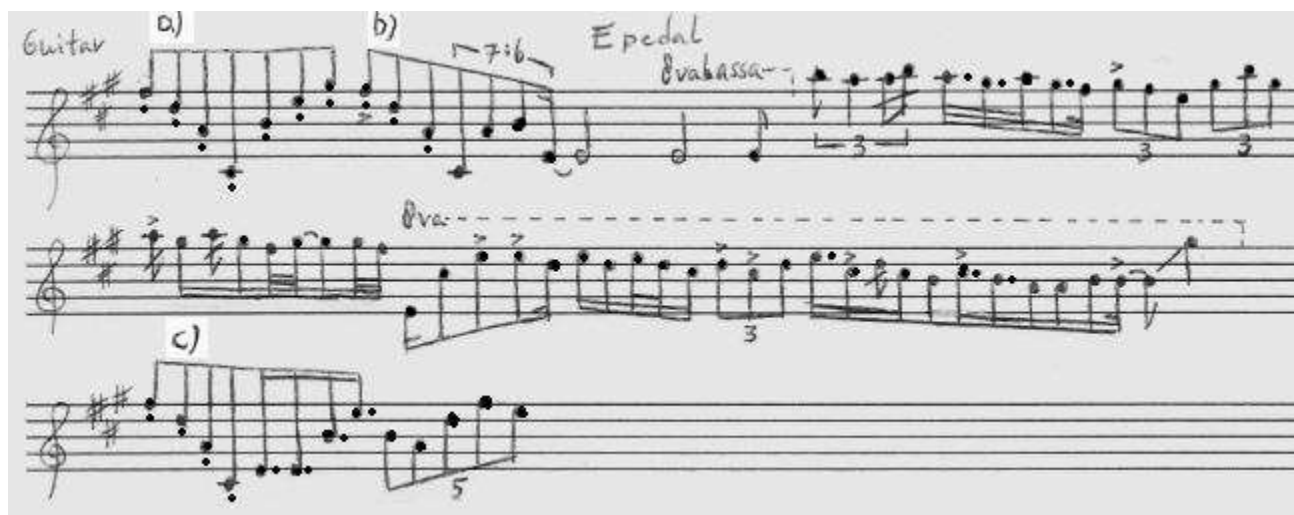
3. Pinocchio's furniture

The bass plays along D-A and D-G. The opening D note sets the key to D Dorian. The lower G would mean G Mixolydian, as I was saying in earlier versions of this study, but after relistening I think the D comes out stronger. For his three guitar solo sets Zappa is quite informative about the concert they were taken from, who's playing on it and even what type of guitar he was using. The Gibson Les Paul he mostly used can be seen on the album cover. Live solos are also included on many other Zappa albums, but normally without this sort of information. The vinyl albums had it printed on the back of the album sleeves. The CD has this in a booklet with a praising introduction by John Swenson, calling for instance "Pinocchio's furniture" brutally intense. It's a review, taken over from Guitar World, November 1981. The album box had a short introduction on the backside, probably written by Zappa himself. At that point he was talking about writers who forgot to listen what his guitar was talking about (not included on the CD). The set definitely helped to get Zappa better in the picture as a guitar player.

4. Why Johnny can't read

An agitated solo in E Mixolydian. The first minute Zappa is playing alone with only an E-pedal note coming up at the indicated point (and some harmonic fill-in in the background). After this minute the drummer joins in, but they never seem to get at a regular downbeat.

It's almost incredible that Zappa can keep this nerve-racking pace up for four minutes. The opening lick is an arpeggio figure picking on all seven notes of the scale once (figure a), so you get to the largest chord that's possible within a key, namely a 13th chord. This lick gets varied upon twice in my example (figures b and c). At points a and b the pedal E still has to come up. If you take the E as root it's I 13th for all three instances (with the third missing at points b and c).



Why Johnny can't read, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

5. Stucco homes

Previous page: Stucco homes, bars 30-33 (FZ Guitar book, page 164). Staff one is FZ, staff 2 Warren Cucurullo and staff 3 Vinnie Colaiuta.

The second of the two solos with Zappa playing an acoustic guitar in the studio. It's the longest guitar solo from the set, lasting 9:08 minutes. It's transcribed in full by Steve Vai on pages 160-203 of the Guitar Book, taking up that many pages because it also involves a second guitar, with Steve having included the drum part as well.

The set-up is the same as in "While you were out" from above (both titles are from the same session). In this case the F/F# is about always F#. So the scale becomes D Mixolydian and the occasional F natural can be seen as an altered note. The Trance-fusion section from this study contains another small outtake of three bars from this solo at the quartertones paragraph.

6. Canard du jour

The image displays a handwritten musical score for the piece "Canard du jour". The score is organized into two systems, each containing three staves. The first system is marked with a square box containing the number "1" above the first staff. The second system is marked with a square box containing the number "14" above the first staff. The notation is in treble and bass clefs, with a key signature of one flat (B-flat) and a 4/4 time signature. The first staff of each system appears to be for a lead instrument, possibly guitar, featuring complex melodic lines with many beamed sixteenth and thirty-second notes. The second and third staves of each system provide harmonic support with chords and bass lines. The handwriting is fluid and characteristic of a working draft or a personal transcription.

Handwritten musical score, system 1. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and contains a melodic line with eighth and sixteenth notes, including a repeat sign. The second staff is in bass clef with a key signature of one flat and contains a bass line with eighth and sixteenth notes, including a repeat sign. The third staff is in bass clef with a key signature of one flat and contains a bass line with eighth and sixteenth notes, including a repeat sign. The fourth staff is in bass clef with a key signature of one flat and contains a bass line with eighth and sixteenth notes, including a repeat sign.

Handwritten musical score, system 2. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and contains a melodic line with eighth and sixteenth notes, including a repeat sign. The second staff is in bass clef with a key signature of one flat and contains a bass line with eighth and sixteenth notes, including a repeat sign. The third staff is in bass clef with a key signature of one flat and contains a bass line with eighth and sixteenth notes, including a repeat sign. The fourth staff is in bass clef with a key signature of one flat and contains a bass line with eighth and sixteenth notes, including a repeat sign.



Canard du jour, 5:50-6:19. Transcription: KS (update fall 2017, deposited at the I-depot, The Hague).

Jean-Luc Ponty worked with Zappa from 1969 through 1973, but left the band in that year because he rather played jazz than the pieces Zappa had recorded for "Overnite sensation". Zappa wasn't amused, but also not vindictive, so here they are playing a duet without accompaniment. Zappa gave Jean-Luc equal space, crediting him as co-writer. So you get two personal styles mixed in this duet, giving it a special atmosphere. Jean-Luc can play softly, romantically, sustaining notes. Zappa is as good as always fast, an ongoing stream of rhythmic and harmonic combinations.

This is a studio recording too with little information about when and how it got recorded. My guess is that it is an edited version of sections from various takes, including overdubs. Zappa is playing bouzouki in "rhythm guitar" style, that is by playing series of chords. Ponty plays electric baritone violin. They take turns in coming up with motifs and themes, that can get being varied upon for minutes. At a couple of points the players are using their lower strings for giving pedal notes, other sections are floating as it comes to key notes. The piece opens with Zappa playing motifs over an A pedal by Ponty, the main scale being A Mixolydian. The section above is from a larger block in G minor/Aeolian. At first Ponty is evenly playing a G on his lowest string. From bar 11 onwards this switches to a I-VII alternation in G minor. The strong pedal note feeling of this block gets accentuated by Zappa, who keeps hitting the G and C strings of the bouzouki, probably open strings. One can see that he's mostly playing chords with the descending line Eb-Dm-Cm standing central. The tempo is very high, about as high as Zappa could play, complicating an accurate transcription. At 9:12 the coda starts with playing around a C-Ab chord alternation.

For further reading in this study about the guitar solos:

- Guitar: solo types.
- One shot deal: xenochrony.
- Trance-fusion: chromatic notes and quarter-tones.
- Sheik Yerbouti: solo building of Yo' Mama.
- Roxy and elsewhere: harmonies of the Orange County solo.
- Zoot allures: idem of the Zoot Allures solo.
- Quaudiophilic: stylistic development.

YOU ARE WHAT YOU IS - THE DUB ROOM SPECIAL: ROCK 'N ROLL AND OTHER STYLES

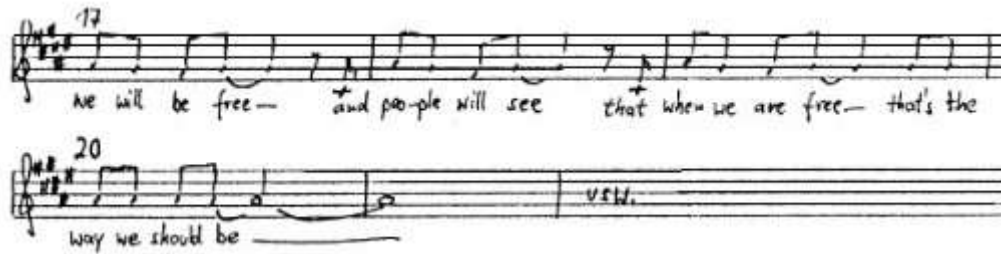
"You are what you is" (fall 1981) is a continuation upon the commercial success of "Sheik Yerbouti" and "Joe's garage, act I". Much of the album has to do with familiar chord progressions and stylistic conventions. All is done with production craftsmanship regarding sound quality and vocal harmonies. It's pleasant listening to this music and especially the various extras that go beyond conventions indicate that there's someone with a high musical capacity behind this album.

Rock journalists seldom use note examples to clarify what the music they are writing about goes like. Rather they prefer to classify music by categorizing it into a wide range of styles and to tell who got influenced by whom. To call an artist "influential" has become the biggest cliché remark in rock writing. Many of these styles aren't styles in an abstract technical sense, but more groupings of similar sounding albums from a certain period. Some songs get mentioned as exemplary of a style. California pop means little more than sounding as Fleetwood Mac and grunge means little more than sounding as Nirvana. Zappa changed the sound of his music about every album and on each one new stylistic directions can be found. The transitions can be flabbergasting, like from "Lumpy gravy" to "Cruising with Ruben and the Jets" or from "Just another band from L.A." to "Waka/Jawaka". From the technical perspective, reviews about Zappa are often kind of weird as it comes to attempts to say something about his music, but it doesn't really matter. As the saying goes, as long as it gets reviewed it's ok, preferably positive. Zappa never aimed at one characteristic sound or a certain style. Instead of that, he kept doing whatever came up to him for all of his career, only kept together by what he himself called a "conceptual continuity". It's more an attitude towards music than a specific direction. How much has "Dance me this" drifted away from "Freak out!". This section mentions a couple of common styles you can encounter in Zappa's music, styles that have characteristics regarding their black dots (thus not only the sound). It's certainly not meant as complete, I'm just letting some passing by. To the right: part of a FZ photo by John Livzey as reproduced in the FZ Guitar book, page 204.

1. Teen-age wind

Like "Apostrophe (')", "You are what you is" begins with the sound of blowing winds, this time figuratively referring to the lyrics of the opening song. In the Neil Slaven biography, page 238, you can read how Zappa wrote "Teen-age wind" as reaction upon Arthur Barrow playing the Christopher Cross hit "Ride like the wind" to him.

Handwritten musical notation for the song "You are what you is". The notation is written on four staves, each with a treble clef and a key signature of two sharps (F# and C#). The first staff is labeled "(nach kurzer Einleitung)" and contains the lyrics "I got to be free - free as the wind - free is the way -". The second staff is labeled "5" and contains the lyrics "I got to be - may-be I'm lost may-be I sinned". The third staff is labeled "10" and contains the lyrics "I got to be - to-val-ly free - our pa-rents don't love us our". The fourth staff is labeled "14" and contains the lyrics "tea-chers they say things that are do- ring so we're running a-way and".



Teen-age wind, opening (lead melody). Transcription: W. Ludwig.

The lead melody from theme one from "Teen-age wind" is present in the Ludwig study, pages 274-5. It's present in two shapes during this song:

- 0:00 Intro.
- 0:14 Theme one in 4/4. The theme is a bit ambiguous about its key. The lower bass note is G# while the main chord is F#. So it can be interpreted as G# Mixolydian or F# Lydian (the B from bars 5-7 should be a B#).
- 0:29 Theme one over a B pedal, the key thus switching to B Lydian by a transposition. This is happening at bar 13 in the example from above. As you can see the melody remains largely the same.
- 0:42 Repetition from the intro onwards.
- 1:22 Theme two.
- 1:45 Theme three.
- 1:57 Theme four/chorus in a couple of set-ups.
- 3:01 End.

Country

2. Harder than you husband

Former Mothers of Invention drummer Jimmy Carl Black made a guest appearance in a traditional country song "Harder than you husband" with hypocrite standard break-up lyrics ("it's better for you"). More complex country-based Zappa songs are for instance "Truck driver divorce" on "Them or us" (1984), and, regarding thematic variety, "Rhymin' man" on "Broadway the hard way" (1988). A section of the latter song is included in the Parodies section. Earlier examples are "Lonesome cowboy Burt" from "200 Motels" and "Poofers froth Wyoming plans ahead" from "Bongo fury". See the 200 Motels section for the opening bars from "Lonesome cowboy Burt".

The first example above is the refrain from this song. Bars 1-4 form a conventional harmonic pattern, I-IV-V-IV-V-I in C. With bars 5-8 Zappa evades to other scales. This second half of the refrain starts in Bb and gradually moves back to step V of C. This is done by first letting the Eb become natural again on beat 4 of bar 6 and finally the Bb also gets natural again in bar 8. Regarding scales the situation remains ambiguous however, because these two notes, that make the difference, are half of the time absent. Bars 5-8 can maybe better be interpreted as a chord progression unrelated to scales: Bb-F-Bb-F-Dm-F-C-G. The second example contains the end of this song. Zappa mostly lets his songs end in one of the following manners:

- End with one or more closing chords, in case of tonal music normally a harmonic cadence. This is the standard for classical music and pop bands playing live.
- End with, mostly, the main theme repeating and fading out. This has become the standard for pop songs recorded in the studio.
- End overnight at the end of a bar or a certain point in a bar and let the next song segue without any

pause.

- End overnight at an arbitrary point and let the next song segue without any pause.

The last two ways are uncommon, because they make a change sound rather abrupt (actually I only know of Zappa doing this, but that doesn't mean much). Though stylistically different, "Harder than you husband", "Doreen" and "Goblin girl" are musically interwoven in subtle manners. The classical ending of "Harder than you husband" would have been bar 2 from the second example. Here the song comes at rest with the I chord from C, confirming the tonic. It gets followed, however, by two variations upon bar 5 from the previous example, that get repeated a few times. These two bars thus become the coda. What would be the final chord, or even the scale, remains undecided within "Harder than you husband". The E/Eb is absent during these variations, and two chords are dealt with as equal: Bb-F (I've notated it with Bb and Eb in the presets, because it's a variation upon the earlier bar 5 from the first example, where the Eb does occur). Zappa lets "Harder than you husband" end with a 3/8 bar and "Doreen" segues with the F chord. So, in a way of speaking, "Doreen" decides that F is the closing chord for "Harder than you husband". Harmonically the transition is thus taking place smoothly. Regarding style, "Doreen" is pretty different and there's also a tempo change.

1

The image shows a handwritten musical score on a six-staff system. The top two staves are for the vocal melody, with lyrics "har-der..." and "I'll be har-der...". The bottom four staves are for guitar, with a "gtr." label at the bottom left. The score is divided into three measures by vertical bar lines. The first measure contains the vocal melody and guitar accompaniment. The second measure continues the melody and features a guitar solo with a "7" fret marker. The third measure concludes the piece with a final chord and a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for a piece marked with a square box containing the number 14. The score is written on six staves, with the first two staves in treble clef and the remaining four in bass clef. The key signature is one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in a traditional handwritten style.

Handwritten musical score for a piece marked with a square box containing the number 15. The score is written on six staves, with the first two staves in treble clef and the remaining four in bass clef. The key signature is one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in a traditional handwritten style.

Harder than your husband, refrain. Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague).

1

-- breaks my ---

fvah.

14

As bar 3

As bar 4

Bars 3-4 repeat alike

fvah.

9 Doreen, faster

The image shows a handwritten musical score for a piece titled "Doreen, faster". The score is written on six staves. The first staff is labeled "As bar 3" and the second staff is labeled "As bar 3". The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a treble clef and a key signature of one flat (B-flat). The fifth staff has a treble clef and a key signature of one flat (B-flat). The sixth staff has a bass clef and a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and accidentals. The tempo marking "Doreen, faster" is written above the first staff. The number "9" is written in a box above the first staff. The word "As" is written above the first and second staves. The word "bar" is written above the first and second staves. The word "3" is written above the first and second staves. The word "Doreen" is written above the first staff. The word "faster" is written above the first staff. The word "Harder than your husband, end." is written below the first staff. The word "Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague)." is written below the first staff.

Harder than your husband, end. Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague).

Rock and roll

3. Doreen - Stevie's spanking - Tengo na minchia tanta

The opening of "Doreen" is pure conventionalism, for its lyrics and for its chord progression: I-IV-V. The example below is transcribed from the live version on "You can't do that on stage anymore, vol. V" (1992), where this song is played in E. What's less conventional is that the sung melody doesn't try to be a part of the chords, but is moving freely through it. It starts as:

Handwritten musical score for "Doreen" by The Police. The score is in 4/4 time, key of D major (two sharps). It features four staves: Guitar (top), two empty staves, and Bass (bottom). The first system contains four measures. The second system contains five measures, with the vocal line starting in the third measure. The third system contains five measures, with the vocal line continuing. The fourth system contains five measures, with the vocal line continuing. The fifth system contains five measures, with the vocal line continuing. The sixth system contains five measures, with the vocal line continuing. The seventh system contains five measures, with the vocal line continuing. The eighth system contains five measures, with the vocal line continuing. The ninth system contains five measures, with the vocal line continuing. The tenth system contains five measures, with the vocal line continuing. The eleventh system contains five measures, with the vocal line continuing. The twelfth system contains five measures, with the vocal line continuing. The thirteenth system contains five measures, with the vocal line continuing. The fourteenth system contains five measures, with the vocal line continuing. The fifteenth system contains five measures, with the vocal line continuing. The sixteenth system contains five measures, with the vocal line continuing. The seventeenth system contains five measures, with the vocal line continuing. The eighteenth system contains five measures, with the vocal line continuing. The nineteenth system contains five measures, with the vocal line continuing. The twentieth system contains five measures, with the vocal line continuing. The twenty-first system contains five measures, with the vocal line continuing. The twenty-second system contains five measures, with the vocal line continuing. The twenty-third system contains five measures, with the vocal line continuing. The twenty-fourth system contains five measures, with the vocal line continuing. The twenty-fifth system contains five measures, with the vocal line continuing. The twenty-sixth system contains five measures, with the vocal line continuing. The twenty-seventh system contains five measures, with the vocal line continuing. The twenty-eighth system contains five measures, with the vocal line continuing. The twenty-ninth system contains five measures, with the vocal line continuing. The thirtieth system contains five measures, with the vocal line continuing. The thirty-first system contains five measures, with the vocal line continuing. The thirty-second system contains five measures, with the vocal line continuing. The thirty-third system contains five measures, with the vocal line continuing. The thirty-fourth system contains five measures, with the vocal line continuing. The thirty-fifth system contains five measures, with the vocal line continuing. The thirty-sixth system contains five measures, with the vocal line continuing. The thirty-seventh system contains five measures, with the vocal line continuing. The thirty-eighth system contains five measures, with the vocal line continuing. The thirty-ninth system contains five measures, with the vocal line continuing. The fortieth system contains five measures, with the vocal line continuing. The forty-first system contains five measures, with the vocal line continuing. The forty-second system contains five measures, with the vocal line continuing. The forty-third system contains five measures, with the vocal line continuing. The forty-fourth system contains five measures, with the vocal line continuing. The forty-fifth system contains five measures, with the vocal line continuing. The forty-sixth system contains five measures, with the vocal line continuing. The forty-seventh system contains five measures, with the vocal line continuing. The forty-eighth system contains five measures, with the vocal line continuing. The forty-ninth system contains five measures, with the vocal line continuing. The fiftieth system contains five measures, with the vocal line continuing. The fifty-first system contains five measures, with the vocal line continuing. The fifty-second system contains five measures, with the vocal line continuing. The fifty-third system contains five measures, with the vocal line continuing. The fifty-fourth system contains five measures, with the vocal line continuing. The fifty-fifth system contains five measures, with the vocal line continuing. The fifty-sixth system contains five measures, with the vocal line continuing. The fifty-seventh system contains five measures, with the vocal line continuing. The fifty-eighth system contains five measures, with the vocal line continuing. The fifty-ninth system contains five measures, with the vocal line continuing. The sixtieth system contains five measures, with the vocal line continuing. The sixty-first system contains five measures, with the vocal line continuing. The sixty-second system contains five measures, with the vocal line continuing. The sixty-third system contains five measures, with the vocal line continuing. The sixty-fourth system contains five measures, with the vocal line continuing. The sixty-fifth system contains five measures, with the vocal line continuing. The sixty-sixth system contains five measures, with the vocal line continuing. The sixty-seventh system contains five measures, with the vocal line continuing. The sixty-eighth system contains five measures, with the vocal line continuing. The sixty-ninth system contains five measures, with the vocal line continuing. The seventieth system contains five measures, with the vocal line continuing. The seventy-first system contains five measures, with the vocal line continuing. The seventy-second system contains five measures, with the vocal line continuing. The seventy-third system contains five measures, with the vocal line continuing. The seventy-fourth system contains five measures, with the vocal line continuing. The seventy-fifth system contains five measures, with the vocal line continuing. The seventy-sixth system contains five measures, with the vocal line continuing. The seventy-seventh system contains five measures, with the vocal line continuing. The seventy-eighth system contains five measures, with the vocal line continuing. The seventy-ninth system contains five measures, with the vocal line continuing. The eightieth system contains five measures, with the vocal line continuing. The eighty-first system contains five measures, with the vocal line continuing. The eighty-second system contains five measures, with the vocal line continuing. The eighty-third system contains five measures, with the vocal line continuing. The eighty-fourth system contains five measures, with the vocal line continuing. The eighty-fifth system contains five measures, with the vocal line continuing. The eighty-sixth system contains five measures, with the vocal line continuing. The eighty-seventh system contains five measures, with the vocal line continuing. The eighty-eighth system contains five measures, with the vocal line continuing. The eighty-ninth system contains five measures, with the vocal line continuing. The ninetieth system contains five measures, with the vocal line continuing. The ninety-first system contains five measures, with the vocal line continuing. The ninety-second system contains five measures, with the vocal line continuing. The ninety-third system contains five measures, with the vocal line continuing. The ninety-fourth system contains five measures, with the vocal line continuing. The ninety-fifth system contains five measures, with the vocal line continuing. The ninety-sixth system contains five measures, with the vocal line continuing. The ninety-seventh system contains five measures, with the vocal line continuing. The ninety-eighth system contains five measures, with the vocal line continuing. The ninety-ninth system contains five measures, with the vocal line continuing. The hundredth system contains five measures, with the vocal line continuing.

Doreen, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

"Stevie's spanking" from the "Dub room special"/"Them or us" is another example of regular rock 'n roll in 4/4. See below at "Beauty knows no pain" for an unconventional example of rock 'n roll. Or at "I come from nowhere" from the Drowning witch section of this study. It served as a vehicle for both Zappa and Steve Vai playing solos, either alone or simultaneously. Below are the opening bars from the "Dub room special" version with Steve "pounding" the chords of the main theme along with the rhythm guitar and the

keyboard, whereas Zappa is playing a few solo bars. It opens in A Mixolydian with in staves 2-4 a VII-I progression in bar 1 and VII-I-IV-II-I in bar 2. Bars 3-4 are alternating I and VII again. Staff 1 is moving freely over it, not necessarily following the pattern in the same way. Zappa begins playing with the C# altered to C natural over it in bars 5-6, then continuing with C# in bar 7. Thus in bars 5-6 he's briefly mingling the A Dorian scale by his solo with the A Mixolydian scale of the accompaniment.

Handwritten musical score for Stevie Nicks' "Spanking Myself" opening bars. The score is written on ten staves. The first four staves are for the keyboard accompaniment, with a circled '1' above the first staff. The fifth staff is for the Solo Guitar, featuring a complex solo with triplets and a quintuplet. The sixth and seventh staves are for the 'Others' (drums and bass), with the instruction "Others as bar 1" written between them. The eighth staff is for the Solo Guitar, with the instruction "Others: as bar 2" written below it. The ninth and tenth staves are for the Solo Guitar, with the instruction "as bar 3" written below the first staff and "as bar 4" written below the second staff. The key signature is one sharp (F#) and the time signature is 4/4.

Stevie's spanking, opening bars. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

In Guitar player, August 2006, Steve Vai comments about soloing with Frank Zappa during "Stevie's spanking": "When you are improvising with another musician, you get to enter a private place with that person and share an intimacy that you don't have in any other kind of relationship. For a 20-year old guitarist like myself, entering that space with Frank Zappa represented a very challenging process. At first I had to get over the fact that it was really happening. Then I'd be afraid to step on his toes, and I'd worry about things like "Am I in tune? Is he listening to what I'm doing? Does he think it's good, or am I crap." In a short while I got over that, and I just started jamming - *hard*. Then, that space became some sort of sanctuary. I learned how to listen and speak at the same time. It's about relaxing and spontaneously creating, and having fun doing it. I believe that's one of the things Frank was looking for. If it wasn't happening for him musically, he would have shut it down in a minute. But it turned into a special moment in the show."

"Tengo na minchia tanta" features the Italian reporter Massimo Bassoli. It was recorded for the final third round of the "Uncle meat" movie and included in the CD version of the corresponding album. The lyrics of this song are in Italian. One can look up a translation on the net, but the fun part of it is that both Zappa and Bassoli knew that the majority of listeners can't understand the lyrics. Its subdued sexual implications are meant to be tantamount to truly understanding it, underscored by some passages in English as "come on baby, suck my fire". Apparently it's not about the correct original way of preparing Spagetti Napolitana, but the need for a chicken to measure a large dick.

Handwritten musical score for "Tengo na minchia tanta". The score is written on five staves in 4/4 time with a key signature of one flat (B-flat). The first staff is a treble clef, and the others are bass clefs. The music features a mix of chords and melodic lines. Handwritten annotations include "p < mf" in the first staff, "Uh-ah, ten-go ha min-chi-atan-ta, ---" with "mp > p mp" below it in the second staff, "Others as bar 1" in the third staff, and "Others as bar 2" in the fourth staff. The fifth staff is marked "vab. mf".



Tengo na minchia tanta, theme. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

Musically it's straightforward rock 'n roll in G minor with 4/4 as meter. The song knows two themes, that keep alternating each other. Both are included in the example above. Bars 1-4 are theme one, with a motif played in two slightly different shapes. The same goes for theme two (bars 5-8). While theme one is on beat, theme two comprehends a syncopic figure with 3-4-4-5 as subdivision. Bassoli is singing over it flatly, somewhere between normal singing and speech-wise singing, hitting upon altered notes and creating dissonances.

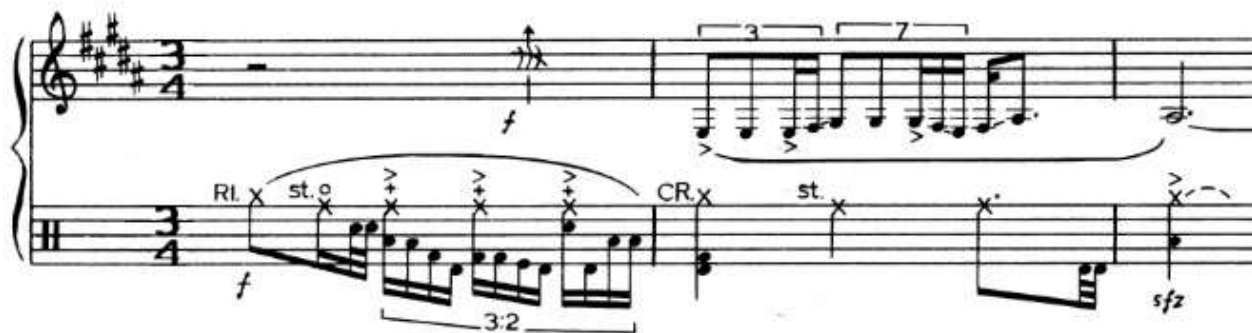
4-5. Goblin girls - Theme from the 3rd. movement of Sinister Footwear

One of the extras on "You are what you is" is for instance how the melody of "Doreen" returns more slowly during the second half of "Goblin girls". It's sung over one of the "Goblin girls" themes vamping while a third voice joins in with horny fantasies about the girls in the green Goblin suits. This polyphonic writing style is quite rare in pop music.

An example from the "Theme from the 3rd. movement of Sinister Footwear" is dealt with in the Them or us section of this study. The whole solo is transcribed by Steve Vai in the Frank Zappa guitar book, pages 206-212. It's the only independent guitar solo from "You are what you is". The other larger ones are directly related to the songs they are part of for using a figure from the song as a vamp:

- Doreen solo: played over a vamping figure with lyrics. For some reason Zappa decided to mix the solo to the background.
- Dumb all over solo: again played over a vamping figure with lyrics. Now the solo is equal in volume compared to the vamp, forming a duet with it.
- Conehead and If only she woulda solo: solo over an instrumental figure vamping. This time the vamp is playing in the background, being closer to Zappa's regular way of soloing during a song.

Overall, and compared to the other albums surrounding it, solos are less important on "You are what you is". In the first place it's a vocal album.



Bars 4-5 from the "Theme from the 3rd. movement of Sinister Footwear" as transcribed by Steve Vai with the beginning of the guitar solo. This transcription includes the original drum part by Vinnie Colaiuta as recorded live ("Persona non grata" version). See the Them or us section for more.

6. Society pages

With these tracks a series begins about people from the society world, their obsession with beauty and abuse of drugs. "Society pages" could be called a rock song, specifically the second theme. It begins with an instrumental riff of four bars in 4/8, that is in the way I've notated it. It accompanies the main theme, being played really fast compared to the lyrics. It's in Bb Mixolydian, mingling the Bb and Ab chords.



The image shows a musical score for a song. It consists of four systems of staves. The first system (measures 5-8) features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The melody includes triplets and a sextuplet. The second system (measures 9-12) shows the vocal line with lyrics: "You're the ol' — la — dy — ,". The piano part continues with a repeating pattern. The third system (measures 13-16) continues the vocal melody. The fourth system (measures 17-20) continues the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Society pages, 0:00 till 0:20. Transcription: KS (update Summer 2018, deposited at the I-depot, The Hague).

The whole song is using four themes, stylistically quite different from each other, so the above is only one of its aspects. The themes are played as follows:

- 0:00 Main theme ("you're the ol' lady ...").
- 0:30 Second theme ("oh lady, oh lady ...").
- 0:42 Third theme ("the hospital plans ...").
- 0:58 Main theme ("somehow, ...").
- 1:50 Fourth theme ("some day ...").
- 2:01 Second theme.
- 2:11 Third theme ("by the grace ...").

7. I'm a beautiful guy

"I'm a beautiful guy" is a short collage-like song with a sequence of themes. Tracks 6-11 all directly segue, as are the lyrics flowing from one song into the next. It's written as a little story with episodes. Two more sequences of textually related songs can be found on "You are what you is" (see below). All three

are outspoken examples of Zappa's social criticism, as is the addendum to the CD booklet (formerly the album inner cover). It's an article, called "Say cheese ...", that got rejected by Newsweek for being too idiosyncratic. Above to the right its first paragraph in the lay-out from the original album. The text is also included in the CD booklet.

On page 108 of his study, W. Ludwig is pointing at the use of odd meters during tracks 7-9, probably being the reason why Zappa called this sequence hard to play on "YCDTOSA vol. III": "the "You are what you is" album has layer upon layer of over-dubs and many bizarre edits. The nightly challenge for the 1981 band was to replicate it - edits and all - on a live concert stage". Ludwig is for instance saying about "I'm a beautiful guy": "the introductory riff, played twice, is subdivided as an 11/8 bar (5/8 and 6/8) and a 9/8 bar (5/8 and 4/8)". Continued below at "Charlie's enormous mouth".

8. Beauty knows no pain

Handwritten musical score for "Beauty knows no pain". The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in the margins and between staves provide additional context. The score begins with a "Siren" in 4:5 time, followed by a "P" (piano) section. The first system includes staves for "P" (piano), "mf" (mezzo-forte), and "Ovabassa" (bass). The second system includes staves for "Guitar", "Sawhat", "Girl", and "Asbars". The third system includes staves for "Asbars", "Ovabassa", and "Asbars". The score is written in a complex, idiosyncratic style characteristic of Zappa's work.

Beauty knows no pain, opening. Transcription: KS (the siren at the beginning moves in from the previous song). Update 2005, 3rd printed edition 2007.

"Beauty knows no pain" is complex rock 'n roll, using changing metres and scales. The odd 18/16 metre is a difficult figure, subdivided as 5+5+2+2+2+2. You can learn it by counting through it as one-two-three-four-five one-two three-four-five one-two one-two one-two one-two and then speed up the pace. Or listen

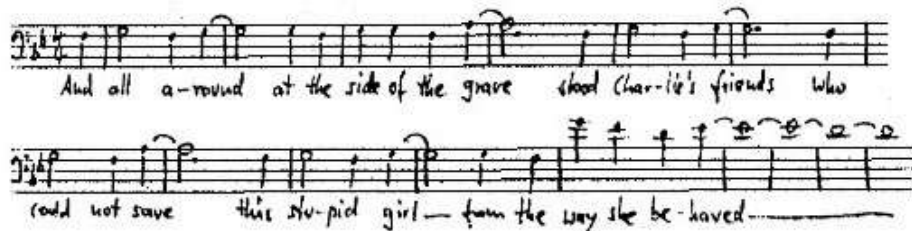
to how it sounds on record, get it in your recollection and reproduce it. The song starts in G Dorian. Bar 1 has the bass note going from Bb to G to C, leaving it in the middle what the key note might be. Only in bar 4, when the progression comes at a rest on G, a choice is made for G. Bar 8 is chromatic, containing a series of parallel minor thirds.

The 1981 Halloween concert was broadcast by MTV with the title "You are what you is" and sections are included in Zappa's "Dub room special" DVD as well. Recently the ZFT has made 10 of the 15 tracks from the "Dub room special" available on CD, with two tracks from the MTV show, whereas various other tracks from this concert - not on the DVD/CD - are included in the YCDTOSA series. A friend of mine was advertising Zappa at that time and at the age of 19 I watched the MTV concert. It made me decide to buy a Zappa record, "Drowning witch" it became. It was not the music, but Zappa's stage behaviour that made me try it out. Here was someone not shouting and dancing all the time, but sincerely performing music. His music never appealed to me at once and it took me more than a year to understand most of "Drowning witch". At first I thought the solos were album fillers, but at the time I got to buying "Shut up 'n play yer guitar", I was forced to listen more carefully. Well, as long as you can learn from your mistakes.

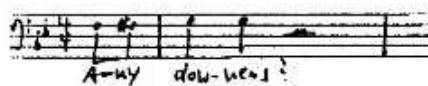
9. Charlie's enormous mouth

"Beauty knows no pain" segues into "Charlie's enormous mouth". This last song is very accessible mainstream music. That doesn't apply to the lyrics, that are kind of brutally formulated. It also doesn't go for the meters, of which Ludwig is saying: "The piano introduction, being blended with the end of "Beauty knows no pain", knows a 10/4 meter (4/4 plus 4/4 plus 2/4). After being played three times, a short break of two times 4/4 can be heard. The next 9/4 bar (5/4 plus 4/4) for the words "Charlie's enormous mouth" is yet another example of odd additive meters as a result of what's probably speech-influenced".

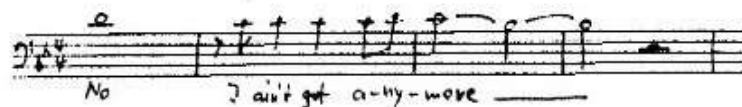
10-11. Any downers (1981) - Conehead



(1. Strophe)



(Refrain)



(Bridge)

Any downers, sections (lead melody). Transcription: W. Ludwig.

An interesting earlier version of "Any downers (1975)" is included in the ZFT release "Joe's camouflage", featuring rehearsal recordings of a band that never came to be. The outro of this 1975 version of this song is included the FZ:OZ section of this study. The outlines of the "You are what you is" version of "Any downers" are sketched on page 229 of the Ludwig study:

- 0:00 Main chord progression in G minor, following Gm-Eb-Gm-F. The meter is 4/4 throughout.
- 0:09 Theme one ("And all around ..."), with this progression continuing.
- 0:26 Theme two ("But among the mourners ...") with a variation upon this progression.
- 0:34 Refrain ("Any downers ...") with the progression returning as played at the beginning.
- 0:52 Theme three/bridge ("No, I aint got anymore ..."), using a new progression, being Dm-C-Bb.
- 1:09 Little solo over the main chord progression.
- 1:25 Theme one ("The downers are gone ...").
- 1:42 Little intermediary phrase ("Now all you've got ...").
- 1:48 Variation upon theme one ("You turn it on ...").
- 2:07 End.

Compared to the 1975 draft version, this one is far more compact and complex, but the 1975 rendition also has its charm. An earlier live version of "Conehead" is described in the Baby snakes section of this study. Here you can find the main theme and an outtake from the guitar solo, as transcribed from the "Saarbrücken" bootleg from the "Beat the boots" series. Other than "Any downers", "Conehead" didn't significantly change over time. What you can see and hear in the Baby snakes section of this study is that in 1977 Zappa initially used the title "Conehead" for an instrumental, that has no connection with "Conehead" from "You are what you is".

Reggae

The previous Tinsel town rebellion section dealt with reggae. Though Zappa did not write outspoken reggae songs, the reggae rhythm occurs frequently in his eighties songs, like in the next song.

12. You are what you is

"You are what you is" is a rock song with a syncopic movement from the 2nd to the 3rd bar. Its theme is built around two alternating bass notes/chords along a fast reggae rhythm, at that time called ska. They can be seen as I-V of Bb Mixolydian when you take the first Bb as key note. When you consider the lower F of the second bar to be the key note it becomes IV-I of F Dorian (the instrumental opening ends on F, so it has something of a cadence).

The chorus is excellent poetry:

"Do you know who you are
You are what you is
And you is what you am
A cow don't make ham
You ain't what you're not
So see what you got
You are what you is
And that's all it is"

Handwritten musical score for "You are what you is" by Frank Zappa. The score is written on four staves. The top staff is in treble clef, the second in bass clef, and the bottom two in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first staff has a box around the number 12. The second staff has a handwritten note "(pulsing with some feedback)" and a "p" dynamic marking. The third staff has lyrics: "Do you...are", "You...is", and "And you-". The fourth staff has "mf" and "p" dynamic markings. The bottom two staves are labeled "mbassa" and "mf". The word "Asbarz" is written in the right margin of the first staff and above the third staff.

You are what you is, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

Mainstream pop music

13-14. Mud club - The meek shall inherit nothing

"Mud club" has one theme, sung at the beginning and the end. In between you've got Zappa talking over a vamp with an electronically modified voice. "The meek shall inherit nothing" is accessible mainstream pop. This doesn't go for the lyrics. Together with "Dumb all over" and "Heavenly bank account", they form an effective criticism upon the negative side of religion. Especially "Dumb all over" is very well written, and audacious with Zappa using blasphemy to accentuate his argument.

Handwritten musical score for a system of six staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first staff contains the vocal line with the lyrics "You ain't e-ven--". The second staff features a melodic line with a triplet of eighth notes. The third staff has a single eighth note. The fourth staff contains a triplet of eighth notes. The fifth staff shows a series of chords and a wavy line indicating a tremolo. The sixth staff is the bass line, starting with a double bar line and the marking "8va b." below it.

Handwritten musical score for a second system of six staves, continuing the piece. The key signature remains three flats and the time signature is 4/4. The first staff continues the vocal line. The second staff has a triplet of eighth notes. The third staff continues the melodic line. The fourth staff has a single eighth note. The fifth staff shows a series of chords and a wavy line indicating a tremolo. The sixth staff is the bass line, starting with a double bar line and the marking "8va b." below it.

Previous page: The meek shall inherit nothing, section. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

The outlines of "The meek shall inherit nothing" go as:

0:00 Opening - transition from the preceding "Mud club" track to the main theme from this song.

0:13 Main theme.

1:02 Second theme with Zappa speech-wise singing with electronically modified tones.

1:21 Third theme.

1:43 Main theme again.

2:07 Main theme in another rhythm.

2:32 Main theme in its first shape some more.

2:56 Outro - transition to "Dumb all over".

3:10 End.

The example from above begins with the last three bars from theme three. It's an up going line from Ab to Db by the bass, with the other parts moving in a contrary direction. It ends with an instrumental bar in Db Mixolydian. The next four bars are the core of the main theme. They follow a chord progression, being Gb-Fb-Ebm-Gb. It's using Gb major and Gb Mixolydian next to each other. It's performed in a rather loose manner with a lot of improvisation to it. Three guitars and two keyboards are filling in the harmony. As usual in Zappa's arrangements, the vocalists don't sing identical notes, but are forming harmonies instead. The bass is playing around pedal notes in a free manner.

15. Dumb all over

The inclusion of tracks 14 through 16 got partly triggered by the popularity of some TV evangelists, that particularly irritated Zappa. "Dumb all over" is a rock piece with a rap sermon against religion in general. Like in "Mud club", he has his voice being electronically modified, this time also affecting the pitch. It's going up and down. Live this couldn't be done and a second theme got added to compensate for this. These live versions can be found on "YCDTOSA Vol. II" and "Have I offended someone?". The song ends with the chorus repeating the last sentence from the sermon as a vamp, over which Zappa is playing a solo. In Greg Russo's Cosmic Debris book it is said that Zappa edited out this solo on the CD issues. My CD is the one by Rykodisc with number RCD 10536. Indeed this track gets listed as lasting 4:03 minutes, which would mean the solo got skipped ... on some releases? When I'm playing it I'm actually getting this song with the full length of the original album, lasting 5:50 minutes. Luckily so, because it's a strong solo.

Gospel

16. Heavenly bank account

"Heavenly bank account" is his only attempt at gospel, following all the stereotypes of this genre. It opens with a "preacher" singing to the community with a choir and keyboard backing him up. The chord progression in rock terms is G-G-C-C#-5 -G-G-Em-Am-D (bars 1-16). The main part of the song starts in bar 18 with the central theme in G Lydian. Between these two blocks you've got Zappa talking in bar 17 without a meter.

Handwritten musical score for a piece, featuring multiple systems of staves with notes, rests, and lyrics. The score is written in treble and bass clefs, with a key signature of one sharp (F#).

System 1: The first system includes the lyrics "And— it these words,". The music is written in 3/4 time. The bass staff has a double bar line and a repeat sign.

System 2: The second system continues the melody. The bass staff has a double bar line and a repeat sign.

System 3: The third system includes the lyrics "That's right, --" and "No METER". The music is written in 3/4 time. The bass staff has a double bar line and a repeat sign.

System 4: The fourth system includes the lyrics "-- o-ver. He's got --". The music is written in 3/4 time. The bass staff has a double bar line and a repeat sign.

System 5: The fifth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 6: The sixth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 7: The seventh system continues the melody. The bass staff has a double bar line and a repeat sign.

System 8: The eighth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 9: The ninth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 10: The tenth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 11: The eleventh system continues the melody. The bass staff has a double bar line and a repeat sign.

System 12: The twelfth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 13: The thirteenth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 14: The fourteenth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 15: The fifteenth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 16: The sixteenth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 17: The seventeenth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 18: The eighteenth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 19: The nineteenth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 20: The twentieth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 21: The twenty-first system continues the melody. The bass staff has a double bar line and a repeat sign.

System 22: The twenty-second system continues the melody. The bass staff has a double bar line and a repeat sign.

System 23: The twenty-third system continues the melody. The bass staff has a double bar line and a repeat sign.

System 24: The twenty-fourth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 25: The twenty-fifth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 26: The twenty-sixth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 27: The twenty-seventh system continues the melody. The bass staff has a double bar line and a repeat sign.

System 28: The twenty-eighth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 29: The twenty-ninth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 30: The thirtieth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 31: The thirty-first system continues the melody. The bass staff has a double bar line and a repeat sign.

System 32: The thirty-second system continues the melody. The bass staff has a double bar line and a repeat sign.

System 33: The thirty-third system continues the melody. The bass staff has a double bar line and a repeat sign.

System 34: The thirty-fourth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 35: The thirty-fifth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 36: The thirty-sixth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 37: The thirty-seventh system continues the melody. The bass staff has a double bar line and a repeat sign.

System 38: The thirty-eighth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 39: The thirty-ninth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 40: The fortieth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 41: The forty-first system continues the melody. The bass staff has a double bar line and a repeat sign.

System 42: The forty-second system continues the melody. The bass staff has a double bar line and a repeat sign.

System 43: The forty-third system continues the melody. The bass staff has a double bar line and a repeat sign.

System 44: The forty-fourth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 45: The forty-fifth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 46: The forty-sixth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 47: The forty-seventh system continues the melody. The bass staff has a double bar line and a repeat sign.

System 48: The forty-eighth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 49: The forty-ninth system continues the melody. The bass staff has a double bar line and a repeat sign.

System 50: The fiftieth system continues the melody. The bass staff has a double bar line and a repeat sign.

Previous page: Heavenly bank account, opening. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

"Heavenly bank account" is another example of Zappa adapting the speed of a song. It lasts 4:03 minutes on the original album, compared to the 3:44 minutes on CD. In this case the frequencies got right between keyboard frequencies, thus creating all quartertones. When you're listening to it normally that's no problem, but when you're transcribing it with the aid of a keyboard, that's really nasty. It's transposed a quartertone down in the transcription.

Blues

17. Suicide chump

"Suicide chump" is a song from "You are what you is", following the standard blues pattern. With this song the final third sequence from "You are what you is", this time more about people living at the self-side of society.

Metrum: $\frac{4}{4}$

Grundrhythmus:  u.äw.

Form:

- Vorspiel
- 1.+2. Strophe (12-taktiges Bluesschema)
- 3. Strophe (erweitert zu 16 Takten)
- Gitarrensolo (12-taktiges Bluesschema)
- 4. Strophe + Schluß (abgewandeltes Bluesschema: insgesamt 32 Takte, mehrfach alterierte Akkorde)

Harmonik: Bluesschema:

1.+2. Strophe: T - T - T - T -
S - S - T - T -
D - S - T - D

3. Strophe: T - T - T - T -
T - T - T - T -
S - S - T - T -
D - S - T - D

Melodik: Bluestonalität

Besonderheit: "Slide-Guitar"

Blues scheme from Suicide chump. Source: Wolfgang Ludwig, Untersuchungen zum musikalischen Schaffen von Frank Zappa, page 231.

The German chord symbols stand for: T (tonic) = I, S (subdominant) = IV, D (dominant) = V.

Ludwig depicts the blues scheme on page 231 of his study (reproduced above). Blues examples included in this study are for instance "Grunion run" and "Sexual harassment in the garage". See the Imaginary diseases section at "Been to Kansas City in A minor" for an overview of blues examples in this study, as well as the Bongo fury section at "200 Years old" for some more about blues.

Mainstream pop music (cntd.)

18. Jumbo go away

Most pop-music follows standard patterns, not specifically related to a certain style in a technical sense. It's using a rather limited number of chord types with the meter normally being 4/4, the reason why "new" albums mostly sound as if you already know them. These standards also occur frequently in Zappa's music, but they get mingled with a bewildering variety of non-standards. It makes the analysis of his songs interesting, even after some 400 examples. You still don't know for sure what the next one brings. "Jumbo go away", described beneath, knows normal chord progressions next to chromatic passages and an interlude, that's far away from pop standards.

The third sequence of songs with related subjects on "You are what you is" are tracks 17-20, this time about people who fail socially. It's part of the Zappa folklore that Moon Zappa entered her dad's business by writing him a letter about the idea of impersonating a Valley girl (included in the "Drowning witch" CD booklet). Actually she made her debut on "You are what you is" and probably Frank had asked her. She's the one doing the high vocals of Jumbo in the transcription below, like "feed me". "You are what you is" uses a wide range of singers, nine in total. As done more often, Zappa doesn't use the singers here to sing identical parts, but lets them sing in parallels and/or some devious lines. In the pick-up bar for instance you have four times a Db over the main melodic line, F-G-Ab-Bb. Next you've got staves 1 and 2 moving on via parallel thirds. In bar 11 you've a lead melody with the other singers forming two accompanying chords. Examples of the use of vocal parts in this way are numerous. The subject already came by in the examples sung by Flo and Eddie. Other examples in this study with creative ways of using vocal parts are for instance "Flakes" (2nd example), "I have been in you" (opening bars), "Doreen" (example above, bar 7), "Heavenly bank account" (opening with the gospel choir) and "The mammy nuns". The construction of "Jumbo go away" goes as follows:

- 0:00 Theme I with a I-II chord alternation in Eb Mixolydian. If you would take the G-Ab bass notes as leading it would lead to an obscurity, G Locrian, so I think most people would rather call it Mixolydian.
- 0:16 Theme II in Bb Dorian with the guitar chord progression I-IV-I-IV-III.
- 0:27 Theme I. The transcription below starts at 0:31 with this theme.
- 0:41 Theme II.
- 0:50 Chromatic passage with a constantly descending melody (bars 9-10 from the transcription).
- 0:55 Theme III in G Dorian with the guitar chord progression I-IV. The transcription ends here.
- 1:13 Theme III some more, now transposed up a minor second.
- 1:30 Instrumental interlude. A highly irregular section, not specifically related to the other parts of this song. This interlude used to be available via Barfo Swill.
- 2:20 Theme I.
- 2:35 Theme II.
- 2:47 Theme I.
- 3:01 Theme II.
- 3:10 Postlude ("wash up your pie"), making the transition to the next song as it comes to the lyrics.
- 3:43 End.

Handwritten musical score for a piano piece, consisting of two systems of staves.

System 1:

- Staff 1 (Treble): Key signature of two flats (Bb, Eb), 4/4 time. The first measure is marked with a box containing the number 11. The notation includes eighth and sixteenth notes. The phrase "Jumbo lighten ---" is written below the staff.
- Staff 2 (Bass): Key signature of two flats (Bb, Eb), 4/4 time. The notation includes eighth and sixteenth notes. The phrase "Jumbo lighten ---" is written below the staff.
- Staff 3 (Treble): Key signature of two flats (Bb, Eb), 4/4 time. The notation includes eighth and sixteenth notes.
- Staff 4 (Bass): Key signature of two flats (Bb, Eb), 4/4 time. The notation includes eighth and sixteenth notes. The phrase "Bar 1 repeats" is written above the staff.

System 2:

- Staff 1 (Treble): Key signature of two flats (Bb, Eb), 4/4 time. The notation includes eighth and sixteenth notes. The phrase "--take--" is written below the staff.
- Staff 2 (Bass): Key signature of two flats (Bb, Eb), 4/4 time. The notation includes eighth and sixteenth notes. The phrase "--take--" is written below the staff.
- Staff 3 (Treble): Key signature of two flats (Bb, Eb), 4/4 time. The notation includes eighth and sixteenth notes.
- Staff 4 (Bass): Key signature of two flats (Bb, Eb), 4/4 time. The notation includes eighth and sixteenth notes.

The score concludes with a double bar line and a key signature change to two sharps (F# and C#) in the final measures of both systems.

Handwritten musical score for a section titled "Jumbo go away, section." The score is divided into two systems, labeled 9 and 11.

System 9:

- Staff 1: Treble clef, key signature of one sharp (F#). The lyrics "Feed me—" are written below the staff.
- Staff 2: Treble clef, key signature of one sharp (F#). The melody continues with various accidentals.
- Staff 3: Treble clef, key signature of one sharp (F#). The melody continues with various accidentals.
- Staff 4: Bass clef, key signature of one sharp (F#). The melody continues with various accidentals.
- Staff 5: Bass clef, key signature of one sharp (F#). The melody continues with various accidentals.
- Staff 6: Bass clef, key signature of one sharp (F#). The melody continues with various accidentals.

System 11:

- Staff 1: Treble clef, key signature of one flat (Bb). The lyrics "It seems--" are written below the staff. A triplet of eighth notes is marked with a "3" and a bracket.
- Staff 2: Bass clef, key signature of one flat (Bb). The lyrics "Oh---" are written below the staff. The staff contains a whole note chord.
- Staff 3: Treble clef, key signature of one flat (Bb). The staff contains a whole note chord.
- Staff 4: Bass clef, key signature of one flat (Bb). The staff contains a whole note chord.
- Staff 5: Bass clef, key signature of one flat (Bb). The staff contains a whole note chord.
- Staff 6: Treble clef, key signature of one flat (Bb). The staff contains a whole note chord.
- Staff 7: Bass clef, key signature of one flat (Bb). The staff contains a whole note chord.

The score is handwritten and includes various musical notations such as clefs, key signatures, accidentals, and lyrics.

Jumbo go away, section. Transcription: KS (update 2013, deposited at the I-depot, The Hague).

19-20. If only she woulda - Drafted again

1

It's --

But it's -- too late --

8va b.

4

8va b.



If only she woulda, 0:29 till 0:46. Transcription: KS (update Summer 2018, deposited at the I-depot, The Hague).

The central theme from "If only she woulda" is built around a keyboard chord progression: I 7th-IV-I-IV in B Dorian. The whole song is in 4/4. An instrumental interlude takes up about half of the piece:

- 0:00 Theme one (central theme).
- 0:39 Theme two. Partially chromatic progression, unrelated to a specific key: Bm-Bbaugm5-D-F#.
- 0:45 Theme one.
- 0:59 Keyboard solo over a I-IV alternation in B Dorian. The bass continues vamping as during theme one, while the chords are played in a somewhat different positioning.
- 1:28 Guitar solo.
- 3:00 Theme one.
- 3:30 Theme two.
- 3:37 Theme one.
- 3:48 End.

This song segues into "Drafted again". This track got released earlier as a single, carrying the title "I don't want to get drafted". This single version can be found on "The lost episodes". The "You are what you is" version is more phrenetic, with vocal parts by Ahmet and Moon. Below some more styles get mentioned, that you can encounter in Zappa's music. References are made to examples from other sections from this study.

Jazz

Jazz gets amply dealt with in the Waka/Jawaka, The grand wazoo and Imaginary diseases sections, next to jazz-rock in the Hot rats section.

Lounge music

Lounge music can be seen as a form of easy-listening jazz, combined with pop-standards. "America drinks" from "Absolutely free" is included in this study. The "Chunga's basement" version of "Chunga's revenge" is dealt with in this study as well. One might call this more relaxed version lounge music too.

Atonal music

This is more a category of music than a style. The many examples of atonal music in this study are listed in the Burnt weeny sandwich section.

Serial music

This might be to a point be called a style within atonal music. Apart from a juvenile attempt (see the Zappa's teens section), it had no influence upon Zappa's music.

Doo-wop

The Ruben and the Jets section deals with Zappa's tribute to this style, popular in the fifties.

Waltzes

Examples of waltzes coming by in this study are "Sofa" and "Strictly genteel". The "Waltz for guitar" and the "Waltz" from the Cucamonga archive are called that way for their 3/4 meter, but for the remainder these two songs are stylistically untypical of waltzes.

Tangos and ballroom music

Zappa wrote two tangos during his lifetime. The Roxy and elsewhere section includes a subsection dedicated to his tangos. "Paroxysmal splendor" contains a section with ballroom music (see the Heidelberg section). "The tuna sandwich bolero" is a bolero with some liberty.

Disco

The occurrence of disco in Zappa's music remained limited to some influences that you could call disco-like. See the Sheik Yerbouti section.

Rap

With "Trouble every day" Zappa wrote a song in 1965 that during the eighties retrospectively could be called rap. "Promiscuous" from "Broadway the hard way" is his only genuine rap song. See the corresponding section. It's the last time Zappa would react to a trendy style.

Ballads

Slow sentimental pop songs sometimes get referred to as ballads. "Lucille has messed my mind up" is an example from the Zappa catalogue. Rhythmically this song is also reggae, played very slowly.

World music

A term to cover non-Western styles of music. Some examples are present in Zappa's output. I'm dealing with this subject in the Documentaries section.

Folk music

Only marginally present. The subject is coming by in the Finer moments section at "You never know who your friends are".

Minimal music

Minimal music came up in the sixties, the idea being letting limited thematic material getting varied upon with only minor changes. The purpose is to create a meditative atmosphere, while some just find it boring. One might argue if not Erik Satie should be seen as a predecessor. It looks like Zappa wasn't interested in composing like that, but he did take a minimalistic approach to music in cases he wanted to let the lyrics or spoken text stand central. This subject is coming by in the Fillmore East and Thing-Fish sections, where you can find examples of vamps that are subservient to the text.

Collages

Like atonal music, this is more a category of music than a style. The subject is coming by in the Civilization phase III and Dance me this sections.

Orchestral works, chamber music and modern rock (1982-1984)

In 1982 Zappa had acquired sufficient means to hire the London Symphony Orchestra to perform a number of his orchestral works. At the same time he got commissioned by the Ensemble Intercontemporain to write a chamber music piece for them. These recordings were released as *The L.S.O.* and *The perfect stranger*, the latter with Pierre Boulez conducting. Other performances of orchestra and chamber music scores followed. Among them *Sinister footwear*, in full regrettably only available as sheet music (apart from a bootleg recording). During these years Zappa's modern music works could also appear on his rock albums. *Ship arriving too late to save a drowning witch* unintentionally contained a small U.S. hit with *Valley girl*. On *Them or us* one of the *Sinister footwear* movements can be found. On *The man from Utopia* Zappa experimented with recitatives.

SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH: THE MODERN ROCK BAND

At the same time as Zappa was busy preparing the recording of his orchestral scores, he was more than ever behaving as the conductor of his rock band on tour, giving highstanding and technically impressive performances. Some of the orchestral pieces also found their way on the rock albums from this period, the "*Drowning witch*" album (1982) including "*Envelopes*", "*You are what you is*" and "*Them or us*" (1984) both including sections from "*Sinister footwear*". The latter composition hasn't been recorded yet in its orchestral form, but the scores are available at Barfko Swill. The subject of this section is continued in the *Them or us* section.

1. No not now

"*Ship arriving too late to save a drowning witch*" begins with two normal popsongs and then proceeds with an awe-inspiring combination of Zappa's composing skills and improvising capacities on guitar. Zappa would re-use "*No not now*" for his "*Thing-Fish*" opera from 1984. It has the same tracks with overdubbed spoken texts. In "*Thing-Fish*" the "*No not now*" track is included in combination with a version played backwards. The latter rendition has also the title written backwards: "*Won ton on*". Both songs are being dealt with in the *Thing-Fish* section of this study. Regarding its lyrics "*No not now*" got a sequel with "*Truck driver divorce*" from "*Them or us*".

2. Valley girl

Next are regular and unorthodox rock 'n roll, following upon each other on the album. The first is "*Valley girl*", a piece for which Zappa's daughter Moon suggested the lyrics. Frank took the bait. It has two short rock themes and a vamp, over which Moon is doing her Encino accent.

Handwritten musical score for "Valley girl" opening, featuring vocal lines and guitar accompaniment.

Section 1 (Measures 1-4):

- Vocal:** "Val-ley girl--" (Measures 1-2), "Val-ley girl--" (Measures 3-4).
- Guitar:** As bar 1 (Measures 1-2), As bar 2 (Measures 3-4).
- Bass:** Vabassa (Measures 1-4).

Section 2 (Measures 5-8):

- Vocal:** (Measures 5-8).
- Guitar:** As bar 5 (Measures 5-6), As bar 6 (Measures 7-8).
- Bass:** Vabassa (Measures 5-8).

Section 3 (Measures 9-12):

- Vocal:** "Like oh-- (Chorus)" (Measure 9), "Val-ley girl." (Measures 10-11).
- Guitar:** As bar 12 (Measures 9-10), As bar 13 (Measures 11-12).
- Bass:** Vabassa (Measures 9-12).

Valley girl, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

Moon took an acetate to a radio station and it got that much attention, that it was released as a single shortly after. It climbed up to number 32 in the billboard top 40, Zappa's only serious U.S. hitsingle. It opens in C with the chord progression I-V-VI-V-III. Instead of giving a pedal note, the bass is part of these chords. In bar 5 the music changes to F major/Lydian with the progression F-C-G-Bb. Thus a progression of parallel major triads, causing the B to turn up as both natural and flat. From bar 11 onwards the bass does constitute a pedal note, with the key becoming E Phrygian. Here the accompaniment starts vamping around the chord progression I-II-VI.

In *Guitar Player*, February 1983, page 99, Zappa commented:

"Hits are not necessarily musical phenomena. But as far as my feeling about it goes, I think if that amuses Americans, well, hey I'm an all-American boy. And I'm here to perform that function for you. Since that time, we've hired a guy to make merchandising deals about that song. And you wouldn't believe what kind of things will be coming out with the words "Valley girl" on them. You name it; everything from lunch boxes to cosmetics; including a talking Valley Girl doll in February."

3. I come from nowhere

On the album liner notes Steve Vai gets credited for the playing of "impossible guitar parts". Vai commented that Zappa would frequently come up with try-out scores to see if it was feasible for him to do things on guitar that Zappa himself thought were impossible. Zappa himself in *Guitar Player*, February 1983, confides to us: "What usually happens is this: if I put another guitarist on my album, I hire that person because he can play things that I can't play. And if the music requires a certain type of performance, and the composition is the real crux of the biscuit, then you don't want to be unfair to the composition and play it yourself if you're going to play it wrong. So I get people who can do it. It's not a matter of being lazy; if there's something on a given song that I think is in my department, I'm going to play it. But if it's something that will be difficult or impossible for me to do, I'd just as soon get somebody who feels comfortable with that style and have them do it." I can only take this for granted, I'm a lousy pianist and I can't play guitar at all. I can only transcribe deducing things - like apparently it goes as such or so -, but don't ask me to play it.

The other unconventional example of rock 'n roll is the opening of "I come from nowhere", rhythmically differentiated and using an accentuated dissonant G sharp plus A. Varying meters come along, normal 4/4 and some odd ones. The 27/16 bar is a fast pattern breaking atonal movement, possibly an "impossible one" for Steve Vai. The middle of the song contains an unusual chromatic melody formation, sung over counterpoint bass lines and an ongoing rhythm guitar. A strong guitar solo rounds off this piece. It's embarrassing to see that some of his own fans didn't follow him during this time. Dominique Chevalier concluded in "Viva Zappa" that "Ship arriving too late to save a drowning witch" was second rate and the 1982 Geneva concert, released on "You can't do that on stage anymore vol. V", was stopped just before its scheduled ending because of things being thrown on stage.

Handwritten musical score for "Bar Pand" in G major, 4/4 time. The score is written on three systems of three staves each. The first system includes a treble staff with a key signature of two sharps (F# and C#) and a 5/4 time signature, and two bass staves. The second system continues the bass staves. The third system includes a treble staff with a key signature of one sharp (F#) and a 2/4 time signature, and two bass staves. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "f". There are also handwritten annotations in the margins, including "Bar Pand repeat twice alike" and "Acc. as bar 8, as bar 8, as bar 8, as bar 8."



I come from nowhere, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

Note: the last bar should better have been notated with crotchets.

The transcription covers the opening bars with:

- Bars 1-4: opening theme in F# Mixolydian, with the chord progression I-VII-I-II-IV in bars 1-2. Over the IV chord, held in bar 2, the dissonant notes G# plus A natural are played. The subsequent meters are 5/4, 4/4, 5/4 and 2/4. According to Zappa, *Guitar Player*, February 1983, page 99, this dissonance was created in the following manner:

GP: "On "I come from nowhere" there's a strong dissonance, like a minor second clashing in the first few bars. Is that a guitar?"

FZ: "That is a bunch of bass harmonies a half-step apart. He's [Arthur Barrow] playing what I think is a little three-part harmonic chord."

So noted. The G#-A dissonance dominates, but there may have been more to it.

- Bar 5: an atonal bar in 27/16. First it's a series of six 16th notes, next a sequence of lower thirds, half-way doubled with descant parallel notes. The movement comes at rest on the closing 5th chord.

- From bar 6 onwards the song becomes more normal rock 'n roll in B minor, mostly in 4/4, sometimes 2/4. Bars 6-7 form a chord progression, Bm-A#m-E-Db-D, at this point still being kind of chromatic. In bars 8-9 a two-bar vamp gets introduced, doing the chord sequence B-G-F#m7 in rock terms. Thus first two parallel major chords with the D altered to D# for the first one (it's a bit ambiguous about its key being B Mixolydian or minor).

- In bar 20 the sung main melody begins over the vamp from bars 8-9. It's strongly syncopic and with its D always being natural, it can be dissonant with the chords.

4. Ship arriving too late to save a drowning witch

The instrumental parts of the title track are an example of a composition made up of several motifs and variation parts, played in different tempi as in "Debra kadabra" from the Bongo fury section. Other than in the mostly unisone "Debra kadabra" track, the bass part in "Drowning witch" is frequently used for counterpoint movements. The general outline is that this song is made up of six blocks:

Block I, with lyrics:

- 0:00-0:38: The opening theme is a two-bars motif, freely improvising around a melodic line. This line is E-G-A in the first bar, followed by A-B-G in the second bar. The bass lick lasts one bar, giving an E pedal during beats 1-2, thus setting the key to E Dorian. On beats 3-4 you've got a syncopic movement. The bass goes up to varying notes and back to E via G. The theme is played instrumentally twice during bars 2-5 in the shape of a guitar chord series: I-III-IV, IV-I, I-III 7th-IV and IV-III-I. Bar 1 is a pick-up bar, with the

first chord probably stemming from the preceding song ("Drowning witch" is a compilation of various tracks, recorded live during the 1982 tour). As for the lyrics you can see that they are sometimes speech influenced, sometimes musical. In bar 6 the words "ship" and "late" are on beat, but the syllables from "ship arriving too" follow the exact rhythm of the spoken words. In bar 8 the opposite happens: "try", "keep", "date" and "with" are ticking evenly. Here this goes to the disadvantage of the spoken words: the syllables "-ing to" from "trying to keep" get oppressed to the point that they are hardly audible.

The image displays a handwritten musical score for guitar and voice, consisting of two systems of notation.

System 1 (labeled 1): This system includes a guitar staff and a voice staff. The guitar staff features a series of chords and melodic lines, with dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The voice staff shows a melodic line with lyrics: "There's a ship ar-ri-ving too- Late, to". The lyrics are written in a way that suggests a speech-like rhythm, with some syllables being compressed or "oppressed" as noted in the text.

System 2 (labeled 5): This system includes a guitar staff, a voice staff, and a double bass staff. The guitar staff continues the melodic and harmonic material, with dynamic markings like *mf* and *imp* (improvise). The voice staff shows the continuation of the melody and lyrics. The double bass staff provides a rhythmic foundation, with dynamic markings like *mf* and *imp*.

The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The overall style is that of a working draft or a composer's sketch.

Drowning witch, opening bars. Transcription: KS (update Winter 2014, deposited at the I-depot, The Hague).

- 0:38-1:57. After the opening theme a through-composed block follows. It begins atonal and strongly speech-influenced. Not only the rhythm, but also the melody. See the next The man from Utopia section for more on this topic. The bass and keyboard are improvising along with Zappa. The meter remains 4/4 from the beginning of this song through bar 1 of the following example, with bass drum beats on beats 2 and 4. In bar 2 this gets interrupted for the first time with a 3/4 bar with toms on beat 3. The main drum beats are included in the example, otherwise the meter notation would become inunderstandable. In bars 5-8 you've got everything prescribed. The rhythm of bar 5 is remarkable: a 4/4 bar gets extended with one eighth note to 9/8, this in combination with a sextuplet over seven eighth notes. Next the music continues in 4/4 again. The main chord progression in bars 6-8 is Fmaj7-Ab-G, making it sound diatonic again after a number of atonal bars.

[1]

mf
spew in-fes-ted wa-ter ways ———, hey, hey, she could —

12:0

p

mf

Drab. Bass drum

Toms

main drums

[3]

— get ra-di-a-tion all o-ver her —

mf

mf

Drab. Bass drum

Handwritten musical score for a song, featuring lyrics and musical notation across multiple staves.

Lyrics:
 she could mu-tate in -
 sahe-by
 Etc.

Handwritten Musical Notation:

- Staff 1 (Bass):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by a half note, and then a quarter note. The lyrics "she could mu-tate in -" are written below the staff. The notation ends with a double bar line.
- Staff 2 (Treble):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by a half note, and then a quarter note. The lyrics "sahe-by" are written below the staff. The notation ends with a double bar line.
- Staff 3 (Bass):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by a half note, and then a quarter note. The lyrics "Etc." are written below the staff. The notation ends with a double bar line.
- Staff 4 (Treble):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by a half note, and then a quarter note. The notation ends with a double bar line.
- Staff 5 (Bass):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by a half note, and then a quarter note. The notation ends with a double bar line.
- Staff 6 (Treble):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by a half note, and then a quarter note. The notation ends with a double bar line.
- Staff 7 (Bass):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by a half note, and then a quarter note. The notation ends with a double bar line.
- Staff 8 (Treble):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by a half note, and then a quarter note. The notation ends with a double bar line.
- Staff 9 (Bass):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by a half note, and then a quarter note. The notation ends with a double bar line.
- Staff 10 (Treble):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by a half note, and then a quarter note. The notation ends with a double bar line.

Handwritten musical score for 'Drowning witch' from 0:41 to 0:59. The score is written on five staves. The top staff is a vocal line with lyrics 'she could mu-tate in sane-ly.' and features triplets and a sextuplet. The second staff is a piano accompaniment with chords and triplets. The third staff is a guitar accompaniment with triplets. The fourth staff is a bass line. The fifth staff is a drum line with labels for 'drab.', 'cymbal', and 'bass drum'.

Drowning witch, 0:41 till 0:59. Transcription: KS (update Winter 2014, deposited at the I-depot, The Hague).

Block II, instrumentally:

1:57-3:12. This is the larger instrumental block from this song. It's a series of smaller themes and motifs. Next are three examples from this section. It's abstract atonal music. With its smaller time units, the third example is being played in a thrilling high tempo, especially when the 16th notes occur. The first example deals with playing around the Ab note, varying the rhythm within a 9/4 meter. The third one contains various forms of sequences in bars 1-8, to end with deliberate irregular strings in bars 9-11. Combined with the high tempo and abstractness of the string in bar 9, it's almost as if the band is firing notes at you with a machine gun.



Drowning witch, 2:30 till 2:38. Transcription: KS (2nd printed edition, 2001).

Drowning witch, 2:38 till 2:44. Transcription: KS/Elmar Luksch (update Winter 2014, deposited at the I-depot, The Hague).

In the booklet for "YCDTOSA vol. III" a second version of "Drowning witch" got included. Zappa comments: "This a hard song to play. How hard? The 1984 band never played it correctly during the 6-months tour, and the 1982 band only managed to get close on *one* occasion. This edit collates the best efforts of both groups."

The image shows a handwritten musical score for a piece titled "Drowning witch". The score is organized into three systems, each consisting of multiple staves. The first system includes a treble staff with the tempo marking "As fast as possible" and a 2/2 time signature, and a bass staff with the annotation "8va bassa". The second system continues the notation, with a treble staff and a bass staff annotated "plus 8va bassa" and "plus 8va b. ends". The third system features a treble staff and a bass staff with the annotation "Non Legato". The notation includes various musical symbols such as notes, rests, and dynamic markings, with some notes enclosed in brackets.

Drowning witch, 2:47 till 3:03. Transcription: KS (2nd printed edition, 2001). (Barfko Swill sells or used to sell individual parts from the Drowning witch interlude, probably including these sections. I ordered two of them, but apparently something went wrong, so I transcribed it from record in order not to hold up the study. You could use them yourself to fill in the unclear notes between brackets).

The difficulties of the song are getting clear from the examples above. You have complex rhythmical figures as the sextuplet within a 9/8 meter and the section between 2:38 and 2:44. As noted by Elmar Luksch (see the links) it contains a 9/8 bass figure, played as 4/4 extended with one eighth note. Over this a lead melody is played, that subdivides the 9/8 meter into 6, thus becoming six beats lasting 3/16 each. The lead melody is also syncopically bound with the previous bar, so the effect you're getting is that the lead melody seems to float over the bass figure without having a direct relationship with it. Only at one point per bar the bass and lead melody are equal. The upper lead melody is played in the shape of three descending parallel fifths, in dissonance with the bass and middle part. Next you've got the mingling of tonal and atonal music in this song, tempo changes and very fast episodes. The irregular strings must have needed time to memorize. At a detail level the "Drowning witch" and "YCDTOSA vol. III" versions differ in many aspects, so even for a complex song like this, Zappa stuck to his habit of changing songs during tours. The metronome tempos of a fourth note in the examples used in this section are:

- Opening bars: 105.
- 0:41 till 0:59: 105.
- 2:30 till 2:38: 135.
- 2:38 till 2:44: 200.
- 2:47 till 3:03: 165.
- 4:40 till 4:52: 100.
- 11:07 till 11:17: 130.

The 1982 album version is a highly edited compilation of tracks from the 1982 tour from a number of concerts. Zappa comments in *Guitar Player*, February 1983: "Do you know how many edits there are in 'Drowning witch'? Fifteen! That song is a basic track from 15 different cities. And some of the edits are like two bars long. And they are written parts - all that fast stuff. It was very difficult for all the guys to play that correctly. Every once in a while, somebody would hit the jackpot, but it's a very hard song to play. So there was not one perfect performance from any city. What I did is go through a whole tour's worth of tape and listen to every version of it and grab every section that was reasonably correct, put together a basic track, and then [I] added the rest of the orchestration to it in the studio."

Block III, first guitar solo:

3:12-6:45. This is a relatively unusual solo. The meter is 9/8 (subdivided as 2+2+2+3) and there's a lot of ambiguity about the tonic and scale used. The bass vamp has F and A competing as pedal notes. During the intro it's played as the descending line F-F-E-D-A, setting the accent on F. When the soloing starts, the opening F is replaced by a pause on the downbeat, so it sounds like the first beat becomes syncopically bound with the A from the previous bar. So the A starts to function as tonic, more than the F. Towards the end the F returns as opening note. As it comes to the scale a lot of chromaticism is going on. The mostly used series are:

- A-B-C-D-E-F-G#: A minor (the common variant with a major 7th).
- A-B-C#-D-E-F-G# and A-Bb-C-D-E-F-G#: self-created scales, sort of Gypsy type scales with F-G# as an augmented second in it.

In the example below you have A-A# (Bb), G-G# and C-C# next to each other, showing the degree of chromaticism in this solo. In the background harmony by the keyboards you always have a G# and the notes mostly used by the keyboard are the ones from the E7 chord, often as arpeggios. The example begins with a dissonant feedback chord, howling softly.

The image displays two systems of handwritten musical notation for guitar. The first system consists of six staves. The top staff is marked with a circled '1' and a 'p' dynamic. The second staff has a 'p' dynamic and a 'mp' dynamic. The third staff has a 'p' dynamic and a 'mp' dynamic. The fourth staff has a 'p' dynamic. The fifth staff has a 'p' dynamic and a '3' (triple) marking. The sixth staff has a 'p' dynamic and a '3' (triple) marking. The second system also consists of six staves. The top staff is marked with a circled '3' and a 'p' dynamic. The second staff has a 'p' dynamic and a 'mp' dynamic. The third staff has a 'p' dynamic. The fourth staff has a 'p' dynamic. The fifth staff has a 'p' dynamic and a '3' (triple) marking. The sixth staff has a 'p' dynamic and a '3' (triple) marking. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Drowning witch, 4:40 till 4:52. Transcription: KS (update Winter 2014, deposited at the I-depot, The Hague).

Block IV, instrumental interlude:

6:46-7:14. A relatively short block, made up three smaller themes. The first is a melody over a chord progression, the second a string of unison 16th notes. The third is a guitar melody over an F# pedal.

Block V, second guitar solo:

7:14-11:06. Other than the first above, this one is more like a regular Zappa solo. It's stable in B Dorian and the meter is 12/8.

The image displays a musical score for a guitar solo, labeled 'Block V, second guitar solo'. The score is written in 12/8 time and B Dorian mode. It consists of two systems of staves. The first system contains five staves: the top staff is the lead melody, the second and third staves represent less audible harmony notes and feedback, and the fourth and fifth staves represent scratched notes. The second system contains four staves, continuing the same arrangement. The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp, p, f). The word 'Guitar' is written to the left of the first system. The score is numbered 1, 2, and 3 at the beginning of the first, second, and third systems respectively.

Drowning witch, 7:14-7:35. Transcription: KS (update Fall 2019, deposited at the I-depot, The Hague).

The example above contains the first four bars. In this study I'm using the transcriptions 1:1 to create midi files on-line. In this case I had to use three staves for the guitar part. The first represents the normal lead melody, the second less audible harmony notes and feedback and the third one scratched notes, lightly audible in the background. Arpeggios, also the harmonic fill-in, are written out with their pace. This may look a little odd on paper, but in this case I really need things like this to let the midi file at least approach how it sounds on record.

Block VI, instrumental outro:

11:07-12:03. The following is a section from the outro. It's part of block with a chord sequence in a plain 3/4 waltz rhythm. The bars begin with one beat with quarter notes evenly held, followed by two lightly staccato beats. The bass is giving an F# pedal note and puts his own accents elsewhere occasionally, as on beat two in bar 3. The notes of the chords are played by different instruments, spread out over the stereo field. For the chords Zappa is mingling three appearances of the minor type scale:

- F#-G#-A-B-C#-D-E: F# minor (Aeolian).
- F#-G#-A-B-C#-D-E#: F# minor (the standard variant with a major 7th).
- F#-G#-A-B-C#-D#-E: F# Dorian.

Handwritten musical score for a piece in F# minor (Aeolian). The score is written for six staves (three systems of two staves each). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system is marked with a box containing the number 1. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (mf, p). The first staff features a melodic line with a trill and a sixteenth-note run. The second staff has a bass line with a sixteenth-note run. The third and fourth staves show a harmonic accompaniment with chords and single notes. The fifth and sixth staves provide a bass line with a sixteenth-note run. The score is written in a clear, legible hand.

Handwritten musical score for a piece in F# minor (Aeolian). The score is written for six staves (three systems of two staves each). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system is marked with a box containing the number 14. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (mf, p). The first staff features a melodic line with a trill and a sixteenth-note run. The second staff has a bass line with a sixteenth-note run. The third and fourth staves show a harmonic accompaniment with chords and single notes. The fifth and sixth staves provide a bass line with a sixteenth-note run. The score is written in a clear, legible hand.

Previous page: Drowning witch, 11:07 till 11:17. Transcription: KS (main chords mostly as indicated by Elmar Luksch). Update Winter 2014, deposited at the I-depot, The Hague.

Over the F# pedal note, the chord progression in the example is:

- bar 1: E-A-E.
- bar 2: C#-Bsus2-F#m.
- bar 3: F#sus2-C#-Aaugm.
- bar 4: A-E-F#m.
- bar 5: Dmaj7-B-B.
- bar 6: C#-F#m-F#m.

If you would continue you would also get at a chromatic sequence in bar 13:

- bar 13: F#m-F-Asus2.

On the F chord the F and C once appear as natural in this section. Of the series F#m-F-Asus2, the A they have in common is held as the upper note and you've got a chromatically descending fourth for the other two notes of the chords: C#+F# => C+F => B+E. In the next bar there's no such pattern. The transitions are kept fluid because about all chords have notes in common with the previous chord, which is the norm for traditional harmony. Thus Zappa can do it this way, but he can also bluntly jump from one chord from one scale to another chord from another scale without binding notes, like in "Uncle Meat" or "Would you like a snack".

- bar 14: B-D-C#.

5. Envelopes (1982)

This is the rock-band version of "Envelopes (1983)", a modern atonal piece that was also orchestrated for the L.S.O. recordings. The L.S.O. section from this study contains an example from this composition in its orchestral form, reduced in the sense that I left out the instrumentation. There are many differences between these two versions. The original version on the ZFT release "Odeon Hammersmith" goes different as well. At that point this composition had lyrics.

The image shows a musical score for a piece titled "Envelopes (1982)". The score is written for a rock band and consists of seven staves. The first four staves are for the vocal line, and the last three are for the instrumental accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The score begins with a first-measure rest (indicated by a '1' above the first staff). The vocal line features a melodic phrase starting in the fifth measure, while the instrumental accompaniment provides a rhythmic and harmonic foundation with various chords and melodic lines. The notation includes various musical symbols such as notes, rests, and chord symbols.



Envelopes (1982), section. Transcribers:

- W. Ludwig: lead melody (see below).
- KS: everything else (update Fall 2019, deposited at the I-depot, The Hague).



The opening of the 1982 version begins with a figure played four times. It's being accompanied by Eb augm. (plus a high dissonant Bb at the beginning). Ludwig is notating some bars from this opening as diatonic, probably because of this theme returning later on in a different shape. At this point there are that many notes altering that I consider about all of it atonal. Only the repeated opening bar might be attributed to Eb minor, the variant with the augmented 7th (D natural). Once the melody of its main theme starts, Zappa is consistently applying counterpoint, up to four-part counterpoint. It's kind of irregular, though repetitions of figures and similarities of motifs and their directions can be detected.

6. Teen-age prostitute

In January 2016 I was invited by Jos Zwaanenburg of the Amsterdam Conservatory to listen to a smaller Zappa concert during their open house (January 23th). On the program were among others "The Black Page" and "Teen-age prostitute", so I proposed to include an example from the sheet music they used for the latter song. "Teen-age prostitute" doesn't have real themes. Rather it is made up of a series of phrases:

- 0:00 Intro with the guitars and bass hammering on the E.
- Block with lyrics*
- 0:05 Phrase 1 (She's only seventeen ...), played three times.

- ### *Instrumental block*

- 0:19 Phrase 4.

- 0:29 Phrase 6, played twice.

Block with lyrics returns

- 0:39 Phrase 1 (She ran away from home ...).

- 0:46 Phrase 2.

Instrumental block returns

- 0:49 Phrase 3.

- 0:53 Phrase 4.

- 0:55 Phrase 5.

- 1:02 Phrase 6, played twice.

Second block with lyrics

- 1:12 Phrase 7 (I have got a pimp ...).

1040

Handwritten musical score for measures 14 and 15. The score is written for six staves: Percussion (Perc.), Synthesizer (Synth.), Guitars (Guitars), Keyboards (Keyboards), and Bass. The time signature is 4/4. Measure 14 features a complex arrangement of notes, including triplets and sixteenth notes. Measure 15 continues the melodic lines, with a prominent bass line featuring a descending scale. The notation includes various musical symbols such as accidentals, dynamics (e.g., *f*), and articulation marks.

Handwritten musical score for measures 16, 17, and 18. The score is written for six staves: Percussion (Perc.), Synthesizer (Synth.), Guitars (Guitars), Keyboards (Keyboards), and Bass. The time signature is 4/4. Measure 16 shows a continuation of the melodic themes, with a notable 'Evab.-->' annotation above the guitar staves. Measure 17 features a dynamic shift to *p mf* and a change in the keyboard part. Measure 18 concludes the sequence with a final chord and a bass line ending on a half note. The notation includes various musical symbols such as accidentals, dynamics (e.g., *p mf*), and articulation marks.

9) Eva b. →

Guitars

Key

Bass

mp

mf

Eva b.

As staff 1

Teen-age prostitute, section. Transcribers:

- Jos Zwaanenburg. See below. This is a re-arrangement for a jazz combo, done with some liberty. The clarinet notation is for a Bb clarinet. The meter at bar 42 is 4/4.

- Kasper Sloots. Literal rendition of the Drowning Witch execution.

Update Spring 2016, deposited at the I-depot, The Hague.

42

Vocals

Fl

Cl

Vibes

Kbd

Bass

Drums

ff

47

Vocals

Fl.

Cl.

Vibes

Kbd.

Bass

Drums



51

Vocals

Fl.

Cl.

Vibes

Kbd.

Bass

Drums



54

Vocals

Fl.

Cl.

Vibes

Kbd.

Bass

Drums

61

Vocals

Fl.

Cl.

Vibes

Kbd.

Bass

Drums

First block with lyrics returns instrumentally, followed by another return of the instrumental block.

- 1:27 Phrase 1. The example above starts with the third repetition at 1:32. The meter is standard 4/4 and most of the rhythm in this song is regular. The scales on the other hand are only implied with altered/chromatic notes turning up all the time. It's one of the many examples I'm calling multi-scale in the Burnt weeny sandwich section, with many scales getting touched upon only briefly. In bar 1 of the example (the fourth bar of the phrase) the implied scale is C Mixolydian.

- 1:35 Phrase 2. The music is diatonic, but the bass is moving too much to confirm a tonic.

- 1:38 Phrase 3. Bar 3 in 3/4 is chromatic. Bar 4 is in 4/4 again, with the implied scales being C# Locrian during beats 1 and 2, and C Lydian during beats 3 and 4.

- 1:42 Phrase 4. An ultrafast descending chromatic line in 6/8. It turns up three times during this composition with the details being different, so it's probably improvised along the idea of six times four 32nd notes and six eighth notes for the bass.

- 1:44 Phrase 5. The music returns to 4/4 again. The bass part features a descending chromatic line. In following order:

1) Bass G# with the F#m chord, implying G# Locrian or Phrygian.

2) Bass G natural with the F#m7 chord, implying G Lydian.

3) Bass G natural with the Ab chord, implying G Phrygian.

4) Bass F# with the Ab chord continuing. This is transitional with the combination not being a standard diatonic scale.

5) Bass F# with the G chord, implying F# Locrian or Phrygian.

6) Bass F natural with the G chord continuing, implying F Lydian.

- 1:51 Phrase 6. Rock music in E Locrian as the best fitting scale for the whole. Altered notes can turn up. The keyboards are playing an upwards parallel movement of fourths, always before beat. The example above stops at 1:57.

First block with lyrics returns for the last time

- 2:01 Phrase 1 (The tiny little pants ...).

- 2:08 Coda.

- 2:19 Applause, fading out. At this point it comes out the best that various tracks were recorded live. At a few other instances the audience can be heard lightly in the background.

- 2:40 End.

THE MAN FROM UTOPIA: RECITATIVES

On "The man from Utopia" (1983) Zappa experimented with improvised recitatives with a melody directly derived from a spoken text, unrelated to scales. Two such live improvisations were included. Steve Vai was asked to score them out to make a guitar overdub along Zappa's melody possible. At first this looked like a novelty specific for this album, but with later live issues it turned out that he did this on a much larger scale during his 1980-82 tours. So "The torture never stops" version from the 1980 tour is included in this section as well.

1-2. Cocaine decisions - SEX

"Cocaine decisions" is Zappa's most direct song about the use of drugs. It has a rapidly pulsing bass line all through, just playing the subsequent pedal notes. It's characteristic for this particular song, but not at all for his music in general. The song knows two large themes, following a modulation scheme. The example below contains the following:

- bars 1-5: main motifs from the first theme, played instrumentally. It's in C with a I-II alternation. The bass is only switching between pedal notes, but the keyboard is playing around it with chords.
- bars 6-11, second theme, phrase one. Here Zappa is using the set C#-D-E#-F#-G#-A-B, next to "Transylvania boogie" a second instance of him using a gypsy type of scale. In the example the E# from the scale is notated as an F.
- bars 12-16, phrase two in D Lydian.

Not included in the example is phrase three of the second theme in G Mixolydian.

Handwritten musical notation for the first four measures of "Cocaine decisions". The notation is on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. A handwritten "1" is in the top left corner. A handwritten "Vai" is above the second staff. A handwritten "Grab" is below the fourth staff.

Handwritten musical score for the first system, featuring vocal and instrumental parts.

Vocal Line: The melody begins with a half note G4, followed by a quarter rest. The lyrics "I don't want to know..." are written under the notes. The melody continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4.

Instrumental Line (Vla): The first staff shows a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff shows a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third staff shows a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth staff shows a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Other Parts: The bottom two staves show a bass line with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics "Keeps repeating" are written under the notes.

Handwritten Labels: "Vla" is written above the first staff. "Vla." is written below the first staff. "Keeps repeating" is written under the bottom two staves.

Handwritten musical score for the second system, featuring vocal and instrumental parts.

Vocal Line: The melody begins with a half note G4, followed by a quarter rest. The melody continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The lyrics "I don't want to know..." are written under the notes.

Instrumental Line (Vla): The first staff shows a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff shows a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third staff shows a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth staff shows a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Other Parts: The bottom two staves show a bass line with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics "Keeps repeating" are written under the notes.

Handwritten Labels: "Vla" is written above the first staff. "Vla." is written below the first staff. "Keeps repeating" is written under the bottom two staves.

Cocaine decisions, 1:38-2:07. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

At the time of its release the album cover got just as much attention as the music. It's a drawing by Tanino Liberatore. What it was about became much clearer with the release of "YCDTOSA Vol. IV". There you've got a live version of "Cocaine decisions" including parts from the 1982 concert at Palermo, Sicily, 1982. Zappa briefly describes the riot that ensued when people from outside tried to enter the concert area. At another open air concert in Italy, the band had to play with mosquitos from a nearby swamp hindering them. So you get Zappa pictured as an enraged Hulk figure hitting at flies. Below you can find small outtake from the album front cover with road signs to some of the cities from the Italian leg of the 1982 tour. To the right and below screenshots from the documentary "Summer 1982, when Zappa came to Sicily". It's about the Zappa family visiting Sicily in 2013. They are hosted by Massimo Bassoli, who's driving them around. Several people are recollecting what went wrong at the concert. It also gave them the opportunity to visit Italian relatives from Frank Zappa's father's side. This documentary was broadcast in 2013 on Italian TV and more recently made available to the public as a Blu-ray MVD. "SEX" is an easy going but solid rock song. It has three themes, the third with Zappa citing from The Sniffer.

3. Tink walks amok

"Tink walks amok", one of the three instrumentals from the album, deals with varying bass motifs. The example below is the opening with the basic motif in 11/16, interrupted by one bar in 4/4. The 11/16 bars have a subdivision doing 4+4+3. The notes of the first 4/16 block can take a fourth or fifth as interval jump. The second 4/16 block contains a third consistently. The third figure has a second followed by a third. The song has two bass lines that complete each other. One is a bass guitar, slapping the accentuated notes and picking the others. The other is a double-channeled synthesizer bass.



Tink walks amok, opening. Source/transcription: anonymous internet file/KS (update 2006).

The accentuated bass notes are slapped, the others normally picked.

The first half of "Tink walks amok" has its basis in E Mixolydian, but bars can also be in the related keys of E and E Lydian, that differ by one or two sharps. Bars 8-9 are clearly taking a different direction. When you take the opening bass note as key note the scale would be G in these two bars. Half-way this song you get to a section where figures are getting repeated:

- 1:38-2:17: B minor/Dorian (the G/G# is avoided).

This avoidance of the 7th note is also addressed to in the Burnt weeny sandwich section. At 2:13-2:17 you've got a short melodic line that effectuates a modulation (G-A-C-D-E-D-C-D-E). It returns at 2:33, 2:46 and 3:05.

- 2:17-2:36: C pedal.

- 2:36-2:49: melody in C Mixolydian.

- 2:49-2:57: B pedal.

- 2:57-3:08: Ab pedal.

Coda:

- 3:08-3:33: melody upon B using solely B-C#-F#-G# ("quatratonic").

- 3:33-3:38: the piece ends with an evasive melodic line, eventually landing on just the E.

4. The radio is broken

A studio recorded recitative is "The radio is broken", that is partially improvised, partially prescribed. The way the vocalists interact works out well. Its general structure goes as:

0:00-1:01 Block I with free bass lines.
 1:01-1:25 Intermezzo figure I.
 1:25-2:22 Block II with keyboard/bass riff.
 2:22-2:46 Intermezzo figure I.
 2:46-3:49 Block III with bass/synthesizer riff.
 3:49-4:01 Intermezzo figure II.
 4:01-5:29 Block IV with free bass lines as in block I.
 5:29-5:54 Intermezzo figure I and coda.

The radio is broken, 1:07-1:34 (bars 1-2 repeat three times). Transcription: KS (update 2005, 3rd printed edition 2007).

The example contains the 1st intermezzo figure - a fast guitar riff in 16/32 subdivided as 5+5+6 - and the beginning of block II. The material is partly diatonic, partly chromatic. Transcribing forces you to listen to the details and in this case it appeared I always underestimated this piece.

The speech influence was transferred to the other songs with lyrics by stressing Zappa's voice. In combination with the flatness of some of the themes, this gave the album an air of coldness. Especially "Stick together", with a slow and simple reggae tune repeated for three minutes, worked estranging for myself.

This effect was partially undone in the CD remix, where the other instruments were given more space. In "Stick together" the vocal parts by Ike Willis and Ray White were brought to the foreground, giving it more colour. Together with the three good instrumentals, "The man from Utopia" has become a bit defrosted.

5. We are not alone

"We are not alone" is the second instrumental you can find on "The man from Utopia", featuring a sax for playing the lead melody. Its construction goes as follows:

- 0:00 Theme I, phrase 1, played twice.

- 0:10 Theme I, phrase 2.

- 0:20 Theme I, phrase 1, played twice.

This is where the transcription from below starts. Bars 1-2 represent phrase 1, repeated in bars 3-4. It's a progression in F# minor (Aeolian) with as chord progression I-VII-III.

- 0:30 Theme I, phrase 2.

Zappa has modulated to C. A descending line is followed by the sax and bass: C-B-A-G. The chords that are used on top of these four notes are respectively I-IV-VI-VI. The total sounding harmony, thus created, can consist of larger chords. For instance in bar 6, the bass and the descant chord are in combination forming the VII 9th chord. Phrase 2 ends with another modulation to E in bar 8. This bar, with a semi-improvised guitar line, serves as the coda for theme I.

- 0:39 Theme II, phrase 1.

Theme II is not specifically following one particular scale, but switches between chords from different keys. Only nominally the song continues in E, with notes altering during beats 3 and 4 (more like E Dorian). The A# in bar 9 is an incidental chromatic note by the bass player. It can be better described as a chord progression unrelated to scales. Bars 9-10 use B-Em-G-F#m-B-Em over mostly an E pedal by the bass. The note example below ends here, after which bars 9-10 get repeated likewise.

- 0:49 Theme II, phrase 2.

A variation upon phrase 1. The chords progression now has become Db-D-E.

- 0:58 Theme II, phrases 1-2 get repeated.

- 1:17 Theme I, phrases 1-2 get played twice as above.

- 1:56 Theme II, phrases 1-2 get played twice as above.

- 2:23 Theme I, phrases 1-2, transposed up a minor second.

- 2:52 Theme I, phrases 1-2 repeated for the final time, ending with a little coda. The coda is ultimately using the progression Bbm-Gb-Bb.

11

Sub.

12

Sub.

田

Handwritten musical score for a piece titled "田" (Tani). The score is written on six staves, alternating between bass and treble clefs. It features various musical notations including notes, rests, and dynamic markings. A key signature of one sharp (F#) and a 4/4 time signature are indicated. A rehearsal mark "13:16" is present above the second staff. The word "Evab." is written at the bottom left.

9

Handwritten musical score for 'We are not alone' in 4/4 time. The score consists of six staves. Staff 1 is empty. Staff 2 shows chords in the first two measures. Staves 3 and 4 show a melodic line with eighth and sixteenth notes. Staff 5 shows a bass line with eighth notes. Staff 6 shows a bass line with eighth notes and a triplet in the final measure. The key signature has two sharps (F# and C#).

We are not alone, 0:20 till 0:44. Transcription: Kasper Sloots, with some basic material by Mike Myers (update 2015, deposited at the I-depot, The Hague).

Mike Myers has arranged some Zappa songs. The opening page of We are not alone - with the melody, bass pedal and chords of bars 1-2 from above - can be found as a sample on the net, where it gets arranged for a smaller chamber ensemble.

"We are not alone" is largely written in 4/4. In my example only bar 8 interrupts the pattern by enlarging a bar to 5/4. Notable is the high degree of syncopism during this song. The following is happening during bars 1-6:

- The lead melody from theme one gets before beat twice in bars 1 and 3.
- The rhythm guitar (staff 2) can be off-beat, the reggae type of playing, as well as on beat.
- The marimba and guitars (staves 3-4) are playing in a semi-improvised manner along the chord pattern, also frequently forming syncopic figures.
- The bass is mostly an on beat pedal note. On beat 2 the bass player mostly breaks this pattern by playing off beat as well.

Beats 3-5 from bar 8 form a syncopic figure for everybody, with three beats getting subdivided into four times 3/16. Another such example from my study is "Let's move to Cleveland", bar 10.

6-7. The dangerous kitchen - The man from Utopia meets Mary Lou

"The dangerous kitchen" is the one of the two live recitatives, that Steve Vai transcribed. Both used to be available at Barfko Swill. Samples are included below at "The jazz discharge party hats". It got used for letting Steve Vai double Zappa's recitative on guitar. As it comes to the lyrics this piece can be seen as literature. On the "Does humor belong in music" DVD there's a 1984 performance of "The dangerous kitchen" with the same lyrics. So it wasn't improvised, at least not anymore. Some of the musical phrases were prescribed too as "who the fuck wants to clean it?" and the ending line "... at my house tonight". "The man from Utopia meets Mary Lou" is a medley of two fifties songs from Zappa's record collection. It's a cover of songs written by D. Woods and Obie Jessie. "YCDTOSA Vol. IV" ends with five of such songs. It includes these two, played live, now listed as individual tracks.

8. Stick together

The musical score for "Stick together" is presented in two systems. The first system consists of seven staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts enter in the second measure, with the Soprano and Alto parts marked *pp* (pianissimo) and the Tenor and Bass parts marked *mf* (mezzo-forte). The piano accompaniment features a bass line with a triplet of eighth notes in the first measure, marked *mf*, and a series of chords in the right hand. The second system continues the vocal and piano parts, with the piano accompaniment featuring a bass line with a triplet of eighth notes in the first measure, marked *mf*, and a series of chords in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

Previous page: Stick together, opening bars. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

"Stick together" is a slow reggae song. The song has only one chord progression for both the verse and the chorus. Only the rhythm varies a bit. As already mentioned above, this piece greatly benefited from the remix Zappa did for the CD version. The background vocalists are now placed in the foreground. Because of the rather simple structure of this song it really needed that. The live version on "YCDTOSA Vol. IV" goes much faster, 2:04 minutes compared to the 3:18 minutes on the album. It gets some more energy this way, just because of the tempo change.

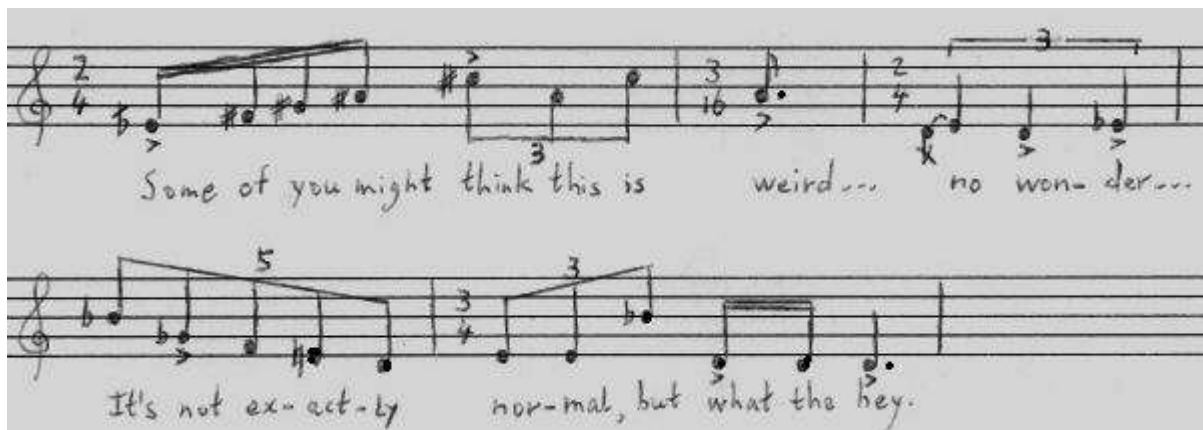
Above are the instrumental opening bars from this song. It's gentle reggae with its typical ingredients:

- The accent on the third beat by the bass with the downbeat sometimes limited to a bass drum beat only.
- The rhythm guitar chords on the second and fourth beat.

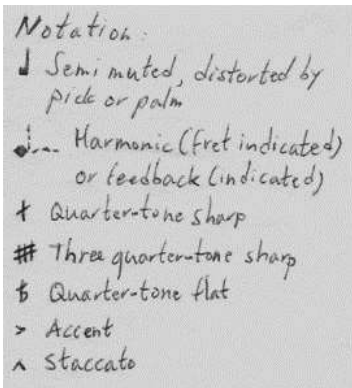
A couple of percussion elements are included, that have a pitch to some degree (for that reason they are included in the transcription). Softly in the background you can hear a keyboard playing (staff 2). All through this piece you can hear an I-IV alternation in A Mixolydian. The G natural from this scale fails during the opening, to first appear in one of the accompanying vocal lines at 0:43 minutes.

9. The jazz discharge party hats

Beneath are the bars from "The jazz discharge party hats", that have been included as an example in the Frank Zappa Guitar book. As it comes to reciting texts, "The dangerous kitchen" and this song can be called an achievement. At no point there's any hesitation about what notes to pick and nowhere Zappa stumbles over his words.



Bars from the Jazz discharge party hats. Source: original score as printed in the Frank Zappa guitar book (Transcr. Steve Vai; guitar pitch notation). Melody only, the album also has bass, keyboard and drum.



Zappa did such improvisations mostly during his 1980 and 1981 tours. Three other examples can be found on the ZFT release "Buffalo". Included in this double CD are an early "Drowning witch" version, with only the words written, a spoken section of "The torture never stops" (below) and a nine minutes lecture, called "The "real world" thematic extrapolations".



Sample from the "The jazz discharge party hats" transcription by Steve Vai.

10. Luigi & and the wise guys

"Luigi & and the wise guys" is a bonus track for the CD. Next to "It can't happen here", it's one of two pieces in Zappa's output that are sung a capella. He apparently liked this kind of singing, because he had The Persuasions as the opening act of his Carnegie Hall concerts from 1971 (their performance is included on the corresponding ZFT CD). You've got quite a number of people performing on this album, being a mix of live recordings and studio recordings from various dates. Like on "Drowning witch", this doesn't get specified per song.

11. Moggio

Whereas "Stick together" is one of the rare Zappa songs you might call musically dull, "Moggio" belongs to his best work. It's an energetic piece with changing meters and a multitude of themes and variations. Harmonically the melody keeps fluctuating between tonal and atonal.

The image displays a handwritten musical score for the song "Moggio" by Frank Zappa. The score is organized into three systems, each containing three staves (treble, bass, and a lower treble or bass staff). The notation is complex, featuring various time signatures (including 10/8, 3/8, 5/8, 11/8, 6/8, 9/8, and 12/8) and a variety of rhythmic patterns, including triplets and syncopation. The first system begins with a measure number of 10 and includes dynamic markings of *mf* and *pp*. The second system starts at measure 15 and includes a *pp* marking. The third system begins at measure 18 and includes a *mp* marking. The score is characterized by frequent changes in meter and a mix of tonal and atonal harmonic elements. A handwritten note at the top of the third system reads "No accents unless indicated". The piece concludes with a final measure marked with a double bar line.

The image shows a handwritten musical score for a section titled 'Moggio, section'. It consists of three systems of staves. Each system has three staves: a top staff (treble clef), a middle staff (bass clef, labeled 'vabassa'), and a bottom staff (treble clef). The music is written in E minor, indicated by one flat (Bb) in the key signature. The score includes bar numbers 14, 16, and 18. The notation includes various rhythmic values, accidentals, and dynamic markings like accents (>). The handwriting is in ink on white paper.

Moggio, section. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

*) The subdivision of 12/8 into 6 times 4/16 is done here for the sake of readability, not for indicating accents.

The main theme is in E minor (bars 1-2 of the transcription). In the other bars some remnants of scales can be detected, or it's atonal altogether. During most of the song the bass is playing a counterpoint line. From bar 3 to bar 12 there's a longer period with varying meters, where I chose the relatively longer sustained notes as the opening notes of the different meters. I can't guarantee that Zappa notated this exactly the same; there some alternatives possible just as well. Bars 13 through 16 form a set of variations. All last

12/8 and contain a string of notes leading to a longer sustained note. Bars 13 and 14 partially overlap; bars 14 and 16 are the same for their descant, though not entirely identical as it comes to the bass line. The bass figures in bars 14-16 are variations upon each other. In bar 17 a large string of 16th notes starts with an ongoing bass counterpoint melody. Stylistically this section is comparable to the "Rollo interior" composition from "Apostrophe (')" (see that section for more about "Rollo interior").

The torture never stops (1980)

The musical score is handwritten and consists of three systems of staves. The first system (measures 1-4) features a treble staff with a melodic line and two bass staves with accompaniment, all marked 'mf'. The second system (measures 5-8) includes vocal lines with lyrics: 'Flies all green and buz-zing, in-'. The third system (measures 9-12) continues the vocal lines with lyrics: '-this-dun-geon', '7:6 of dis', and '7:5 pair 5'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mp' and 'p'.

The torture never stops (1980), 2:47-3:05. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

The "Buffalo" double CD with a 1980 concert offers an excellent version of "The torture never stops", lasting over 23 minutes. It's included in this section because it contains a block with Zappa doing another recitative. Moreover, this version includes two guitar solos with keyboard solos and a drum solo in between them, all of them working out fine. The global construction goes as:

0:00 Instrumental opening of four bars beginning with the characteristic guitar-bass motif (A-E-A descending), followed by a chord progression. All live versions do this as good as the same as the transcribed section from "The torture never stops" in The best band you never heard in your life section. These four bars get repeated four times.

0:27 Sung section. Here the bass keeps giving an A pedal note, instead of repeating the opening motif, as is normally done during this song. Because Zappa keeps being loyal to the melody as it has been from "Zoot allures" onwards note for note, the song is still very well recognizable.

1:20 The four-bar instrumental opening gets repeated twice.

1:33 Second sung section. Now Zappa does deviate from the original melody by singing the notes flat repeatedly, close to speaking the words at some instances.

2:33 The four-bar instrumental opening gets repeated twice again.

2:47 A compositionally new block with Zappa doing a recitative. The opening is transcribed above.

a) After playing the bass lick one more time, the band has modulated from A Dorian to A for an instrumental intermezzo of four bars.

b) In bar 5 of the transcription begins with an improvised recitative in a jazz manner with a fast walking bass playing eighth notes. Everybody sings or plays chromatically, so as a composition it's all atonal. The same goes for the above "The jazz discharge party hats".

c) End of this block with Zappa getting a bit melodic again with the line "he's the best of course of all the worst". The band follows as probably pre-arranged, but quite different from "Zoot allures".

4:14 The band now continues with the lyrics "And it stinks so bad..." as on "Zoot allures", thus with the melody as we know it.

4:38 The four-bar instrumental opening gets repeated four times.

5:05 First guitar solo in A Dorian.

a) First part with long sustained notes. Zappa is using the feedback of his guitar delicately to let the sound and volume of the notes fluctuate. At one point (around 5:45) you've got a D sounding as a ship's horn.

b) Little theme of four bars with the chord progression III-II, played twice. The transcription below begins with the repetition of these bars.

c) The solo continues as a normal A pedal solo, as from bar 5 onwards below.

10:48 Four keyboard solos. These solos are using the more normal way of doing solos in jazz bands, namely by playing over a chord progression. The bass gives the root notes of these chords. Zappa himself would seldom play a solo that way (see the Guitar section for more upon this topic). So stylistically they offer a good variation between the two solos by Zappa. Apart from that Tommy Mars and Bob Harris are doing fine here.

14:34 Drum solo by Vinnie Colaiuta. Vinnie took over the traditional drum solo from Terry Bozzio. A separate one can be found on "Halloween". No comment needed that Zappa had excellent drummers at his disposal. At the end you can hear the crowd cheering probably because Zappa re-appears at the front of the stage. With the others doing longer solos he would often take a pause at the back of the stage.

17:31 Second guitar solo in A Dorian.

21:34 The four-bar instrumental opening gets repeated four times again.

22:03 Third sung block.

23:22 Coda. All "The torture never stops" versions end with a similar coda. They are all variations upon the one transcribed in the Zoot allures section.

23:36 End.

[illegible]

The torture never stops (1980), 5:55-6:11. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

THE LONDON SYMPHONY ORCHESTRA: A MODERN COMPOSER

Following upon a vocally oriented accessible album "You are what you is" (1981), Zappa concentrated on his further establishment as a composer of modern music for the coming albums. After the "200 motels" recordings he had repeatedly tried to get some more performances of his orchestral scores. Most attempts failed for all kinds of reasons, except for the "Orchestral favourites" sessions (recorded in 1975, released in 1979). In "The real Frank Zappa book" he's using several pages to utter his frustrations about unfulfilled agreements. In 1982 however Zappa had enough means to hire the London Symphony Orchestra (LSO) and Pierre Boulez commissioned him to compose a piece for the Ensemble Intercontemporain.

The L.S.O. was given a large program of one and a half hour of music, which was originally released in two volumes. The first one of 1983 having new compositions, the second one of 1987 mostly containing large orchestra versions of music stemming from "200 motels" and "Orchestral favourites". With the Ensemble Intercontemporain three pieces of music were recorded, that together with computer performed music were released as "The perfect stranger" in 1984. Most of the new compositions show Zappa's atonal side full blown.

Zappa's music in general is not accessible, often sounding as loose ends when hearing it for the first time. The appreciation of his music is a matter of time and getting accustomed to his rhythmic and harmonic versatility. For the majority of CD buyers, who look for music for direct consumption, his name is familiar, but what he stands for remains obscure and inunderstandable. Inaccessibility applies most of all to atonal music, when you lose all technical grip of music you're acquainted with. The better atonal music starts to work when, after listening more frequently, you start recognizing the structure building elements in it and the composition comes alive. Most of Zappa's atonal music has this effect, in some cases it's more experimental. His atonal music is of the free kind; apart from some early stuff, he doesn't apply preconceived things as serialism.

The current CD release carries the title "London Symphony Orchestra, Vol. I & II" in full. The material was released on two separate vinyl albums in the eighties, with two individual album numbers in the official Zappa catalogue:

Volume I (1983), release nr. #38: Sad Jane, Pedro's dowry, Envelopes and Mo 'n Herbs vacation.

Volume II (1987), release nr. #48: Bogus Pomp, Bob in Dacron and Strictly genteel.

1.1-2. Bob in Dacron

The friendliest new piece recorded with the L.S.O. is probably "Sad Jane". Though not a regular tonal work, there can be diatonic material recognized in it. Possibly for this reason Zappa used it as the album opener on volume I. It was written however as part II of a two-part ballet with "Bob in Dacron" as part I. On the CD release volumes I and II are mingled and re-ordered. Now "Bob in Dacron" and "Sad Jane" are coupled as originally intended.

In 2012 a dissertation by Vu Nguyen appeared, with a few bars from "Bob in Dacron" and quite a lot of examples from "Sad Jane" in it. See the literature list for the details.

255

Bob in Dacron, section. Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague).

Some basic elements from the original score could be taken over from the Nguyen dissertation (see the next example).

Mostly the instrumentation in my examples isn't specified. In this case bars 249, 252, 255 and 258-9 are played by the string section. All other bars are played by wind instruments.

"Bob in Dacron," mm. 234-237

a

"Bob in Dacron," mm. 249-258

b

"Bob in Dacron," mm. 291-294

c



Figure 3.9: (a) Original motive from "Bob in Dacron" mm. 234-237
(b-c) Isomelic variants of original motive in "Bob" (d-e) Isomelic variants in "Jane"

Bars from Bob in Dacron and Sad Jane (lead melody), as reproduced in the dissertation by Vu Nguyen. "Isomelic" is a term by Clement, standing for rhythmic variations.

The example above contains bars 243-259 from "Bob in Dacron". It corresponds with 4:21-5:04 from movement II on the "L.S.O." CD. It's a good example to look at for noticing the many ways Zappa is structuring his music, combined with an ongoing desire for variation. It goes as:

- Bars 243-6. A repeated figure in an odd meter and rhythm. On CD the figure from staff 3 starts at 4:11. This figure gets accompanied by a series of other figures. Bars 243-6 are the last one from this series, including a little counterpoint movement in staff 4. The whole is atonal.
- Bars 247-8. For the remainder of the example you can see the following global pattern: two bars in 3/4 with sustained notes, alternated with one bar in an odd meter with melody lines. These bars with odd meters are played by the string section only. All other bars are played by wind instruments. So the instrumentation is used as well as a method to support the alternation. The chord in bars 247-8 is pretty dissonant. It's made up of stacked major sevenths, as a series G-Gb-F-E.
- Bar 249. A bar in 7/8. Here the music becomes diatonic, but without a clear pedal note/tonic it can't be assigned to a specific key. This goes for much of "Sad Jane" too. Like Brett Clement below, Vu Nguyen noted examples of rhythmic variations in his Sad Jane dissertation. Here it concerns the upper descant in staff 1 from the bars with odd meters. This melody line, with a different rhythm, can be found in other parts of "Bob in Dacron" and "Sad Jane" as well (see the lead melody examples above). As happening more often, there can be differences between the score and the CD version(s). In this case they are minor. The three repeated B notes get combined to one dotted quarter note. The final A from bar 249 has either become inaudible or got skipped altogether. Most variations in "Sad Jane" or Zappa's music in general are standard variations, thus being both melodic and rhythmical variations.
- Bars 250-1. The chord from bars 247-8 returns.
- Bar 252. A bar in 5/4. The music is atonal again. The style is homophonic, all parts are moving in the same direction. Something Vu Nguyen noted is that Zappa can let the single notes of his melodies go up and down after each other for longer periods. He's using the term contour interval (INT), that can have the values of + for ascending and - for descending. In this bar it's + - + - + - + -. Thus apart from one

occasion with two times a subsequent plus happening, the remainder is plus and minus alternating.

- Bars 253-4. Another sustained dissonant chord. Here dynamics are used to give it some more variation: the volume decreases and swells again per bar.

- Bar 255. Another melodic bar in 5/4. Here the writing style has become polyphonic. Apart from the parallel thirds in staff 1, the other two melodies are following their own directions.

- Bars 256-7. These two bars are alike bars 253-4, but played louder and with the dissonants coming out more sharply.

- Bar 258. The second 7/8 bar in this example. The writing style is mixed. In bars 255 and 258 you can again see that on the CD the repeated eight notes get joined into a quarter note.

- Bar 259. The final chord of this passage, sustained over a longer period (I let it start in 3/4 again, but can't tell for sure that this is the case in the score). This ending chord is relatively consonant. The only minor second dissonance combination, F#-G, is taking place over a distance of two octaves, thus not that sharp. It clearly serves as a resting point. Consonants can really sound extra beautiful in a context like this.

1.3-4. Sad Jane

As indicated above, "Sad Jane" is the second movement of a ballet, with "Bob in Dacron" as its first movement. Some bars from "Sad Jane" were already shown above. The opening bars from "Sad Jane" contain:

- Bars 1-2. The piece opens with the chord C-E-A-B, accompanied by a repeating harp figure in staff 6. The bass pedal A implies A Dorian.

- Bars 3-4. The bass pedal note switches to G#, thus the scale becomes an A Dorian variant with a major 7th, instead of a standard diatonic scale. Nguyen calls it "A Dorian with a somewhat ambiguous leading tone". It makes the harmony more dissonant. In bar 6 the opening melody ends with G natural, thus normal A Dorian.

- Bars 4-6. Melodic material enters the picture. The music is through-composed with ongoing variations upon a series of motifs. The melody from staves 5-6 could be called the first motif. As pointed at by Nguyen, the movement in its tail, F#-G#-E-G, with two upward steps followed by a descending step, is the element that gets varied upon frequently during the first movement of "Sad Jane".

- Bars 7-8. These two bars are composed in a so-called hocketing style. On every eighth tick another instrument plays one or more subsequent notes with varying durations. Bar 8 can be seen as a variation upon bar 7. The music is now made up of fragmented diatonic material. Beats 1-2 of bars 7-8 could be interpreted as belonging to one set and beats 3-4 as belonging to another set. Which scales can't be said. There is no key note, it's floating.

- Bars 9-10. Staves 1-2 contain a variation upon motif 1. Its tail is identical. The other instruments continue to play in a hocketing manner.

- Bar 11. The meter switches to 7/8. The accent switches from the wind to the brass section. Motif 1 turns up in another variation. The variation upon the tail appears in staff 7 in the shape of E-F-A-D.

- Bar 12. Faintly the tail gets varied upon again. The bells from staff 5 play the three upward notes, after which staves two and three continue with a lower chord. So far the rhythm has about all been evenly divided over the meters with the eighth note as time unit. For Zappa standards that's uncommon, making the opening sound quite serene and beautifully orchestrated. The example described below shows more diversity regarding the rhythm aspect.

1

mp

mp

mp

Bva.

p

mp

Keeps repeating

p mf p mf

bva. mp

5

mp

mp

p mp

mp

p

mp

p

mp

Ashar 1

Repeats

Cra. b. mp

A handwritten musical score for a section titled 'Sad Jane'. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The score is marked with a box containing the number '9' in the top left corner. The notation is somewhat sketchy and appears to be a transcription or a working draft.

Sad Jane, section. Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague).

Notes:

- All instruments are notated as C-instruments.
- Some basic elements from the original score could be taken over from the Nguyen dissertation.

Below the reduced score version of bars 1-4, as reproduced in the dissertation by Vu Nguyen in 2012 (bars 5-12 are lead melody only).



Figure 3.1: "Sad Jane" mm. 1-4

This image displays a handwritten orchestration for the first four measures of "Sad Jane". The score is organized into three systems, each with multiple staves for different instruments. The key signature is one flat, and the time signature is 4/4.

- System 1:** Includes staves for Strings (marked *mf*), Various Brass (marked *mf*), and a percussion staff with rhythmic notation (marked *mf*).
- System 2:** Includes staves for Trumpet, Clarinet, Horns (marked *f*), and Strings (marked *mf*).
- System 3:** Includes a Timpani staff and a percussion staff.

Handwritten annotations throughout the score include "Strings Keeps repeating", "Various Brass Keeps repeating", "Trumpet", "Clarinet", "Horns", and "Timpani". Rhythmic notation is used extensively, particularly in the percussion and string parts, with many notes marked with 'x' to indicate specific rhythmic values or patterns.

Previous page: Sad Jane, section. Transcription: KS (update 2005, 3rd printed edition 2007, with a number of corrections made in 2015).

Note: all instruments are notated as C-instruments.

Below the reduced score version of these bars 104-112, as reproduced in the dissertation by Vu Nguyen in 2012. The differences with my original 2005 example are a number of inaccuracies from my side, but also real version differences:

- Bar 104: beat 2 is indeed a triplet. I've left of few minor errors in the rhythm as they are.
- Bars 106-7: my former chord C-D-F is indeed Bb-Eb-F (corrected).
- Bar 108: the third 16th note is indeed a C instead of my former E (corrected and a second lower harmony D added).
- Bar 109: an Eb can indeed be added.
- Bar 110: next to the A, a D is indeed clearly audible. The E may also be present, but I don't manage to hear it.
- Bar 111: bass harmony note is indeed a C instead of a B (corrected).
- Bars 112-4: here the CD version is really different from the score. The harmony notes got skipped. It's clarinet, timpani and percussion alone. The rhythm is also different. Bar 112 preoccupied my attention in 2005 and may be responsible for the inaccuracy of the harmonies in the preceding bars.

The image displays two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system covers bars 104-107, and the second system covers bars 108-112. The piano part features complex harmonic textures with many beamed notes. The vocal part includes triplets and other rhythmic patterns. Below the piano staves, there are labels indicating specific notes or chords: (027) sus-2, (027) sus-4, (027) sus-2, (027) sus-2, (027) sus-4, and (027) sus-2.

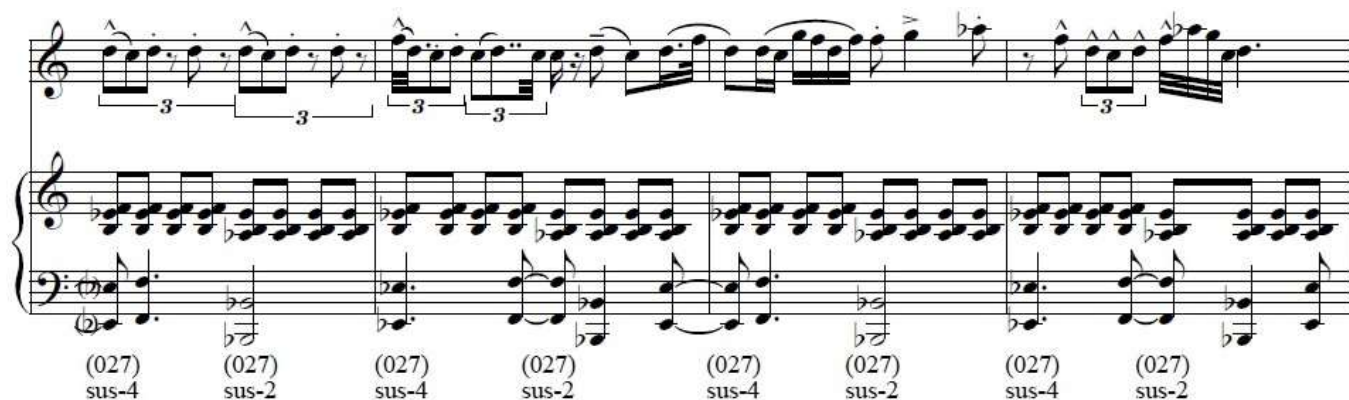


Figure 3.12: "Sad Jane" mm. 104-116. Melody accompanied by (027) trichords

The second example above is bars 104-112, to be found a little after the beginning of movement II. With a number of corrections from the score the chords can be identified more clearly, so it can be seen better that much of "Sad Jane" is diatonic or made up of scale fragments, next to more atonal episodes. The identification of the chords as sus2 and sus4 chords by Nguyen suggest a diatonic environment. These two chord types are, in case of Zappa, common in his diatonic music. The example goes as:

- Bars 104-5: the chord is Gbsus2 plus F or Db plus Gb. There are not truly tonics operating here. The positioning of the chords give the note, that is played the lowest, a weak suggestion of being the tonic. In this case the implied scale is Gb, with only once an A natural in the melody turning up as an altered note within this scale. The notation is done in an atonal manner with enharmonic variants.
- Bars 106-7: the chord is Bbsus4 and the implied scale Bb. This second excerpt from "Sad Jane" shows a mix of regular and irregular rhythms in a 4/4 meter. The irregularity shows itself in the form of a quintuplet, but more so in the difficult clarinet-drumset part of bars 112-4.
- Bar 108: the chord is Dsus2. The melody uses C/G and C#/G#, making it impossible to assign this bar to one specific scale.
- Bar 109: the chord is a stacked fifth on Eb, corresponding with the notes from Bbsus4, and the implied scale is Eb Lydian.
- Bar 110: the chord is Dsus4 in the score (on CD I don't manage to hear it's positioning for certain, the fourth A-D is the best audible element). The implied scale is D or D Mixolydian.
- Bar 111: the chord is a stacked fifth on C, corresponding with the notes from Gsus4, and the implied scale is C Lydian.
- Bars 112-4: here the rhythm becomes the ear-catching factor. The melody is using D and C only. The timpani offer some more pitches and the whole gets atonal. In case of Zappa it's more a rule than exceptional that CD versions differ from the score (see the Uncle Meat section for an overview). Bar 112 and following got altered during the L.S.O. recording sessions, probably on the spot. All harmony notes got skipped and the rhythm goes differently. The descant pattern is D-C-D-pause-D-pause. In the score all notes and the pauses are of equal length, using eight notes as triplets. It's evenly divided over the beats. This is not the case on CD, where the pattern still exists, but with a much more irregular spreading of the notes over the beats.

The included bars in the dissertation of Nguyen cover:

Bob in Dacron

- Lead melody: bars 234-237, 249-258 and 291-294.

Sad Jane

- Reductions: bars 1-4, 104-116 and 149-152.

- Lead melody: bars 5-23, 35-36, 41-46, 54-64, 66-69, 77-78, 81-85 and 162-167.
- Harmony: bars 94-101.
- Wind ensemble arrangement: bars 27-30, 47-53, 119-121 and 158-160.

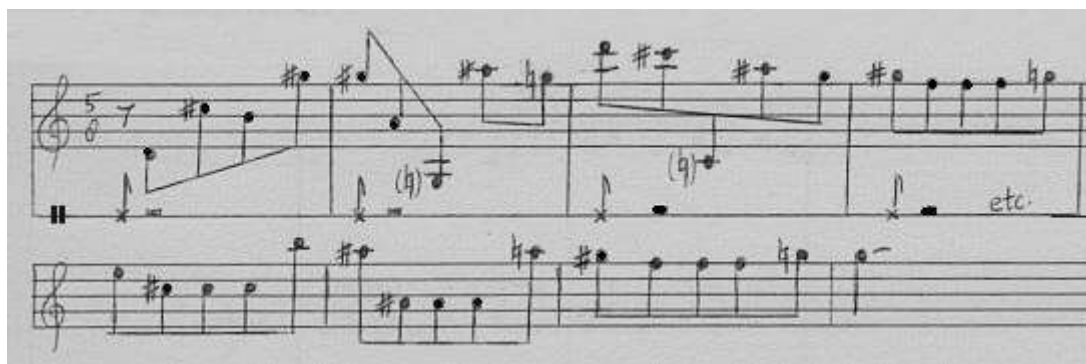
1.5-7. Mo and herb's vacation

Zappa's largest composition in the atonal area is the three part orchestral piece "Mo and herb's vacation", for which I'm giving a melody that is repeated and varied upon on different places in the piece. It's an example of a sort of cross-referencing figure on a macro scale (relationship at great distance), that builds coherence in such compositions.



Mo 'n Herbs vacation, part I, 2:18 till 2:25 (bars 1-3 by approximation). Transcription: KS (2nd printed edition 2001).

Note: The official source for orchestra scores is www.zappa.com. It's difficult to obtain copies of these scores as a private person, so in this study also a couple of examples are included, transcribed from record.

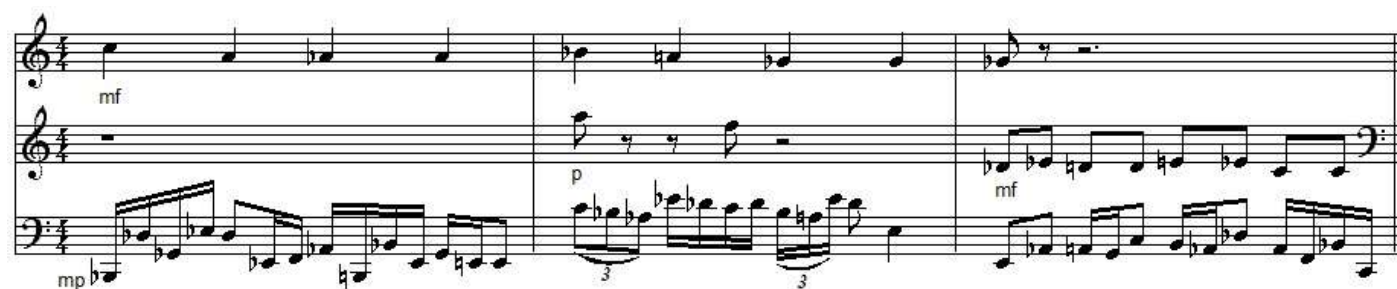


Mo 'n Herbs vacation, part III, 1:41 till 1:48. Transcription: KS (1st printed edition 2000). For the L.S.O. scores a drumset was added to the traditional orchestra percussion. Here the hi-hat and snare drum are accentuating the 5/8 meter.

This melody is introduced by a clarinet in part I (starting at 2:18), where it is accompanied by two other clarinets, mainly playing parallel at varying interval distances. It is repeated by a solo clarinet in part III, starting at 1:41 and by a solo violin at 3:54, playing a fourth higher. On a micro scale motif variation can be detected in this melody in bars 4-7. The motif is here constructed as one starting note in the prior bar, one metric accent note, followed by a three times repeated note. The melodic line of the motif is mostly descending. Variations on this motif section of the melody return quite often:

- Part II, 2:46 till 2:57, 3:19 till 3:32, 3:39 till 3:51, 3:59 till 4:07, 5:03 till 5:04, 6:30 till 6:38, 7:21 till 7:43.
- Part III, 3:11 till 3:25, 11:40 till 12:17.

Two variations are given here beneath. The first is from the second movement. Only the lead melody from this example could be properly transcribed. You've got violincellos and contrabasses playing around it, but their notes are difficult to discern straight from CD. The second example stems from the third movement (the accompanying notes in the transcription are left out). It's played slowly at the end of part III, preceding the coda outburst. In both instances the three times repeating note is replaced by a twice repeating note. During the first example you can see that the motif is first played with quarter notes, next with eighth notes. Because of the difficulties in transcribing from CD at this point, I can't do much with this except for noting the motif variations.





Mo 'n Herbs vacation, part II, 3:19-3:34. Approximation from CD.

The descant lead melody can be readily followed. Much of the bass part is hard to discern directly from CD. It's both violincellos and contrabasses playing, not necessarily parallel. Specifically the lower notes by the contrabasses are hard to follow.

During his lifetime Zappa never ceased expressing his admiration for Edgar Varèse, so it might be obvious that biographers and researchers attempt to compare Zappa's music with the music by Varèse. An essay by Allan Wright can be downloaded at <http://theses.gla.ac.uk/492/01/2007wrightmmus.pdf>. This article collects some people's statements about this matter and further investigates them. His main conclusion on page 65 is that "although it is easy enough to indicate areas of his music that evoke some of Varèse's sounds, it would be a stretch to conclusively say that Zappa adopted Varèse's techniques of composition". Next is the opening page of the "Mo 'n Herbs vacation" score, as reproduced in Allan's essay (pick-up bar and bars 1-2).

Slow $\text{♩} = 56$ Smorz. r31 r31 r5 r31

FLS
OBS
Bells
CL1

CL2

CL3

B.C.

BN1

BN2

BN3

C.BN

TBWS

B.TBN
TUBA

Bass drum

Temple blocks

Gong

Mo 'n Herbs vacation, part I, 0:00 till 0:10. Source: original score (head of this page and the previous page are to be combined). Notes:

- All pitches are concert pitches.
- The electric bass and gong part were skipped for the L.S.O.
- Notation for the drumset, bottom up: bass drum, floor tom, snare drum, roto tom 1, hi hat (+: closed, o: open), roto tom 2.

It's exemplary of the rhythmic variation and the outspoken atonal atmosphere to be heard in this composition. About all is chromatic and the chords formed offer a wealth of dissonant harmonies. In these two bars, the following chords can be heard (bottom up, and ending with the intervals indicated as the number of minor seconds):

- Pick-up bar, beat 1: (C)-C-Db-E-Ab-Bb-Eb-G (chromatic 7-note combination), 1-3-4-2-5-4.
- Pick-up bar, beat 2: (C)-C-E-G-A-Bb-Db-F# (chromatic 7-note combination), 4-3-2-1-3-5.
- Bar 1, beat 1: (D)-D-Eb-Gb-Bb-C-F-A (chromatic 7-note combination), 1-3-4-2-5-4.
(the basic repeated chord, there's also a passing chord involved)
- Bar 1, beat 2: Bb-D-A-E-F-C-G (Bb Lydian scale), 4-7-7-1-7-7.
- Bar 1, beat 3, chord 1: Db-Ab-A-E-B-Eb-F# (Db (C#) Aeolian scale), 7-1-7-7-4-3.
- Bar 1, beat 3, chord 2: F-Bb-C-Db-Ab-Eb-G (F Aeolian scale), 5-2-1-7-7-4.
- Bar 1, beat 4: A-D-F-Gb-Bb-C-E-G (chromatic 8-note combination), 5-3-1-4-2-4-3.
(the melodic movement over beat 4 uses notes from this combination, vertically no new chords are created by this little melody)
- Bar 2, beats 1-2: Eb-G-Bb-C-Db-E-F-A (chromatic 8-note combination), 4-3-2-1-3-1-4.
- Bar 2, beats 3-4: (A-Db-E-F)-Db-E-F-A (chromatic 4-note combination).

For the human ear it's virtually impossible to identify each note in such a chord without having the score. Most chords are chromatic, but it can also happen that they can form a (part of a) diatonic scale. Above, on three occasions, the set of notes form a full diatonic scale. In this case Lydian and Aeolian, when you're taking the lowest bass note as tonic, and then occurring upon different tonics. With that many notes altering, the overall sound remains chromatic. The dissonant chords are dominating thus persistently that the few spots with consonants are notable, as at 9:27 through 9:38 at the end of movement II. Clarinet player David Ocker features as the protagonist of "Mo 'n Herbs vacation", most specifically in movement I. Using traditional terms, this three part work holds the middle between a symphony and a clarinet concert. Movement I is getting some attention in two other academic studies, the one by Brett Clement (Cl.) and Martin Herraiz (H.). See the left menu for the details. The included bars are:

- Reductions: bars 3-4 (H.).
- Clarinet "lead melody": bars 1-4 (Cl.), 7-8 (H.), 13-14, 25-26, 37-39, 45-48, 56-59, 63-66 and 72-74

(Cl.).

A musical score for a clarinet solo and other instruments. The top staff is labeled 'clarinete 1 (solo)' and contains a complex melodic line with various rhythmic groupings: a triplet of eighth notes, a quintuplet of eighth notes, an 11-tuplet of eighth notes, a sextuplet of eighth notes, and another 11-tuplet of eighth notes. The second staff is labeled 'cls. 2, 3, cl. b.' and contains a bass line with a triplet of eighth notes and a quintuplet of eighth notes. The third staff is labeled 'fags. 1, 2, 3' and contains a bass line with a triplet of eighth notes. The fourth staff is labeled 'cfg.' and contains a bass line with a triplet of eighth notes. The score is in 4/4 time and features a key signature of one flat.

These examples are sufficient to get an idea about the clarinet solo part during the first movement, being full of irregular rhythmic groupings and odd subdivisions. The image above is bars 3-4 from mvt. I, reduced, as presented in the Herraiz study (in Portuguese, fgs. (fagotas) stands for bassoons). It directly follows upon the example from above with bars 1-2. This sample contains 11-tuplets, as well as a quintuplet within a triplet. The rhythm of all staves, on the other hand, goes synchronous. See below at "Pedro's dowry", bars 91-92, for a quite different example. Next are bars 25-27:

A handwritten musical score for three staves, labeled '25' in the top left corner. The top staff is in treble clef and contains a melodic line with three groups of five eighth notes, each marked with a bracket and the number '5'. The bottom two staves are in bass clef and contain a bass line with eighth notes and rests. The score is in 4/4 time and features a key signature of one flat. The number '11' is written below the bottom staff on the right side.

A handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first four staves are for a vocal melody and accompaniment, and the fifth staff is for a guitar accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the first staff, with a descending line of notes. The accompaniment is written in the second and third staves, with a bass line in the third staff. The guitar accompaniment is written in the fifth staff, with a series of eighth notes. The score includes a double bar line and a repeat sign. The number "17" is written below the second and third staves, and "17" is written below the guitar staff.

Mo'n Herbs vacation, part I, 1:43 till 1:53. Source/transcription: original score of the clarinet part (see below for bar 25), complemented with the other parts by me.

Notes:

- All pitches are concert pitches.
- The clarinet part is bright, the other parts less, so some notes may be off or missing.
- Notation for the drumset, bottom up: bass drum, toms 1-5.

Example 2.14. “Mo ‘N’ Herb’s Vacation I” (*London Symphony Orchestra*): isomelic relationships within A and A’ sections.

(a) m. 25 from A section, 1:43–1:46

(b) m. 63 from A' section, 3:55–4:00: isomelic variation (at T6) of (a)

15

Bars 25 and 63 as reproduced in the Clement study.

Brett Clement's analysis concerns the melodic formation of bar 25, noting:

- Beat two is a transposition of beat one, starting a minor second up.
- Beat three is a vertical mirror movement of this figure.
- The string of notes from bar 25 returns in bar 63, in a different rhythm and transposed up with a tritone.

A peculiar phenomena remains that there are always version differences between the scores and the CD recordings. During beat four of bar 25 the written notes can be heard, but in a different rhythm. The F has become a grace note, the first two notes last longer than the others and a G natural got added in. The whole has become an 11-tuplet instead of eight even 32nd notes. David Ocker plays everything else from this example exactly as prescribed, so this must have been a conscious move by Ocker and Zappa. Zappa was present during all recordings. To the right a photo of David from the www.leisureplanetmusic.com site. In bar 26, as well as bars 1-2 from above, you can see Zappa's rather dense writing style, here being between homophonic and polyphonic. The staves follow their own melodic lines. Since their rhythm is the same, the whole also sounds a bit like a series of chords. You have to listen carefully to recognize the individual melodies.

Mo'n Herbs vacation, part II, 0:00-0:12. Violin score with some additions by KS. Staff two represents a bell, ringing thus high that I'm not sure about its pitch.

This example above is the opening from the 2nd movement, based upon a sample bar I could find on the net. Once more beat 1 of bar 1 is a brief variation upon the material from the melody from above. Bar 2 largely repeats bar 1 with the violin playing an octave higher. During movement II, the character of the piece changes. The erratic clarinet melodies are gone and the orchestra is used to the full for finding all sorts of combinations with often sustained notes, played by different sections from the orchestra. Shorter melodies and repeating motifs turn up as well. The variety of sound combinations and chords Zappa is touching upon is impressive.

Mo 'n Herbs vacation, part III, 4:43-5:03. Transcription: KS (update fall 2019). Notes:

- Only the lead melody is brightly audible. See the main text for the meters and harmony notes.
- Drumset notation (bottom up): bass drum, snare drum, woodblock, cymbal.

This last example is a section from part III where the rhythm knows no complexities. It has the quarter note as a time unit over a longer period. Straight from CD there are no clear indications where to put the meter lines. Sometimes I'm taking the bass drum beats as downbeats, sometimes the chords. Other notations are very well possible. It's also difficult to be sure of all harmony notes involved, transcribing it from the CD. This part goes more similar to "Sad Jane" as to the rest of "Mo 'n Herb's vacation". Like in "Sad Jane", the lead melody contains material from diatonic scales in a fragmented way. The harmonies can supply dissonants, but the distance between the notes is such that it almost eliminates the effect of a dissonance, like the low sustained E in bars 6-8 and the Eb from the melody. In effect, bar 6 sounds as a consonant combination, rather than dissonant. "Mo 'n Herb's vacation" definitely needs more complete sheets from the score to do more with this.

THE "CHORD BIBLE"

In an interview with Don Forte, Musician 19, 1979, Zappa talked about constructing larger chords of seven different notes (image below). The two chords he demonstrated on the piano are (as minor seconds distances):

- 1) E-F-A-C-D-G-B: 1-4-3-2-5-4.
- 2) C-E-B-F#-G-D-A: 4-7-7-1-7-7.

MUSICIAN: Did you go to those sources when you started working with larger groups, voicing horn sections, etc.?

ZAPPA: No. My voicing of horn sections was a result of personal experimentation rather than following traditional formats.

MUSICIAN: Is that where you came up with different dissonances?

ZAPPA: Well, I've always been in favor of dissonance. I like food with a lot of cayenne pepper on it, and I like music with a lot of dissonance in it. *And I can't stand that fucking V-III!* In fact, the stuff that I'm working with now is seven-part harmony — with no notes doubled. And most of the orchestra stuff is based on that. In other words, if you take any kind of a diatonic scale, it contains seven notes, and there are ways of spacing those seven notes so that at all times you're playing the entire scale. But you can make it sound like chords instead of blurs. Want to hear an example? I'll play you a beautiful seven-note chord *[goes to the piano]*. If you take a C major scale, it sounds like this. You have a certain number of mathematical possibilities of how you space those things out to get a chord. This chord is made up of all the notes in that scale: *[plays chord]*. That's spread out over an octave and a fifth. See, it's spelled E-F-A-C-D-G-B.

MUSICIAN: That doesn't sound that 'off' to me.

ZAPPA: That's the trick. It's how you take a whole scale and play it and make it sound like something you want to hear. Anybody can go: *[smashes dissonant chords randomly up and down the keyboard]*. The other thing I worked out is chords built in fifths. You build chords in fifths plus one third, and that will also give you seven notes. Here's an example of that: *[plays scale]*. That's C-E-B-F#-G-D-A. That's a third on the bottom, and all the other intervals are fifths except one half-step. It's a third, then a triad in fifths, then another triad in fifths up a half-step.

As he's explaining both are the full diatonic scale in different voicings. Upon the root note they would be the notes from E Phrygian and C Lydian. 13th-chords in traditional terms, but the wide range of their voicing possibilities can make their sound pretty different, as already these two chords are showing. It is also known that from 1979 onwards, for his orchestral works, he was working with a chord collection he himself called the "chord bible". Though the term chord bible isn't used during the interview with Don Forte, it does make it likely these two were part of it, especially since the second can be heard being used during bar 1, beat 2, of "Mo 'n Herb's vacation, mvt. I" (see above). Information about this chord bible is extremely sparse. David Ocker has mentioned its existence, saying that Zappa lost interest in it as soon as the synclavier arrived. In an article by Jeff Spurrier called "Zappa on Jazz from Hell" (Music & Sound Output, March 1987), Zappa himself described it as:

"Every composer has notes, chords, and rhythms that he likes to hear. Some people keep it all in their head and some people will jot down little sketches. Several years ago I made a classification of all of my favorite chords plus the order in which I preferred to hear the pitches in the chord arpeggiated. It's all broken down from three-note, four-note, five-note, six-note, eight-note chords. The chords are in different classifications, starting with those chords that have a minor second as the uppermost interval, major second, minor third, blah blah blah, all the way down to the fewest chords that have a minor ninth as the upper interval of the chord. There are real dense-voiced chords and chords that cover four or five octaves."

And Steve Vai commented in an interview with Andy Aledort (Guitar Player, February 1999):

"I sat down next to him [at an airport]. "These are densities", he said, and showed me these huge, odd chord structures, eight- and ten-note chords with no repeated notes If you start stacking large groups of unrelated notes, you can get some horrible-sounding chords, or some lushly, exotic chordal perversions".

These two citations are present in Brett's 2009 study, where he's making an attempt to estimate which chords might have been in it. There are a couple of factors that complicate matters:

- The chord bible itself is stacked away in the ZFT archive.

- It is not known what exact works it was used for. Brett assumes these are the following works:
 - a) copyrighted in 1979: "Sad Jane", "Bob in Dacron" and "Mo 'n Herbs vacation".
 - b) copyrighted in 1981: "Envelopes" and "Sinister footwear".
 - c) copyrighted in 1982: "The perfect stranger" and "Dupree's paradise".
- It is not known to what extent Zappa was actually applying this chord bible to these works.
- These scores aren't available to the public.
- Actual performances on CDs can deviate from the printed score.
- Definition matters: Zappa's writing style is mixed (see below at "Pedro's dowry" for some comment). It can be homophonous, polyphonic, hocketing and with rhythmic dissonance. So it's not always clear which notes are chordal and which melodic. Or maybe one should simply look at any vertical combination of sounding notes.

Under these circumstances Brett's approach is reasonable, saying: "Because all of the aforementioned pieces contain hundreds of chords, it is often possible to confirm safely a chord's status as a member of the Chord Bible (i.e., through its repeated usage across different pieces). However, certain chords which appear only once—or perhaps several times but in only one piece—will not be included in the catalogue of chords".

The results are presented in chapter V of his 2009 study, as well as his later article "An introduction to Frank Zappa's Chord Bible". This article is largely overlapping with his 2009 study. New is his statement that "First, we may outline a general history of the CB [chord bible]. To do so, it is necessary to divide the repertoire of Example 1 into three periods—early, middle, and late—which correspond to copyright dates 1979, 1981, and 1982, respectively. Given the disparities in chord usage between early and late periods, we can conclude that there was not a single CB in use throughout the entire time span."

In the left menu of this site you can find links to a discussion between Brett and me taking place, with a relatively small part about this chord bible, pages 191-209 in Brett's "Response to Kasper Sloots". In it I'm pointing at the relativity of some issues. It doesn't have to be repeated here. I'm willing to accept the correctness of his examples and the possibility that these chords are indeed part of the chord bible. There are two things that I feel less comfortable with, that I'd like to mention here:

- Above I'm calling a few chords Lydian, Aeolian and Phrygian, by taking the root note of a chord as tonic. Brett also does this, but not systematically. In case of the chord E-F-A-C-D-G-B, he calls it a derivative of F-E-A-C-D-G-B. This latter chord upon F we both would call Lydian. But in case of such large chords any chord can be seen as derived from another chord. What's a derivative of what is arbitrary.
- An overall problem remains the absence of sufficient data. Brett is giving examples of probable chord bible chords, but not a list of in which (other) bars of which compositions he found them as well. This makes it hard to verify. Some other people have cited or tried to continue Brett's work, but this problem remains. Eventually one would need the chord bible itself as well as a huge table with a classification of all chords in these works (types and where they occur), and of course these scores themselves.

2.1 Envelopes (1983)

"Envelopes" was first released the year before in a rock band version. The differences between the orchestral and rock band version are numerous. Just to mention some, the rock band version goes much faster: 2:25 against 4:04. Secondly this version knows far more counterpoint lines, whereas the orchestral version is more dealing with harmonies. See "Envelopes (1982)" from the Drowning witch section for more details. In the section transcribed below, however, the orchestra is also playing three part counterpoint, as the rock band does from the beginning. It's all atonal here. Bars 9-11 offer a variation upon the material in bars 1-3. Bars 15 and 16 follow the chromatic scale with parallel playing, leading to the repeated figure of bar 17.

Handwritten musical score for "The Rose Tree" in 3/4 time. The score is written on three systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions include "Abit slower" (A bit slower) and "mp" (mezzo-piano). The score is divided into measures by bar lines, and some measures contain triplets indicated by a "3" over the notes. The notation includes various musical symbols such as notes, rests, and accidentals.

Previous page: Envelopes, section. Transcription: KS (original score can be ordered at Barfko Swill).
 Note: in bars 7-8 there's some form of dissonant harmony (between brackets), that I don't manage to get in the picture properly. Update 2008, deposited at the I-depot, The Hague.

Example 17. "Envelopes" bars 54–55 (*LSO* 2:12–16).

The image shows a musical score for a brass section, specifically for bars 54 and 55 of the piece "Envelopes". The score is written for seven instruments: Trumpet 1, Trumpet 2, Horn 1, Horn 2, Horn 3, Horn 4, and Tuba. The time signature is 3/4. The key signature has two flats (B-flat and E-flat). Each instrument has a melodic line. In the first measure of each bar, there is a triplet of eighth notes. The notation is in treble clef for the trumpets and horns, and bass clef for the tuba.

Envelopes, bars 54-55, as reproduced in Brett Clement's article "An introduction to Frank Zappa's Chord Bible" (concert score).

This example was transcribed from the CD in 2008 because of lack of an available score. It can happen, and very likely will happen more often, that examples from the original score turn up elsewhere later on. In this case some samples are shown in Brett Clement's article "An introduction to Frank Zappa's Chord Bible". I've included his example with bars 54-55, corresponding with bars 15-16 from my example. The harmonies in the original score are much wider than what I can hear on CD. This may be because not all harmony notes are brightly audible, but yet again there are real differences between the CD and the score. In the score the tuba is playing a minor second above trumpet 1 in bar 54, on CD it is playing parallel with

it. The tuba notes from bar 55 are also going on CD as I've notated them. These are clearly audible, it can't be because I'm not hearing the skipped notes. As indicated by Brett these two bars (score version) contain two chord types, that are played in almost perfect parallels. Only horn 3 starts playing the same notes as horn 2, half-way bar 55. As minor seconds distances, they are:

- Bar 54: 2(+12)-1-2-2-2-1-3.

- Bar 55: 3(+12)-3-1-1-2-1-4.

And how that sounds is also included above, clustered dissonant chords with many second intervals in them.

Today's musicologists are inclined to look at printed scores only, trying to outdo each other with ever more complex diagrams of relationships between the notes, far more detailed as what I'm doing in this study. It almost looks as if this has become a goal by itself: the more complicated it looks, the more associations are made with other complicated theories, the better. By itself there's nothing wrong with that. The thing that went wrong, in my opinion, is Brett's eagerness to prove a complicated theory of his own, his Lydian theory.

One of the outcomes of this study is that the written and printed scores are a collection of versions by themselves. About always they differ from the versions that you can actually hear on CD. It shows the relativity of the highly sophisticated diagrams by musicologists. The ease Zappa could deviate from it during rehearsals and recordings is stultifying. Sometimes because a score is too demanding, but mostly as an attitude, that he himself described as "anything, anytime, anywhere for no reason at all". In my opinion transcribing from CDs as accurately as possible remains a necessity. These are just as valid collections of versions too. The blunt reality is that musicologists are frequently analyzing something in detail, which the bulk of Zappa fans have never heard being played like that. This is already happening in something relatively simple as "Dancing fool", and it certainly goes for the L.S.O. and The perfect stranger recordings. Because of this, when encountering an original score, I'm often including both versions in this study.

In this context I would like to point at pages 177-182 of Brett's Response to me. Here he's assuming that during 1973-74 the band played some bars from "Dupree's paradise" following the score. I'm showing both the handwritten score and a transcribed version from 1974. While Brett is suggesting George Duke may have had problems with playing it accurately and that my transcription is incorrect, the reality is that these are version differences.

Next is the opening of "Envelopes". The difference with the "Drowning witch" version from 1982 (see the previous section) is radical and intentional. Only the lead melody is kept the same, otherwise these are completely different writing styles. Other, less dramatic, differences are the insertion of a pick-up bar and bars 5-6 with counterpoint figures. Brett's article contains bar 7-22 from the orchestral score, of which I'm including bars 7-10 below.

1

This system contains measures 1 through 4 of a musical score. It features five staves. The top two staves (treble clef) begin with a rapid sixteenth-note scale in measure 1, followed by a melodic line of eighth notes in measures 2-4. The third staff (treble clef) contains whole notes in measures 2-4. The fourth staff (bass clef) contains whole notes in measures 2-4. The fifth staff (bass clef) contains whole notes in measures 2-4. The key signature has one flat (B-flat), and the time signature is 3/4.

7

This system contains measures 5 through 8 of the musical score. It features five staves. The top two staves (treble clef) continue the melodic line from the previous system. The third staff (treble clef) contains whole notes in measures 5-7 and a half note in measure 8. The fourth staff (bass clef) contains eighth notes in measures 5-7 and a half note in measure 8. The fifth staff (bass clef) contains whole notes in measures 5-7 and a half note in measure 8. The key signature has one flat (B-flat), and the time signature is 3/4.

A musical score for the song 'The Rose Tree'. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic foundation. The lyrics are written below the vocal staves.

Envelopes, opening. Transcription: KS (update Fall 2019).

Envelopes, bars 7-10, lead melody, as presented in Brett's article.

Flute 7

Hrn. 1 6

Hrn. 2 5

Hrn. 3 4

Hrn. 4 3

Bsn. 1 2

Bsn. 2 1

4 2 7 1 5 4 7 5 4 7 2 4 2 1
 5 5 7 2 2 5 7 7 7 7 5 5 5 2
 2 1 1 2 1 2 1 7 1 1 1 2 1 1
 3 7 7 1 2 3 7 2 1 7 7 3 2 2
 4 7 7 2 5 4 7 5 7 7 2 4 5 1
 1 7 4 1 E 1 4 E 7 4 5 1 2 2

Previous page: Envelopes, bars 7-10, chords, idem (notated without their rhythm, the rhythm coincides with the notes from the lead melody, grace notes included). The numbers below the notes are the minor seconds distances between them.

It's hard to exactly hear the notes from chords with over 6 notes in them. So the transcription remains a reasonable approximation with probably a few errors and missing notes in it. The reason why I transcribed it nevertheless, is to notice that also here you can hear differences between the CD and score version. I don't have a clue where these differences come from on this occasion. It's not difficult to play, it mostly doesn't make things easier and it doesn't seriously affect its sound (as the on-line midi files show).

Differences that can be heard:

- 2nd chord from bar 7: next to the descant Eb (Eb4) there's also a lower Eb (Eb3). The lowest note I'm hearing is a G2. If there's a C2 beneath it, it's either very faint, or absent altogether. There is a faint high G5 audible, however.
- Last grace note from bar 7: I'm neither hearing the melodic G2 nor anything from the chord, just an Eb as a normal 16th note. On this particular spot, it can have been done to ease the performance.
- Grace note from bar 8: likewise.
- 1st chord from bar 9: I'm hearing an Ab2 as lowest note, thus below the C3 from the score.
- 2nd chord from bar 9: here I'm hearing a G2 as lowest note, thus above the Eb2 from the score.
- Of the two 32nd notes from bar 10 from the score, the first one got skipped on the CD, including the chord.
- Of the last three chords from bar 10, I'm only hearing three notes of each one clearly, all being staccato notes. Possibly there's a note or two more to it, but not the 7-note combinations from the score.
- 1st chord from bar 11: if I'm hearing it correctly, the E is present as E3, next to, or instead of E4. This means that the chords as minor seconds distances, densities as Zappa called them, are mostly different on the CD. The notes in them are largely the same, but their voicing is often different. Both versions sound quite all right.

"Envelopes" first appears in setlists from bootleg recordings from the 1977 fall tour. At one point it had lyrics, as you can hear on the 2010 "Hammersmith Odeon" release by the ZFT. The composition since then developed into three directions simultaneously. The ultimate rock band version from 1982, the orchestral version and a version for wind quintet. The last one gets mentioned by Jonathan Bernard in his article "Frank Zappa's crossover pieces". Above and below stills from the rehearsal sessions.

2.2 Pedro's dowry

The tone for "Pedro's dowry" is set right at the beginning. Instead of developing a melody, it opens with a dissonant chord followed by various individual notes and percussion. Quite bizarre to begin an orchestral piece this way. The whole piece is extremely versatile, up to being aggressive, with all sorts of sections following upon each other overnight. It can be calm chamber music at some moments, in other bars half the orchestra is playing dissonants along an energetic drum part. The following section shows a larger theme in 4/4 over a vamp, out of the blue followed by a chord in bar b). At this point it's polyrhythmic. The drumset and the brass part #2 continue in 4/4, while the woodblocks and the brass part #1 are playing in 12/8. The sustained notes can be notated in both ways. In all probability Zappa took one meter as leading to improve the readability, but I don't know which one (a couple of examples with the L.S.O. in this study are transcribed; the original scores are available at Barfko Swill).

Handwritten musical score for a 4/4 piece. The score consists of five staves. The first staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line starting on a whole note F#4, followed by a half note G#4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note D5. The second staff is in treble clef and contains a whole note chord of F#4, G#4, and A4, marked 'p < mf'. A bracket labeled 'Keeps repeating' spans the second and third staves. The third staff is in treble clef and contains a whole note chord of F#4 and G#4, marked 'pizz.'. The fourth staff is in bass clef and contains a whole note chord of F#4 and G#4, marked 'mf (with pp pizz. notes added)'. The fifth staff is in treble clef and contains a melodic line starting on a whole note F#4, followed by a half note G#4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note D5. The piece ends with a double bar line and the text 'Acc. figures stop'.

Handwritten musical score for a 12/8 piece. The score consists of six staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line starting on a whole note F#4, followed by a half note G#4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note D5. The second staff is in treble clef and contains a whole note chord of F#4, G#4, and A4, marked 'Brass #2'. The third staff is in treble clef and contains a whole note chord of F#4, G#4, and A4, marked 'Brass #1'. The fourth staff is in treble clef and contains a whole note chord of F#4, G#4, and A4, marked 'Woodblocks'. The fifth staff is in bass clef and contains a whole note chord of F#4 and G#4, marked 'Woodblocks'. The sixth staff is in bass clef and contains a whole note chord of F#4 and G#4, marked 'Woodblocks'. The piece ends with a double bar line and the text 'Acc. figures stop'.

Previous page: Pedro's dowry, 1:35 till 2:18. Transcription: KS (update 2007, original score can be ordered at Barfko Swill).

Notes:

- This isn't the fully detailed score, that has for instance various pizzicato figures playing in the background.
- Former issues had the lower F pulsing as quarter notes along with the woodblocks, after relistening I think the F is sustained too.

A musical score for a piece titled 'Pedro's dowry', specifically measures 5:47-5:54. The score is written for six staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and accidentals. There are several instances of triplets and quintuplets indicated by brackets and numbers (3, 5). The score is divided into two measures by a vertical bar line. The first measure shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The second measure continues the pattern with some changes in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4.

Pedro's dowry, 5:47-5:54. Transcription from the CD by KS, by approximation and based upon the example from below.

This musical score snippet covers bars 117 and 118 of 'Pedro's dowry' in 4/4 time. It features five staves with the following instrumentation and markings:

- Staff 1 (Fls.):** Flutes. Bar 117 starts with a *mf* dynamic. Bar 118 features a *ff* dynamic and a triplet of eighth notes.
- Staff 2 (obs., c. i.):** Oboes and Cor Anglais. Bar 117 starts with a *mf* dynamic. Bar 118 features a *pp* dynamic followed by a *ff* dynamic.
- Staff 3 (tpt. 1, tpts. 2 3):** Trumpets. Bar 117 starts with a *fff* dynamic. Bar 118 features a *fff* dynamic and a triplet of eighth notes.
- Staff 4 (fgs., tbns., cls.):** Bassoons, Trombones, and Clarinets. Bar 117 starts with a *sfz* dynamic. Bar 118 features a *pp* dynamic followed by a *ff* dynamic.
- Staff 5 (cl. b., fgs.):** Bass Clarinet and Bassoons. Bar 118 features a *p* dynamic and a triplet of eighth notes.

Pedro's dowry, bars 117-118 as presented in the Herraiz study (the meter is 4/4). Source: (reduced) original score.

The instrumentation is indicated in Portuguese. Fgs. (fagotas) stands for bassoons, the terms for the other instruments are similar to English.

This musical score snippet covers bars 117 and 118 of 'Pedro's dowry' in 4/4 time. It features five staves with the following instrumentation and markings:

- Staff 1 (fls. 1, 2):** Flutes 1 and 2. Bar 117 starts with a *mf* dynamic. Bar 118 features a *ff* dynamic and a triplet of eighth notes.
- Staff 2 (fl. 3):** Flute 3. Bar 117 starts with a *mf* dynamic. Bar 118 features a *pp* dynamic followed by a *ff* dynamic.
- Staff 3 (fl. 4):** Flute 4. Bar 117 starts with a *mf* dynamic. Bar 118 features a *pp* dynamic followed by a *ff* dynamic.
- Staff 4 (fgs. 1, 2):** Bassoons 1 and 2. Bar 117 starts with a *sfz* dynamic. Bar 118 features a *pp* dynamic followed by a *ff* dynamic.
- Staff 5 (fg. 3, cfg.+cbs.):** Bassoon 3 and Bass Clarinet/Contrabass. Bar 118 features a *p* dynamic and a triplet of eighth notes.



Pedro's dowry, sample bars/staves from the Herraiz study: bars 91-92 and the string section from bar 151. Source: (reduced) original score. The meters are 2/4 and 4/4.

Three samples from the original score can be found in the Herraiz study, of which I'm reproducing some bars/staves in the second example. The examples from this section and the 200 Motels, the Perfect stranger and the Yellow shark sections show that Zappa's writing style for orchestras and chamber music ensembles is often a mixture of approaches:

- Monodically: a melody being played as a single line or in parallels, with maybe only some background accompanying notes.
- Harmonically: a lead melody with chords or all music forming a series of chords.
- Hocketing: (sections of) instruments alternate with each other for playing the melody or chords.
- Polyphonically: two or more parts follow their own melodic line.

There are no hard boundaries between the definitions of these approaches. Sometimes it's clear the one or the other. Sometimes it's more a mixture and it's getting subjective where you would like to put the accent. This comes out in for instance the manner Herraiz describes the sample bars from above:

- bars 91-92: "despite of the polyphonic texture, every block constitutes a clearly delimited sonority".
- bars 117-118: "closed hocketing, creating a feeling of polyphony".
- bar 151: "example of polyphony without rhythmical dissonance, the parts not being completely independent".

So it's mixed, that's for certain. When comparing bars 117-118 with the CD, the result is comparable to what happened in 1971 with the "200 Motels" recordings: the limited rehearsal time necessitated an adaptation of the score. While the score knows chords for most sections of the orchestra at this point, in most cases only single notes from these chords were chosen to be actually played. The detailed dynamics aren't followed that precise. In the third on-line midi file I've included all notes, but no dynamics. So you can understand why Zappa called the recording a good demo, rather than a full performance of what's in the score.



Opening page of the viola II part. Screenshot from the L.S.O. rehearsing "Pedro's dowry" (Eat that question DVD).

2.3 Bogus pomp (1983)

One of the examined pieces in the Allen Wright study (see above) is "Bogus pomp" (L.S.O. version), where he looks at the orchestration. In his opinion "Bogus pomp" is made up of smaller blocks of around two minutes with various types of orchestration. He notes that it is "the recurring deployment of a given orchestration [that] provides a sense of overall continuity to the piece". My study hardly deals with this subject so it offers a quite different angle to look at Zappa's music. He also notes that "Bogus pomp" is highly sectional, having a lack of thematic form. It is true that this piece was composed in blocks, as indicated in the tracklist from "200 Motels" and the scores then used. The "Overture" and "Centerville" sections, that were added to the 1983 version, are unrelated separate blocks. They now serve as some sort of prelude to the 1975 version, but could just as well have been indicated as separate movements. I agree with Allan's conclusions, though I feel uncomfortable with the assertiveness of his choice of words. I'd rather say that the unity in "Bogus pomp" comes from various elements equally important as motivic relationships (in the Orchestral favorites sections I've presented some of them), stylistic continuity (Zappa talked about "cheesy fanfare music") and the orchestration.

Moderate, gentle, legato

eva-->

A bit slower

Slowing down---

(Holding at the end last about $\frac{7}{8}$ extra)

Bogus pomp (1983), section. Transcription: KS (update 2010).

David Ocker was also asked to re-orchestrate "Bogus pomp". Zappa could neither apply the "200 Motels" nor the "Orchestral favorites" scores one on one to the L.S.O. Sections from "Bogus pomp" aren't in present in "200 Motels" and the "Orchestral favorites" orchestra was much smaller than the L.S.O. orchestra. So the "Bogus pomp" (1975) piano variation, as presented in the "Orchestral favorites" section, now gets spread out over the string sections from the L.S.O. The notes are identical, the sound is much different.

The material from "Bogus pomp" was built up in a couple of phases:

- Zappa started composing themes from "Bogus pomp" around 1968 and several pieces were performed by members of the BBC Symphony Orchestra in that year. In this study a section from "The rejected Mexican pope leaves the stage" is an example from this 1968 execution. That particular section is a variation upon one of the themes from "Bogus pomp", that later on would get skipped.
- In 1970 Zubin Mehta conducted the L.A. Philharmonic, playing some of the scores Zappa had prepared for his upcoming "200 Motels project", including parts from the later "Bogus pomp". The opening bars from "Dance of the just plain folks" are present in the Fillmore East 1970 section.
- The scores for "200 Motels" and "200 Motels - the suites" contain most of "Bogus pomp". See the 200 Motels section for the "Overture" and "Centerville", that in 1983 came to serve as the opening block of "Bogus pomp". The larger part of "Bogus pomp" corresponds with "This town is a sealed tuna sandwich" from 200 Motels, of which a few sample bars are included in that section too. The 1983 version of "Bogus pomp" does have a newly composed coda of its own.
- See the Orchestral favorites section for variations upon the "This town is a sealed tuna sandwich" theme, the theme that returns the most during "Bogus pomp". The piano variation already got mentioned above.

2.4 Strictly genteel

"Strictly genteel" returns a couple of times in Zappa's output in different settings:

- "200 Motels, the suites": original version including lyrics.
- "200 Motels" (CD): idem, plus an ending with a rock piece, followed by some deliberately chaotic music.
- "Orchestral favorites": instrumental version for smaller orchestra.
- "L.S.O.": instrumental version for large orchestra.
- "Make a jazz noise here" and "YCDTOSA vol. VI": instrumental version for rock band.

This piece can be used as an example for many aspects of Zappa's music, for instance its instrumentation, its waltz meter or being diatonic orchestral music. This title is also getting attention in three academic articles/studies, the ones by J. Bernard, A. Ashby and B. Clement (see the references for the details). Here I'm looking at it for its form, using the L.S.O. version for the transcriptions. It's a variation piece with a central theme and a number of side themes. First its opening with the main theme:

Handwritten musical score for system 1, marked with a boxed "1". The system consists of five staves. The key signature is one sharp (F#) and the time signature is 3/7. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a treble clef, while the others have bass clefs. The bottom staff is labeled "vab.".

Handwritten musical score for system 2, marked with a boxed "7". The system consists of four staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a treble clef, while the others have bass clefs. The bottom staff is labeled "vab.".



Strictly genteel, opening. Transcription from the CD by KS (update summer 2016). Some basic material could be taken over from the Bernard article, as well as bars 1-4 from Zappa's score. The original score is available for rent via www.zappa.com.

Bars 1-4 serve as the introduction for the main theme, letting the piece begin in D with the progression D-A-Em-D-E. Bernard calls the piece "nominally D major, but given a somewhat peculiar coloring by the repeated emphasis upon an E-major triad of ambiguous function. i.e. not V of V" (Listening to Zappa, page 88). During these opening bars you can see that G natural and G sharp are used next to each other, next to a one time only A sharp. Within the context of Zappa's music this can also be seen as a blending of D major and D Lydian. Using closely related scales next to each other is common in Zappa's music. B. Clement can correctly call bars 4-7 D Lydian and identify the remainder as "functional D major harmony" (page 162 of his study). As indicated by Bernard, the chord progression of the main theme is D-A-E-F#-D-G-A. As I'm hearing it the second D chord should be a Bm chord, as also noted by Clement, the total progression thus being D-A-E-F#-Bm-G-A. Another thing you can notice, is that it is mostly a parallel movement of major triads. Such parallel movements occur more often in Zappa's music and can cause an ambiguity towards which scale they are in by themselves. See also my discussion of "The idiot bastard son". So there is no unique way of looking at "Strictly genteel".

Block I: Exposition of the main theme.

- 0:00 Intro.
- 0:09 Main theme.
- 0:34 Main theme with minor melodic changes plus some extra bars.
- 0:51 Main theme with some more melodic changes, the chord progression still being kept.
- 1:16 Side theme #1.
- 1:23 Side theme #2.

- 1:33 Side theme #3.

Block II: Character variations upon the main theme.

- 1:49 The main theme returns in a different set-up (form A). The melody changes again, while some of the chords get skipped. Here it has become a variation made up of two phrases, both using the chord progression D-A-G-A. The final A chord gets extended to A11. By character variations I mean variations that aren't varying the whole theme, but taking over some of its characteristics.

- 2:14 The main theme returns in yet another set-up (form B), this time with the progression D-C#m-F#-G-A. Compared to the initial form, some chords are skipped again and the E chord is replaced by a C#m chord. Zappa keeps changing the melody to the point that only the global outlines of the original are still recognizable: the rhythm and the downwards-upwards directions.

Block III: Re-exposition of the main theme.

- 2:35 Re-exposition of the main theme with the progression D-A-Bm-F#-Bm-G-A, more similar to block I.

- 2:55 Main theme with a different tail.

Block IV: The character variations upon the main theme return.

- 3:13 Re-appearance in form A. With every variation Zappa keeps changing the instrumentation. Tempos can also change. At this point the orchestra is playing in full. With the orchestra score unavailable to the general public, reproduced examples come in handy. Bars 94-99 can be found in the article by A. Ashby. These bars correspond with 3:13-3:24 on the CD. Now you can see every detail of the orchestration, as well as that the chords are bigger than just triads, at least at this point. The D is Dadd2 or D9 (without #7), etc. Ashby comments as follows: "In all contexts and groups, electric or acoustic, an obvious "orchestralness" comes across; the work is an orchestral showpiece, a kind of Zappaesque Bolero, where the strophic repetitions display sections of the orchestra in turn (harp, percussion, woodwinds, trumpets etc.)" (anti-fetishist orchestra article, pages 593-595).

E

Picc. (Sva) *ff*

Fl. 1-4 *ff*

Ob. 1-4 *ff*

Cl. 1-3 *ff*

B. Cl. 1, 2 *ff*

Bn. 1-3 *ff*

C. Bn. *ff*

Hn. 1-4 *ff*

Hn. 5-8 *ff*

Tpt. 1, 2 *ff*

Tpt. 3, 4 *ff*

Tbn. 1, 2 *ff*

Tbn. 3, 4 *ff*

B. Tbn., Tuba *ff*

Example 7. Strictly Genteel, mm. 94-99 (B section). © 1972, Frank Zappa/Munchkin Music. All rights reserved.

Strictly genteel, bars 94-99. Original score as reproduced in The Musical Quarterly, Winter 1999, pages 594-5.

- 3:33 Re-appearance in form B. This is the fragment that has been in this study from the second edition onwards as an example of counterpoint, where two melodies are played by the bass and descant. The bass line was at first played lightly in the background, but is now coming out clearly to the fore. At several points the harmonies become complementary, while at other instances they are moving more separately. As in all of "Strictly genteel", both melodies are in a straight 3/4 time. (The tonal ambiguity has already been spoken of above. In the previous editions, with only this example, I wrote: Since there are no clear keynotes here (in major the melodies are using notes of D, A and B), the chords can better be identified unrelated to keys. In the first bar for instance, the bass and descant are playing through the D chord. In the second bar they are playing mostly through the C#m chord. The progression in total goes as D-C#m-F#-G-A.)



Strictly genteel, The London Symphony Orchestra, 3:32 till 3:46. Transcription: KS (2nd printed edition 2001; original score can be ordered at Barfko Swill).

Block V: Interlude

- 4:00 A D-E chord alternation passing through a wide range of different positions (see below at this paragraph). Throughout the piece D major and D Lydian keep returning as the main scales. While the previous character variation (form A) is in D major, this interlude is in D Lydian. The relationship with the main theme is still remotely present in the sense that these two chords are occurring at the start of the main theme.

- 5:13 Coda for this block, playing around Bb-C#-G-Aadd2.

Block VI: Finale

- 5:37 Another character variation, itself being a variant upon form B. This is a melodic-harmonic variation, with the chords as shown in the following example:

bars 1-2: final Aadd2 chord from the preceding.

bar 3: D.

bar 4: A.

bar 5: Bm-A-Em7. So far this variation is in D major.

bar 6: G-C-A. From bar 6 onwards, notes are getting altered, making the music glide through different scales in a rather indefinite form. The implied scale of bar 6 is D Mixolydian.

bar 7: Gmaj7-Eb add2-E (in the example the Eb is notated as D#).

bar 8: F#m-5-C+5-F7.

bar 9: Dm7-E7-Dm7. The A# by the bass during the third beat can be seen as a chromatic passing-through note. The writing style is getting mixed. All parts combined form the mentioned chords, but their individual movements are going into different directions. Staff 2, staves 3-4 and staff 5 follow contrary paths.

bars 10-11: G add2-G+5-Dm7. With this last Dm7 chord, the example below stops and we're getting at the final theme.

Handwritten musical score for the first system, marked with a circled 1. The score is written for five staves. The top staff is labeled "8va" and contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff contains a treble clef, a key signature of one sharp, and a 3/4 time signature, with a series of beamed eighth notes. The third staff contains a treble clef, a key signature of one sharp, and a 3/4 time signature, with a series of beamed eighth notes. The fourth staff contains a bass clef, a key signature of one sharp, and a 3/4 time signature, with a series of beamed eighth notes. The fifth staff contains a bass clef, a key signature of one sharp, and a 3/4 time signature, with a series of beamed eighth notes.

Handwritten musical score for the second system, marked with a circled 7. The score is written for five staves. The top staff is labeled "8va" and contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff contains a treble clef, a key signature of one sharp, and a 3/4 time signature, with a series of beamed eighth notes. The third staff contains a treble clef, a key signature of one sharp, and a 3/4 time signature, with a series of beamed eighth notes. The fourth staff contains a bass clef, a key signature of one sharp, and a 3/4 time signature, with a series of beamed eighth notes. The fifth staff contains a bass clef, a key signature of one sharp, and a 3/4 time signature, with a series of beamed eighth notes.

Strictly genteel, section. Transcription from the CD by KS (update summer 2016). The original score is available for rent via www.zappa.com.

- 5:53: Final theme.

- 6:27: Closing chords, D-A-E, fading out.
- 6:56: End on the L.S.O. CD. The version differences of the above mentioned "Strictly genteel" recordings are described by Bernard in his other "crossover" pieces article, pages 166-167: the final bars 181-4 were skipped in the L.S.O. version, but present in the 1988 rock band edition. On "Make a jazz noise here" they are played during 6:01-6:13.

"Strictly genteel" can be called classical in a number of aspects. It's a classical example of applying the art of variation, it's classical in its way of orchestration and it's classical for its quality, though the last is not just for me to decide. Bernard writes that "As the piece progresses, this material [1st example from above] is subjected to minimal variation, with occasional chromatic digressions that somehow never manage to eclipse the overriding sameness; the oom-pah-pah of the main theme closes the piece" (Listening to Zappa, page 88). I can (only) follow this as it comes to the rhythm. As I've been pointing at in the Roxy section, Zappa follows any method as it comes to rhythmic diversity and this can also mean emphasizing standards. Here it's plain 3/4 with never any form of complexity within this meter. Ashby starts his article with quoting Zappa about, among others, Beethoven's fifth: "How many times do you want to hear Beethoven's fifth? [...] it's all tweedlydeedlydee" (anti-fetishist orchestra article, page 557). See also my FZ quotes section from the left menu for some nuances. This shows that it's virtually impossible to form theories about Zappa, and Zappa's own remarks often only contribute to the confusion. In "Strictly genteel" it's Zappa himself doing "tweedlydeedlydee" or "oom-pah-pah", and this is not exceptional nor should it be explained away as parody music.

Next are the opening bars of the interlude, 1971 version including the chorus. Over a D pedal you can hear the D-E-D-E progression going upwards. Because of the sustained notes, these two chords get to a degree mingled. On the L.S.O. CD these bars correspond with 4:00 through 4:14 with this episode being played twice.

Previous page: Sample page from "Strictly genteel" in Zappa's 1971 handwriting (the meter is 3/4). The CD booklet of "200 Motels" contains another sample in a thumbnail format.

The performances of Zappa's orchestral works were haunted by low budgets, limited rehearsal times and union regulations. The first recording stems from 1961 with the Pamona Symphony Orchestra performing music for the "World's greatest sinner" movie. It had a very poor budget and the whole orchestra went on a single track. Zappa called the result rancid (regarding sound quality I presume). Otherwise it's pretty interesting material with some examples being included in this study. The recordings for "Lumpy gravy" and "200 Motels" also suffered from low budgets. At the end of the seventies talks were held with the Vienna Symphony Orchestra and the Residence Orchestra of The Hague for doing sponsored concerts. In both cases Zappa got confronted with unannounced extra costs along the way. The projects were annulled, but Zappa had by now all his scores copied at his own expense.

After the ill-fated 1982 European tour, he decided not to wait for another chance, but aimed at getting his scores performed one way or the other by hiring an orchestra himself. The L.S.O. was a self-governed orchestra that volunteered to take this opportunity. In Kent Nagano Zappa had found an enthusiastic conductor (photo to the left by KassKara). The way Zappa describes the event in The real Frank Zappa book is good reading stuff but tendentious. The aim was to get as much recordings as accurate as possible in the about eight days that were available. That was an inner conflict of course. It came to a head during the last hour that was reserved for the final take for "Strictly Genteel". The trumpet section came in 15 minutes late after a break in the pub and Zappa, who was paying for every minute, hated it seeing the chance for a better performance lost. It's a pity that this has become to overshadow that in general everything went well:

MUSICAL INFORMATION:

This is the first recorded performance of these works (*Pedro's Dowry*, as released on the *Orchestral Favorites* album was another version for 40 pieces, and *Envelopes*, as released on the *Drowning Witch* LP was in a version for small rock band), and, as with every performance of new music, errors will occur. Every effort has been made to remove these, but without a much larger budget for rehearsal and recording time, the possibility of perfection in a premiere situation such as this is somewhat remote. A second volume of material from these sessions is being prepared, as well as the recordings of several chamber works which Pierre Boulez will conduct in January '84. For those of you who enjoy this kind of musical entertainment, more is on the way.

Thanks to the membership of the L.S.O. for their valiant efforts, especially Ash, the concertmaster, for his enticingly Australian violin solo improvisation during the disco section of *Pedro*.

Part of the original 1983 album back cover, also included in the CD booklet, with Zappa thanking the membership of the L.S.O.

I personally consider Vol. I a masterpiece. Zappa had impeccable ears and apologizes for the mistakes in the recordings, but the average listener probably won't notice (including myself). His sense for accuracy also inhibited some further performances to appear on record as the concert including "Sinister Footwear" by the Berkeley Symphony Orchestra in 1984. When rehearsal times were too short, he wouldn't even allow a performance at all.

THE PERFECT STRANGER: A MODERN COMPOSER (CNTD.)

The co-operation with the Ensemble Intercontemporain worked well for both sides for the publicity aspect, but not for building a good relationship. Some members had expected arranged pop music and doubted whether Zappa could write scores himself. The atmosphere changed to the bad when the ensemble found itself sweating on the compositions and Zappa demanded perfection, sending away musicians that weren't performing up to his standards. The European continental world of modern music during the previous century used to be full of intellectualism and leftism. It only survived on government subsidies. Flirting with communism was fashionable among European intellectuals during the seventies. Today this tendency is gone, with a remnant occurring in 2001, when Karl-Heinz Stockhausen was videotaped calling the September 11th attack a masterpiece of art.

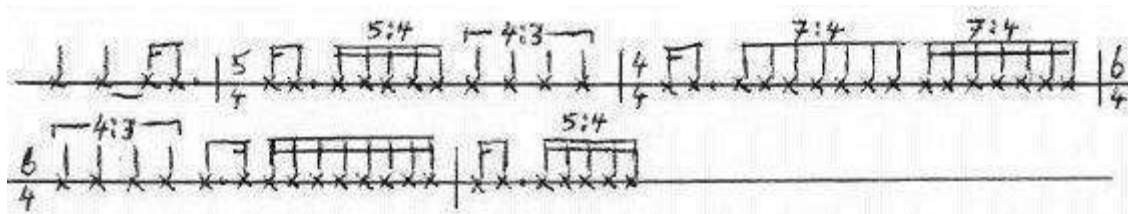
1. The perfect stranger

The piece that Pierre Boulez originally commissioned and got the project going. It follows directly upon the material on "The LSO Vol. I", stylistically and in orchestration. It's more loosely constructed than the LSO pieces and Zappa left his drumset home this time. In October 2011 The Doelenensemble played some pieces from "The perfect stranger", including the title track. To the left you can see them during their concert at The Doelen, a concert hall in the city of Rotterdam, Holland. The scores are today only for rent for public performances. A flash file on Youtube makes a transcription much easier, because one now has the opportunity to follow their conductor. The following is 1:18-1:40 from their performance, that corresponds with 1:02-1:21 on the Boulez album (the time difference is due to an opening pause). Again there are version differences, as happens more often in Zappa's output. Because I don't have the original score, I can't tell what causes it. There might very well be different versions of the score itself, because there are various examples of Zappa revising his compositions. If this is not the case then either during the Boulez recordings adaptations were made or during the Doelenensemble rehearsals. It's theoretically also possible that Zappa edited the tape in his studio after it got recorded. The CD I have carries the edition number Rykodisc RCD 10542, referring to a master tape, approved by Zappa in 1993. In the Boulez version the irregular groupings within a 9/8 meter may look awkward, but it's something Zappa could do, also for his rock band (see the second "Drowning witch" example with the figure for "she could mutate insanely").

The differences to be heard in the Doelenensemble version are:

- Preliminary notes: 4:5 eight notes become a regular intro, lasting 3/4.
- Bar 1: the 4:5 eight notes become 4:3 quarter notes. The meter of bar 1 thus becomes 5/4.
- Bar 3: the 5:4 eight notes become 4:3 quarter notes followed by a dotted eighth note. The first note of the ninetuplet gets into the 4th beat followed by normal 16th notes. Bar 3 then lasts 6/4.

The picture you're getting is clear: "The perfect stranger" is an outspoken atonal composition with various forms of irregular groupings. Everybody is playing the same rhythm, thus you're creating a series of chords made up of three parts: the descant in the first two staves, a part in the middle (staff 3) and a bass part (bottom staff).



Rhythm of the corresponding Doelenensemble version. The notes are the same.

With the original scores unavailable to the general public, reproduced sections in studies can be helpful. In this case "The perfect stranger" gets ample attention in two academic studies. These are the ones by Martin Herraiz (H.) and Brett Clement (Cl.). See the references in the left menu for the details. Their analyses deal with the thematic construction of these pieces, but mostly with the formation of harmonies. An attempt is done to identify several chords as being part of a so-called chord bible, a set of preferred chords Zappa appears to have used around this time for his orchestral works (as mentioned in the previous L.S.O. section, otherwise see the 2009 study by Clement). Combined these two studies offer enough examples from the original score to get a reasonable estimation of "The perfect stranger". Thus it can be seen that the score knows two movements. On the Perfect stranger CD the transition, happening at 3:50, is not perceptible: there is no pause taken, or any clear change for that matter. Strange, because the audible caesura at 10:14 (bar 213) apparently does not coincide with a new movement. The reproduced examples cover:

Movement 1

- Excerpts: bars 5-17, 43-46 and 48-51 (Cl.).
- Chords: bar 37 (Cl.).
- Lead melody, with chords indications: bars 52-62, 65, 71-77 and 79-85 (H.).
- Reduction: bars 79-85 (H.).

My first example from above can be found half way between bars 17 and 43.

Movement 2

- Excerpts: bars 1-8, 16-20, 21-25 and 56-60 (Cl.).
- Lead melody: bars 17-32, 48-70, 71-78, 199-222 and 234 (H.).
- Harmony, reduced: bars 48-77 and 215-217 (H.).
- Reduction: bars 221-226 (H.).

Brett for instance notices thematic variations over a distance, like I did in the L.S.O. section with "Mo 'n Herb's vacation". On page 229 of his study he describes what he calls the main theme from "The perfect stranger", a melody of 12 notes, first occurring during bars 8 through 16 of movement I (not a 12-note serial string to avoid any confusion). These concern bars 8-17 (see below), his example 5.38a. Further below on the same page he continues with: "now consider Example 5.38b, the second statement of the theme in "The Perfect Stranger I." Here, the melody appears in isomelic variation, with the first three pitches transposed by T2.". His example 5.38b are bars 43-46. Isomelism is a term he's using for a rhythmic variation, where the pitches of the melody are kept the same, or transposed only (the word isomelism is academic Greek for "same melody"). T2 stands for a transposition with a major second. On page 231 Brett continues with "[...] the fourth, and final, statement of the theme in "The Perfect Stranger", occurring at m. 199 of "The Perfect Stranger II". This final statement initiates a huge isomelic restatement of the previously discussed mm. 16-78, which plays out until the close of the piece. Here, however, the theme is returned to its initial pitch level (beginning on F, as in Example 5.38a)."

These examples seem to corroborate that there are version differences between the first Boulez recording and the score distributed today. The examples by Brett of bars 5-17 include the clarinet and the string section. He doesn't explicitly say if his examples are the complete score or not and obviously they aren't. Even so differences can be noticed, also for the string section. First of all there are tempo changes needed

to get it synchronous with the CD. Bars 5-6 last as long as bar 7, a bit puzzling. So either Zappa prescribed a change to half tempo, or it's a serious version difference. There are also little differences to be heard in the lead melody (staves 4-5 in my example). In bar 8 there you've got two extra notes being played. In bar 9 an A natural is played instead of an A flat. Because of these differences it can't be taken for granted that all of the analyses by Martin and Brett (based upon the today available score) apply to the Boulez version as well. Both talk about the Boulez recording as if this is the identical piece.

[7]

Slow A bit faster A bit faster

The perfect stranger (Boulez conducts Zappa), bars 5-10. Transcription: KS (from CD), with various elements coming from the original score.
See the main text for a discussion of this CD version, compared to the score.

m. 5

Cl

Violins

Violas

Cello

Cb.

The perfect stranger, bars 5-8. Excerpt from the original score as reproduced in the Clement study.

m. 8

m. 16

Violin 1

Violin 2

Violin 3

Viola 1

Viola 2

Cello 1

Cello 2

Contrabass

The perfect stranger, bars 8-17. Excerpt from the original score as reproduced in the Clement study.

The image displays a musical score for a string ensemble, consisting of Violins 1, 2, and 3; Violas 1 and 2; Violoncellos 1 and 2; and a Contrabass. The score is for the section 'The perfect stranger', bars 43-46. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first violin part (Vln. 1) features a melodic line with a trill (T2) in bar 43, followed by a sequence of notes (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) in bar 44. A box highlights the notes in bar 44. The other instruments provide harmonic support with sustained notes and moving lines. The score is reproduced from the original score as used in the Clement study.

The perfect stranger, bars 43-46. Excerpt from the original score as reproduced in the Clement study.

♩=92
tppts. + mbas. + vib. + pnos.

acompanhamento (fls., cls., cl. b., fg., tpas., tba.)

f *sfz* *f* *sfz* *fp*

baixo: B

obs., cl. b., fg., tpas., tbns., tba.

fp *sfz* *f* *fp* *sfz*

baixo: F (3 tons acima)

fp *fp* *fp* *f*

Exemplo 3.25: "TPS", segundo movimento, compassos 199 a 212 (10:14-10:51) (redução nossa).

The perfect stranger, bars 199-212. Melody from the original score as reproduced in the Herraiz study.

Something you can also notice is the high degree of syncopism. Zappa willingly avoided any perception of steady rhythms within this piece, with downbeats only happening half of the time, something which may explain why irritations grew during the recording sessions with the Ensemble Intercontemporain. Zappa's music requires a perfect understanding of timing, which, in case of a larger group of musicians playing together, can be demanding without much rehearsing time.

2. Naval aviation in art? - Jeff and Don

A large sequence, moving motifs over a changing chord texture. As with more of Zappa's works it's a one-time only type of composition, adagio all through and dealing intensely with harmonies. Quite uncharacteristic for Zappa. The origins of "Naval aviation in art?" must lie before 1971, because elements of this composition were used as background music for "200 Motels" (see below at "Jeff and Don"). To the left right an outtake from a photo by Guido Harari with Zappa lying on top of his scores, around 1982.

"Naval aviation in art?" is an exceptional work in Zappa's output, because it's specifically dealing with instrumentation all through this composition. The central element are sustained notes, that every few bars

change position via a string of (mostly) 32nd notes (staves 1-2 of the "Orchestral favorites" example and staves 6-7 of the "The perfect stranger" example). These notes are called the melodic notes in the tables below. It can be seen as a huge sequence. The other parts hardly play melodic lines, but harmonize this sequence via single notes coming up and disappearing again. The wealth of atonal chords and sound combinations is amazing. When Zappa wrote for orchestras, larger ensembles or jazz big bands, it always sounds thus natural as if he had been doing so all of his life. The actual number of instances that he could work in this way is relatively little. His financial means grew through the years, but there's no real juvenile and mature Zappa. He could step into things straight ahead.

Handwritten musical score for 2 Flutes, Violin, Clarinet, and Bass. The score is written on five staves, each with a 3/4 time signature. The key signature is one sharp (F#). The score is divided into four measures. The first measure shows the initial notes for each instrument. The second measure shows the continuation of the sequence. The third measure shows the continuation of the sequence. The fourth measure shows the continuation of the sequence. The score includes dynamic markings (mf, mp, f) and articulation marks (accents, slurs). The Violin part includes a 'vibrato' marking. The Clarinet part includes a 'vibrato' marking. The Bass part includes a 'vibrato' marking. The score is written in a clear, legible hand.

5

Violin

mp < mf > mp

Trumpet

mf

Violin

mp

Trumpet

vibrato

Oboe

mf

Flutes

f

mp

Violin

f

mf

vibrato

Clarinet

mp

Clarinet

mp

Tuba

mp

Crab.

Handwritten musical score for measures 5, 6, and 7. The score includes staves for Violin, Trumpet, Oboe, Flutes, Violin, Clarinet, and Tuba. Dynamics include mp, mf, f, and vibrato. A 'Crab.' staff is at the bottom.

Previous page: Naval aviation in art? (Orchestral favorites), bars 1-7. Source: original score (see the next example), adapted to the Orchestral favorites version by KS.

①

Violins 1

Violins 2-3

2 Oboes

2 Flutes

Bassoon

2 Clarinets

2 Violas

2 Trombones

Contrabasses

Obab.

Handwritten musical score for an orchestra, measures 1-7. The score is written on ten staves. The first five staves are for Violins 1, Violins 2-3, 2 Oboes, 2 Flutes, and Bassoon. The last five staves are for 2 Clarinets, 2 Violas, 2 Trombones, Contrabasses, and Obab. The key signature is one sharp (F#) and the time signature is 3/4. The music is in common time. The first five staves have rests for measures 1-5. The last five staves have notes for measures 1-7. The notes are mostly quarter notes and half notes. The dynamics are marked as f, p, mp, mf, and p. The score is handwritten and includes some corrections and markings.

Handwritten musical score for a reduced orchestral score, bars 1-12. The score is written for the following instruments:

- Violins 1
- Violins 2-3
- 2 Oboes
- 2 Flutes
- Bassoon
- 2 Clarinets
- 2 Violas
- 2 Trombones
- Contrabasses
- Cellos
- Tuba
- Drum

The score includes various musical notations such as notes, rests, dynamics (mp, p, f, mf, hp), and articulation marks. The key signature is one sharp (F#). The tempo is marked "Allegro". The score is a reduced version of the original, with some instruments (Violins 2-3, Oboes, Flutes, Bassoon, Clarinets, Violas, Trombones, Contrabasses, Cellos, Tuba, and Drum) having simplified parts.

Naval aviation in art? (The perfect stranger), bars 1-12. Reduced score as reproduced in the Martin Herraiz study. Notes:

- All staves are in concert pitches.
- The 32nd notes are played as staccato notes.
- I've notated the dynamics following the album. They are present in Martin's example with bars 1-6 in a more articulated form, but not included in the example with bars 7-12.
- Staff 4: the trumpet notes in Martin's example are played by flutes on the album.
- Bar 10 staff 2: the high dissonant is added by me (I'm hearing it on the album, but I don't see it in the example).
- Bars 9-12 staff 7: the notes for the violas (plus violins 2) are hard to distinguish on the album.

According to Gail Zappa "Naval aviation in art?" stems from the "200 Motels" period, with the title taken over from a magazine photo featuring navy employees in a specific line-up (liner notes from the "Greggery Peccary & other persuasions" CD by the Ensemble Modern). It first appeared on "Orchestral favorites" and got recorded again for "The perfect stranger" in a much different version. The first thing that's directly noticeable is the tempo difference. Bars 1-12 from above last 27 seconds on "Orchestral favorites" and 47 seconds on "The perfect stranger". Other differences are numerous. "Orchestral favorites" begins with a pick-up bar with 32nd notes and a 16th note by the flutes (two flutes are used for the stereo field). The 32 seconds notes in bar 1 and 3 are by a single violin, thus no clarinets, and played an octave higher than the viola on "The perfect stranger". The 32 seconds notes by the flutes are present again in bar 4 with no comparable notes on "The perfect stranger". The harmony notes from bar 6 onwards are played by different instruments, etcetera.

1979 version:

Bar number	Melodic notes	Harmony notes
- Bar 1	Ab, D#	
- Bar 2	Ab, D#, B	
- Bar 3	A, D#, B	
- Bar 4	A, D#, E	
- Bar 5	Ab, D#, E	
- Bar 6	Ab, D#, B	F, E, C#, D
- Bar 7	A, D#, B	F, E, C#, G, C, D

1984 version:

Bar number	Melodic notes	Harmony notes
- Bar 1	Ab	
- Bar 2	Ab, B, D#	
- Bar 3	A, B, D#	
- Bar 4	A, E, D#	
- Bar 5	Ab, E, D#	
- Bar 6	Ab, B, D#	E, C#, D, C, F#
- Bar 7	A, B, D#	F, E, C#, D, C, F#, G
- Bar 8	A, E, D#	F, E, C#, D, C, F#, G

- Bar 9	Bb, E, D#	F, C#, D
- Bar 10	Bb, D, E, C#	F, G, C#, D, C
- Bar 11	B, D, E, C#	F, G, Bb, C, B
- Bar 12	B, F, G, E	A, G, C, B

Both versions begin calmly with three notes sounding for bars 1-5. From bar 6 onwards things are getting dense. The number of notes sounding in combination varies between 6 and 10. In bar 7 from the 1984 version you're approaching the whole chromatic scale being played at once. It is to be noted that Zappa little doubles the parts. Most instruments play their own notes. The permanently changing instrumentation, combined with the extensive use of dynamics, makes that the composition remains transparent.

This piece gets dealt with extensively in the Martin Herraiz study, pages 211-227 (see the literature section). It begins with noting that this piece is indeed exceptional in Zappa's output: "'Naval aviation in art' is an atypical work of Zappa. By this we mean that most of the more or less general principles observed thus far are not present in this work: there is no particular 'melodic line', nor are the striking rhythms present, that are often speech influenced and dense. It not only contradicts his compositions for orchestras but for virtually any medium." So Martin doesn't interpret it as a sequence as I did above, but also takes the notes I indicated as melodic as to be seen as just sustained notes. This study is in Portuguese, so it's translated here with some liberty.

Next the origins of this work and its different versions get commented upon, starting with: "Like most pieces of Zappa, it's difficult to pinpoint the exact date when this work was composed: its first version is best known as a recording from 1975 (included in *Orchestral favorites* album, released in 1979), but could already be heard, much larger in instrumentation, as background music in a dialogue in the movie *200 Motels* (1971). A catalogue of the 1990s by the publisher Boosey & Hawkes brings information about a version of the piece for large orchestra, probably the same that was used in the film (composed in the late 1960s, therefore, but already carrying the final title)." The analysis in the Herraiz study begins with the initial bars from "The perfect stranger" (as presented above): "The main elements that go to constitute the entire piece are presented already in this initial fragment. Its texture can be schematically described as consisting of three layers. The third layer, which begins to act only in bar 6, consists basically of long notes, sustained, generally by several measures, whose points of entry and exit not follow any apparent pattern. The first two layers however (which correspond respectively with staves 8-9 and staves 6-7, overlapping homophonically, represented in this excerpt by starting with two clarinets and two violas), behave clearly more regular and 'predictable'." The first two layers are then the ones I called "melodic" and the third layer are my harmony notes. Above a 2018 screenshot with the Ensemble Intercontemporain.

As indicated in the <http://globalia.net/donlope/fz> site there's a section from "Naval aviation in art?" audible in the movie version of "200 Motels", the conversation part between Rance Muhammitz and Jimmy Carl Black, that follows upon "Lonesome cowboy Burt". Zappa's original handwritten score for "200 Motels" calls the corresponding scene "Jeff and Don", according to the sample below intended to be played in a fake night club as scoring unit #2 (much of the script couldn't actually get filmed as planned).

JEFF & DON

(PAVE NIGHT CLUB)
SCORING UNIT #2

1.

1=54 SLOW, QUIET, POCO RUBATO

PICK

PK. T/II

ACTD HL

B. PE

PB. I

PB. II

EA

B. CL

TRP. I

TRP. II

TUBA



Opening page of "Jeff and Don". Part of the "200 Motels scores" as auctioned at Heritage Auctions (2019).

When you compare this score with the two examples from above, it turns out that in 1984 Zappa returned to the original score and that the 1975 version is a revised version. Bars 1-12 are present in both examples, with the differences being marginal. E.g. the F by the tuba enters in bar 6 in "Jeff and Don", while it first appears in bar 7 in the 1984 score. Another difference is the fact that all the fast notes strings, that precede the chord changes, were notated as grace notes in the original score. In the 1984 score they've become 32nd notes. More doable and more effective, I think, if you want to hear the harmonies they form accurately performed.

Because Zappa notated metronome numbers on his scores, the intended duration of the example above can be calculated. 54 quarter notes per minute on this occasion. 18 bars in 3/4 is equal to 54 quarter notes, so it lasts a minute, indeed slow.

3. The girl in the magnesium dress

In the Guitar Player special issue Zappa! of 1992, Zappa explained the origins of "The girl in the magnesium dress": "The piece was made from Synclavier digital dust ... [explains the existence of this dust as G numbers, inaudible musical parameter data]. So we converted this dust into something I could then edit for pitch, and the dust indicated a rhythm. So what I did was take the rhythm of the dust and

impose pitch data on the dust and thereby move the inaudible G number into the world of audibility with a pitch name on it".

Originally the piece went directly from the synclavier onto the tapes for the album. Later on the scores were printed, reworked upon and orchestrated. In 1993 the Ensemble Modern opted for inclusion of the piece for their concert program. The piece moves around between relative ease and, if you ask me, complete irregularity. Zappa prescribes a constant high tempo. Bars 48 and 97 below are two opposite sides of the piece.

Bar 48 is relaxed, as good as following a scale. The E first jumps with octaves and then the E chord is formed. Octave jumps and repeating notes return frequently in the score. Bar 97 at the end of the piece is the opposite, a total frenzy, deliberately irregular. Zappa thought of the piece as unfit for human performance, but the Ensemble Modern preferred to proceed. To make it performable changes were made during rehearsals, in bar 97 for instance notes were skipped.

The girl in the magnesium dress, bar 48. Source: original score, as printed in Zappa!

Handwritten musical score for 'The girl in the magnesium dress' at bar 97. The score is written for eight instruments: Flute, Guitar, Bells, Vibes, Marimba, Harp, and Piano. The time signature is 3/4. The music is characterized by complex, overlapping melodic lines and a high density of notes, creating a 'polyphonic madness' as described by Erik Voermans. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings like 'p' (piano).

The girl in the magnesium dress, bar 97. Source: original score, as printed in an article by Erik Voermans in "Mens en melodie", December 1995. Erik describes it as "polyphonic madness".

Frank Zappa

♩ = ca. 88

(Pedal indications are approximate)

PIANO

1

4

7

Bars 1-7 from the piano part of *The girl in the magnesium dress* as reproduced in *Zappa!*, page 66.

4. Outside now again

Here Zappa typed in an improvisation over one of his favorite vamps. It goes much as a guitar solo, though there are some differences. First there are no dynamics per note, the dynamics are here achieved via doubling parts in different staves. Secondly - I can't say this for certain - I have the impression that at this point the synclavier could only perform triplets as an irregular grouping. It is for sure that that would change drastically later on. See "Get whitey" for an example of what the synclavier ultimately could do in the nineties.

The image displays a handwritten musical score for a piece titled "Outside now". The score is written in 6/4 time and consists of four staves. The notation includes various musical elements such as triplets, sixteenth notes, and rests. The first staff features a complex melodic line with multiple triplets and sixteenth notes. The second staff continues this melodic line, also incorporating triplets and sixteenth notes. The third staff shows a more rhythmic pattern with rests and eighth notes. The fourth staff provides a bass line with eighth notes and rests. The score is divided into measures by vertical bar lines, and the time signature 6/4 is clearly marked at the beginning of each staff.

Outside now again, 1:26 till 1:49. Transcription: KS (original score can be printed out from the synclavier). Update 2008, deposited at the I-depot, The Hague.

Eventually the "Outside now" vamp became used for five different solos. Compared to the "Joe's garage" version of "Outside now", it's notable that the Bb-C alternation in the bass isn't present. It makes it difficult for this version to determine what the keynote is. It's kind of floating. In his response to me, Brett Clement calls it D Aeolian. If you have to pick a tonic, the sustained D is indeed the only option.

5. Love story

On side two of the original vinyl album the accent shifted towards the synclavier. "Love story" is a short and energetic synclavier composition. In the CD booklet Zappa describes the seven pieces from "The perfect stranger" as dance pieces, each with a story and built-in sound effects. Sometimes recognizable but mostly absurd. In this case this piece would represent "an elderly Republican couple attempting sex while break-dancing".

Pierre Boulez has followed a triple career in music. He is best known as conductor of the modern classics from Wagner onwards. Secondly he was the driving force behind the Paris IRCAM institute for exploring modern music, to which the Ensemble Intercontemporain belonged. Thirdly he is a composer himself. Zappa for instance was well familiar with Boulez' composition "Le marteau sans maître". He and Zappa would meet more often, but till his death he preferred not to comment on the quality of Zappa's music. The tensions during the recording sessions apparently had taken their toll. Otherwise this attitude is peculiar compared to what's happening on the album. Still you can find reviews by people who can't accept the idea that a rock star could ever reach the level of their admired serious modern composers.

6. Dupree's paradise (1984)

The theme from the piece was first used in the seventies to set off soloing of the group members. Here it has become an elaborate composition.

"Dupree's paradise" today exists in three quite different versions in Zappa's catalogue. The theme was first used for the 1974 tour to introduce a large experimental improvisation block for the group members. See the YCDTOSA II section for a detailed description of this "Dupree's paradise" (1974) performance. The 1984 execution only overlaps with the 1974 score for what I call phrases 1 and 2 in that section. In 1988 it returned for incorporating a trumpet solo over a vamp, followed by synclavier-rock band "jazz noise". In the version presented to the Ensemble Intercontemporain it's an 8 minutes piece composed all through without any improvisation. An exciting masterpiece mixing diatonic and atonal material as presented in the following two examples.

The first contains bars from the opening with varying meters. It's played over E pedal and follows the E Lydian scale. The other stems from the middle section with two pianos playing in straight 3/4 over a bass counterpoint line. Here it's all atonal. The movement is a sort of chromatic dance in a waltz meter, full of second intervals where the larger intervals serve to keep repositioning the tiny seconds phrases.

Handwritten musical score for guitar, consisting of two systems of six staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

First System:

- Staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.
- Staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.
- Staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.
- Staff 4: Bass clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.
- Staff 5: Bass clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.
- Staff 6: Bass clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.

Second System:

- Staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.
- Staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.
- Staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.
- Staff 4: Bass clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.
- Staff 5: Bass clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.
- Staff 6: Bass clef, key signature of one sharp (F#), 2/4 time signature. Features a melodic line with a slur and a fermata.

The score is written in a cursive, handwritten style. The key signature is one sharp (F#) throughout. The time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Previous page: Dupree's paradise, bars 5-13. Source: original score in reduced form (the complete orchestral score is far more detailed regarding instrumentation, percussion and dynamics).

The image shows a handwritten musical score for 'Dupree's paradise', bars 167-184. The score is divided into four systems. The first three systems are for 'Ovabassa' in 3/4 time, featuring a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The fourth system is for 'First tempo' in 6/8 time, featuring three staves: two treble staves with a melodic line and a bass staff with a harmonic accompaniment. The score includes various musical notations such as notes, rests, and accidentals.

Dupree's paradise, bars 167-184. Source: original score in reduced form (see the main text for bars from the complete score).

Bars 175-182 from Dupree's paradise as reproduced in the Ludwig study.

7. Jonestown

Right after Zappa obtained a synclavier, he started using it for both note entry and the construction of sound collages. "Jonestown" is an early one, described by Zappa himself as an ugly dance evoking the essential nature of all religions.

These sound collages became ever more elaborate and eventually a form of art by themselves on "Civilization phase III" and "Dance me this". As I'm describing in the Baby snakes and Civilization phase III sections, it's difficult to approach sound collages in the shape of sheet music in a normal way. Theoretically it can be done, but I doubt how much wiser you might be getting from it. The problem lies in sounds, that aren't constant, and the improvised duration lengths of notes. See for instance the shifting sounds of only three bars from "Basement music #2", that I've tried visualize in the Baby snakes section. The meters and rhythms of collages are or can be chosen at will, so on paper they can be only approached and they will look weird when you want to obtain some degree of accuracy.

THEM OR US - SINISTER FOOTWEAR: THE MODERN ROCK BAND (CNTD.) AND INSTRUMENTATION

With "Them or us" Zappa is continuing the direction he took with "Ship arriving too late to save a drowning witch". Rock songs are combined with modern music, music that in case of "Sinister Footwear II" also exists as an orchestral score. The orchestral version of "Sinister Footwear" is a major three part work, still waiting for an official CD release. The score can be rented by orchestras that would like to play it and a bootleg recording is legally available via the "Beat the boots" series.

THEM OR US

1-2. The closer you are - In France

"Them or us" begins in a manner that you could call old-fashioned in the eighties. The album opener is a cover of a doo-wop song by Lewis and Robinson. Zappa recorded a full album with such songs as "Cruisin' with Ruben and the Jets" in the sixties. After that he only occasionally wrote another song in that genre himself, but frequently performed covers. Though not a Zappa song, this example of a doo-wop song is transcribed in the Ludwig study on page 277 (see the left menu). Blues is another style that he would keep returning to. "In France" is a strong example with a sharp riff. Again Johnny Guitar Watson is present for a guest appearance as a vocalist (see the FZ meets the Mothers of prevention section for an example with him singing). It's pretty negative about France, but Zappa trusted his fans enough to see the humor in it for performing it live in France too (it's on YCDTOSA Vol. IV). France is a beautiful country, but they used to have some peculiarities Zappa is complaining about too. In the seventies and eighties you had those public bathrooms you could call pieces of horror. They indeed expected you to do your ka-ka there standing on your feet, bending backwards. Modernized by now, but in those days you had those French bars with mirrors and copper bars with different tariffs for daytime and evening and for standing at the bar, sitting inside and on the terrace. They were reluctant to speak English and when you asked a coffee they'd return the question by asking "double", pointing at a normal cup. It's pronounced as "doo-bluh" in French and without really understanding what they asked you were inclined to nod yes. By drinking a normal cup of coffee at a normal table on the street, you might wind up being obliged to pay three times as much as the price list said.

3. Ya Hozna

"Ya Hozna" contains a guitar solo by Steve Vai and vocal tapes being played backwards over an ongoing riff. This riff knows two different bars, each repeated a number of times after which the other is taking over. It's a figure in C Mixolydian with a pulsing C chord over a bass pattern. The bass can be following I-VII or V-IV as shown in the example below. So with the ongoing C chord, the total harmony is getting mixed. The pattern is syncopic during beats 1-2, ending on beat at beat 3. The times as 16th notes are 3+2+2+1+2+2. It needs this variation because it's maintained all through the song. You can hear this riff all by itself for a while in between the vocal part and the guitar solo.



Ya Hozna, riff. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

The backwards playing of a vocal tape has as effect that it's getting as good as unrecognizable where it is taken from. Some other rock artists included such passages on albums at a time when some people were trying to raise a debate about the possible damage some rock lyrics might cause. A rather paranoid idea circulated that these passages could include secret messages. See the "FZ meets the mothers of prevention" CD for Zappa's position. The Thing-Fish section from this study contains another example of a song being played backwards. In this case it can be discerned best where the lyrics come from by playing the backwards track backwards again. Then the riff sounds a bit strange, but you can hear the original vocal tape as it was re-appear again. Most comes from "Sofa #2". As "secret messages" it gets interrupted by little fragments from "Lonely little girl" and unused material with Moon as the Valley girl character.

Ya Hozna, section. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

Handwritten musical transcription of "Ya Hozna" in 3/4 time, Bb major. The transcription shows a vocal line with lyrics "I am the heaven, I am the wa-ter. Ich bin deine Ritze." and a guitar line with chords and glissando notes. The key signature has two flats (Bb and Eb). The time signature is 3/4. The transcription is written on a five-line staff with a treble clef. The lyrics are written below the staff. The guitar line is written on a five-line staff with a bass clef. The transcription includes a "Repeats" section and a "Chords continue, Background: synth. glissando notes" section.

Ya Hozna, same section, backwards.

As you can see in the transcription, Zappa didn't superimpose a tape just like that, but is applying xenochrony once more. The bars from "Sofa" coincide with those of the "Ya Hozna" riff. The more elegantly here, because both pieces are in 3/4 by themselves. For this reason "Ya Hozna" is more than just an example of backwards playing. It's done in a way to create a new pretty strong composition upon its own merits. The total becomes bitonal. The speed of "Sofa" is diminished to let the key descend from C to Bb major, while the riff is in C Mixolydian. It only causes an additional dissonance at the point of an Eb versus an E. All other notes from these two scales coincide. See the Playground psychotics section for a transcription of "Sofa (1971)" in its original context. The tape used for "Ya Hozna" is an edited version of the one used for "Sofa" as you hear it on "One size fits all". In the example above, the German "Ich bin der Dreck ..." line got skipped. The "Ich bin deine Ritze" sentence is also German, standing for "I'm your zipper". A transcription of the specific "One size fits all" track has been published as one of the guitar books from the Hal Leonard series (see the left menu).

4. Sharleena

The "Them or us" rendition of "Sharleena" is a re-recording of the "Chunga's revenge" track with the same title. The bigger difference is the inclusion of a solo by Dweezil Zappa. The earlier "Chunga's revenge" version gets dealt with in the corresponding section. For Dweezil this was a set off for more guest appearances on his father's records. On "YCDTOSA Vol. III" you can them playing together during "Sharleena". On that occasion the solo part is played over a F-G chord alternation, that follows upon a section from this song in G Mixolydian, so this 1984 live solo can best be identified as G Mixolydian too. The solo on "Them or us" is over G as pedal note, also following G Mixolydian. See the Trance-fusion section for another example of them playing together. Dweezil still is a protagonist of his father's music, touring for years with his Zappa plays Zappa band (see the left menu).

5. Sinister footwear II

In 1984 The Berkeley Symphony Orchestra performed a Zappa program on two subsequent evenings under the title "A Zappa affair". This program included the premiere of a three-part orchestral work called "Sinister footwear", half of it already known via Zappa's rock albums, but the other half being entirely new. The pieces were both presented and performed as ballets with huge puppet figures appearing on stage (the letters below correspond with scenes of the ballet, as indicated in the score). The two shows were well received. One show was recorded for a radio broadcast, but Zappa didn't find it good enough for an album release. Since costs had went way over budget, no further steps were taken, leaving the complete orchestral version of "Sinister footwear" still waiting for a regular release on CD. In this section, I'm using the following abbreviations for the currently available sources for "Sinister footwear":

- SF I-III: The full orchestra sheet music, movements I-III.
- BTB: The 1984 radio broadcast with the Berkeley Symphony Orchestra playing live (from "Beat the boots", vol. III).
- TOU: The rock band version of Sinister footwear II on "Them or us".
- YAWYI: The rock band version of Sinister footwear III on "You are what you is".
- GB: The Frank Zappa guitar book.

The availability of Zappa's orchestral scores for the general public has become difficult. Currently these scores are only for rent for orchestras that would like to perform this music. Till 2015 I could use a few examples published elsewhere and transcriptions done by myself. In 2016 I managed to get a look through the complete score and I could include two more examples, this time from the original score. See below at the instrumentation section for examples from "Sinister footwear I", preceded by bars from "Sinister footwear III". The "Sinister footwear II" rock-band version on "Them or us" is made up of a couple of blocks, that I'm describing below. The orchestra version continues after that with the other half of this movement, not included in any of Zappa's own official CDs.

- TOU 0:00-0:38, SF II bars 1-16, BTB 9:14-10:02. Opening sequence.

L) "What you think you look like while you're wearing them".

A figure of 2 bars, repeated once, gets varied upon three times. The bass follows a descending line: C# - C natural - B - Bb. It's one of many examples I'm referring to as multi-scale in my table from the Burnt weeny sandwich section. In this case the figures are made up of outtakes from diatonic scales. They begin with notes from one scale and move over to notes from another one. How one would like identify the keys depends upon how you look at it, so I'm not making a specific attempt here. The figures are made up of a series of 6 eight notes in the first bar, followed by a major triad in the second bar. The series of notes always begins with a minor third (plus an octave), so the implied scales are a minor type key and a major type key. During bars 9-12 all notes belong to the same scale. In this case the key can be positively identified as B minor (Aeolian) and then A chord can be seen as step VII in this scale. The bass from the first bars mostly continues during the second bar. A couple of instruments are playing the melody with some minor differences between them. Sometimes notes get held, sometimes extra notes get added to the melody. So on paper these figures don't look identical. The melody keeps using different intervals. Indicated by the number of minor-second steps, these intervals are:

- bars 1-4: 12-15-3-8-5, followed by the F chord.
- bars 5-8: 12-15-7-7-11, followed by the G chord.
- bars 9-12: 12-15-16-11-7, followed by the A chord.
- bars 13-16: 12-15-8-11-3, followed by the Ab chord.

Handwritten musical score for guitar, consisting of three systems of staves.

System 1 (Measures 1-4):

- Staff 1: Treble clef, 3/4 time. Measure 1: whole rest. Measure 2: whole rest, *mp*. Measure 3: whole rest. Measure 4: quarter note G4, *f*.
- Staff 2: Treble clef. Measure 1: quarter rest, quarter note F#4, quarter note E4. Measure 2: quarter note D4, quarter note C4, quarter note B3. Measure 3: quarter note A3, quarter note G3, quarter note F#3. Measure 4: quarter note E3, quarter note D3, quarter note C3. *mf*
- Staff 3: Treble clef. Measure 1: quarter rest, quarter note F#4, quarter note E4. Measure 2: quarter note D4, quarter note C4, quarter note B3. Measure 3: quarter note A3, quarter note G3, quarter note F#3. Measure 4: quarter note E3, quarter note D3, quarter note C3. *mf*
- Staff 4: Bass clef. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: quarter note G2, quarter note F2, quarter note E2. *mf*

Annotations for System 1:

- Bar 1-2 repeat alike
- Bar 3-4 repeat alike

System 2 (Measures 5-8):

- Staff 1: Treble clef. Measure 5: whole rest. Measure 6: quarter note F#4, quarter note E4. Measure 7: quarter note D4, quarter note C4, quarter note B3. Measure 8: quarter note A3, quarter note G3, quarter note F#3. *f*
- Staff 2: Treble clef. Measure 5: quarter rest, quarter note F#4, quarter note E4. Measure 6: quarter note D4, quarter note C4, quarter note B3. Measure 7: quarter note A3, quarter note G3, quarter note F#3. Measure 8: quarter note E3, quarter note D3, quarter note C3. *f*
- Staff 3: Treble clef. Measure 5: quarter rest, quarter note F#4, quarter note E4. Measure 6: quarter note D4, quarter note C4, quarter note B3. Measure 7: quarter note A3, quarter note G3, quarter note F#3. Measure 8: quarter note E3, quarter note D3, quarter note C3. *f*
- Staff 4: Bass clef. Measure 5: whole rest. Measure 6: whole rest. Measure 7: whole rest. Measure 8: quarter note G2, quarter note F2, quarter note E2. *f*

Annotations for System 2:

- Bar 9-10 repeat alike
- Like bar 13
- Like bar 13

System 3 (Measures 9-12):

- Staff 1: Treble clef. Measure 9: quarter note F#4, quarter note E4. Measure 10: quarter note D4, quarter note C4, quarter note B3. Measure 11: quarter note A3, quarter note G3, quarter note F#3. Measure 12: quarter note E3, quarter note D3, quarter note C3. *f*
- Staff 2: Treble clef. Measure 9: quarter rest, quarter note F#4, quarter note E4. Measure 10: quarter note D4, quarter note C4, quarter note B3. Measure 11: quarter note A3, quarter note G3, quarter note F#3. Measure 12: quarter note E3, quarter note D3, quarter note C3. *f*
- Staff 3: Treble clef. Measure 9: quarter rest, quarter note F#4, quarter note E4. Measure 10: quarter note D4, quarter note C4, quarter note B3. Measure 11: quarter note A3, quarter note G3, quarter note F#3. Measure 12: quarter note E3, quarter note D3, quarter note C3. *f*
- Staff 4: Bass clef. Measure 9: whole rest. Measure 10: whole rest. Measure 11: whole rest. Measure 12: quarter note G2, quarter note F2, quarter note E2. *f*

Annotations for System 3:

- Guitar
- Bar 9-10 repeat alike
- Like bar 13
- Like bar 13

Previous page: Sinister footwear II (Them or us version), opening. Transcription: KS (update winter 2015, deposited at the I-depot, The Hague).

Note: in 2016 I could compare this example with the original score. Most elements are the same, the details follow the album.

The orchestra version is richer in its instrumentation. All notes during the sets of two bars are played as sustained notes by the string section and a grand piano. Thus the accent comes to lie on building up a large chord, spread out over three octaves. A contrast is made with the first movement where the weight lies on the melody. The other instruments play these notes as a melody, similar to the rock band version. The held chord in bar 2 in the orchestra version thus becomes much bigger than in the example above, but without the improvised harmonic fill-in.

- TOU 0:38-1:12, SF II bars 17-32, BTB 10:02-10:42. Second sequence.

Again you've got a descending bass line, Bb-A-Ab-G. Now the guitar enters the picture and the whole becomes atonal. The example above contains the first six bars form this block.

M) "Sometimes they make you walk funny".

- TOU 1:12-1:44, SF II bars 33-48, BTB 10:42-11:24. Citation of "Wild love" from "Sheik Yerbouti".

- TOU 1:44-5:44, not present in the orchestra score.

- 1:44 Repeated figure in B minor.

- 2:18 Melody in Ab Lydian over two alternating bass notes.

- 2:41 Guitar solo over a vamp in G Phrygian.

N) "Other people pretend not to notice".

- TOU 5:44-8:29, SF II bars 49-112, BTB 11:24-14:15.

- 5:44 The figure in B minor returns. The example below begins with its last repetition.

- 6:17 This is a section related to "The black page", harmonically and rhythmically unpredictable. Like "The black page" it includes irregular rhythmic groupings, that in this case are played over 3/4.

Harmonically it's in the grey area between tonal and atonal. The tail of the repeated introductory melody in bars 1-4 is in B minor (with the augmented 7th (A#)). When the lead melody starts it briefly continues in B minor, but soon it gets impossible to assign sections to keys. See the example below, with the opening of this section. Still you can recognize strings from various diatonic scales.

Sinister footwear II (Them or us version), 6:08 till 6:32. Transcription: KS (2nd printed edition, 2001). The orchestra version score can be ordered at Barfko Swill. It was on their list at a high price in 2000, sold out in 2001 when I made this transcription, but it reappeared in 2002 at a normal price. Today the score is only available for rent for ensembles who want to perform this piece.

O) "Sometimes you have to take them off for a minute".

- TOU 8:29-8:39, SF II bars 113-120, BTB 14:15-14:41.

- 8:29 Coda for the album version.

- 8:39 End on "Them or us".

P) "Then you put them back on because you think they look so good on you".

- SF II bars 121-154, BTB 14:41-15:41.

Swift melodic lines in varying meters alternate with sections with longer note values. These second sections are making use of chord progressions with many sections from the orchestra participating. Here Zappa is writing orchestra music in the traditional sense. In character much different from the first movement and these are examples where the tendencies as described by Arved Ashby, as well as the ones by me for movement I, don't apply (see below). The next example contains the closing bars of scene P and the opening of scene Q.

- bars 150-154: a chord progression for the string section and bass guitar in 7/8. The descant instruments are playing a parallel movement with sus4 chords, Gsus4-Asus4-Bsus4, while the bass section is playing a Bb-Gb-C counter-movement. The whole sounds as a sequence of enlarged chords from diatonic environments, but not belonging to a particular scale.

- bar 155: a transitional bar for the next scene with a short melody over a dissonant chord, D-F#-G#-A, changing the tempo.

Q) "Children can also have ugly shoes".

Handwritten musical score for scene Q, starting at bar 150. The score is for a 7/8 time signature with a tempo of 108. It includes parts for Electric Bass, Drums, Violins, Violoncellos, and Contrabass. The music features a series of chords and melodic lines, with dynamic markings like p, f, sfz, pp, ff, and mf. A 'Ritard.' marking is present, followed by a change to 92 bpm. A note 'Bar 150 repeats' is written in the drum part. The score ends with a final chord and a 'pp ff' marking.

Q
1155 $\text{♩} = 92$

Bells & Chimes
 sfz imp

**Vibra-
phone**
 sfz imp

**El.
Bass**
 sfz (drumset pauses)

Violins
 sfz imp
 tr^{C}
 tr^{D}

Violas
 sfz p
 tr^{G}
 tr^{G}

**Violin-
cellos**
 sfz p

**Contra-
basses**
 sfz p

Handwritten musical score for "Sinister footwear II", bars 150-163. The score is written for an orchestra and includes the following instruments: Bells, Chimes, Vibraphone, Violins (first and second sections), Viola, Violoncellos, and Contrabasses. The tempo/mood marking "Accel. poco a poco--" is written above the Bells staff. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score shows a gentle lead melody in the Bells, Chimes, and Vibraphone, and a harmonic accompaniment in the strings. The dynamics range from *f* (forte) to *pp* (pianissimo).

Sinister footwear II, bars 150-163. Original orchestra score.

- SF II bars 155-243, BTB 15:41-17:32.

- This whole scene is in 3/4, rhythmically straightforward with the quarter and eighth notes as time units. Other than in many sections from "Sinister footwear", there are no rhythmic difficulties whatsoever in this part, not even triplets are occurring. This is the way Zappa likes to vary, also within a single composition. This also goes for the switching between diatonic and atonal, and between the melodic and harmonic writing styles. The example from above continues as:

- bars 155-158: a gentle lead melody is played by the bells, chimes, vibraphone and two of three violin sections. The harmonies start as diatonic, relatively simply with a triad upon F (add 4), and are gradually

becoming more dense.

- bars 159-160: just in a few seconds the sound has changed from easy diatonic music to complex atonal harmonic fields. It's all played lightly with the overall relaxed atmosphere remaining intact. Instead of the triad of bar 155 you now have D-C#-F#-A-B-E-G# and Bb-F(E#)-Db-Ab-C-Eb as chords for bar 159.
- bars 161-3: the accompaniment returns to a much less dense consonant chord, G#-Eb-Bb-C-D, before getting more complex again.

R) *"The food doctor says you might need an operation".*

- SF II bars 244-251, BTB 17:32-17:57. Variation upon the opening of scene L.

S) *"But you are going to wear the anyway" and T) "Various new postures".*

- SF II bars 252-280, BTB 17:57-19:16. Atonal piano chords and a bass line along a full use of the large percussion section of the orchestra. This is a rather unusual combination, more like an ensemble playing by itself. Some of the chords from the preceding are returning, but with large distances between them, so this turns out to be a modern jazz-like variation section.

U) *"Everybody has a pair somewhere".*

- SF II bars 281-317, BTB 19:16-21:03. The orchestra playing in full again.

Sample from the printed score: the percussion section from bars 285-288.

6. Truck driver divorce

Specifically in the U.S., country music is popular. Zappa could turn to it every now and then. "Lonesome cowboy Burt" from "200 Motels" can be called a parody of the genre. "Poofter's froth Wyoming plans ahead" from "Bongo fury" and "Harder than your husband" from "You are what you is" are stereotype examples of this style. See the You are what you is section for two examples taken from the latter song. "Truck driver divorce" is taking the genre to a higher level. It's a complex song with a larger guitar solo in it. The lyrics of "Truck driver divorce" are a continuation upon "No not now" from "Drowning witch".

Also in sound "Them or us" is a continuation upon "Drowning witch" with the sharp metallic sound of the guitar returning.

7-8. Stevie's spanking - Baby, take your teeth out

Both songs are present in this study in different sections. "Stevie's spanking" can be found in the You are what you are section for being a strong example of Zappa playing rock 'n roll. There it's transcribed from the "Dub room special" CD, while another version can be found on "YCDTOSA Vol. IV". All three have strong solos in them by Vai and Zappa. "Baby take your teeth out" is present in the Does humor belong in music section for its lyrics.

9. Marque-Son's chicken

The image displays a handwritten musical score for a piece titled "Marque-Son's chicken". The score is written on three staves: a top staff for guitar, a middle staff for bass, and a bottom staff for drums. The music is in 4/4 time and features a key signature of one sharp (F#).

Staff 1 (Guitar): The first system contains measures 13, 14, and 15. Measure 13 is marked "Four times" and contains a sixteenth-note run. Measure 14 is marked "Three times" and contains a sustained chord with a dynamic marking of $p < mf$. Measure 15 also contains a sustained chord with a dynamic marking of $p < mf$.

Staff 2 (Bass): The first system contains measures 13, 14, and 15. Measure 13 is marked "Four times" and contains a sixteenth-note run. Measure 14 is marked "Three times" and contains a sustained chord with a dynamic marking of $p < mf$. Measure 15 also contains a sustained chord with a dynamic marking of $p < mf$.

Staff 3 (Drums): The first system contains measures 13, 14, and 15. Measure 13 is marked "Four times" and contains a sixteenth-note run. Measure 14 is marked "Three times" and contains a sustained chord with a dynamic marking of $p < mf$. Measure 15 also contains a sustained chord with a dynamic marking of $p < mf$.

Staff 4 (Guitar): The second system contains measures 9, 10, and 11. Measure 9 is marked "Four times" and contains a sixteenth-note run. Measure 10 is marked "Four times" and contains a sixteenth-note run. Measure 11 is marked "Four times" and contains a sixteenth-note run. The dynamic marking pp is present in measure 10.

Staff 5 (Bass): The second system contains measures 9, 10, and 11. Measure 9 is marked "Four times" and contains a sixteenth-note run. Measure 10 is marked "Four times" and contains a sixteenth-note run. Measure 11 is marked "Four times" and contains a sixteenth-note run. The dynamic marking pp is present in measure 10.

Staff 6 (Drums): The second system contains measures 9, 10, and 11. Measure 9 is marked "Four times" and contains a sixteenth-note run. Measure 10 is marked "Four times" and contains a sixteenth-note run. Measure 11 is marked "Four times" and contains a sixteenth-note run. The dynamic marking pp is present in measure 10.

Handwritten musical score for "Marque-Son's chicken, opening". The score is written on three systems of staves. The first system has a treble staff with a guitar riff (13/16) and a bass staff with a counterpoint line (9/16). The second system has a treble staff with an arpeggio figure (14/16) and a bass staff with a counterpoint line (15/16). The third system has a treble staff with a diatonic chord progression (4/4) and a bass staff with a counterpoint line (9/16). The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "p".

Marque-Son's chicken, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

"Marque-Son's chicken" is an example of using various themes in odd numbered meters. Melodically Zappa is mixing atonal and diatonic material, as well as traditional and untraditional chords.

The transcribed part above of the written theme consists of:

- Bar 1: a guitar riff in 13/16, repeated four times, written out for Steve Vai. It's an atonal progression with some counterpoint and harmony notes in it.
- Bars 2-3: an atonal arpeggio figure. Bar 2 in 14/16 gets repeated three times, bar 3 is a final repetition, slightly different for being in 15/16.
- Bars 4-5: a diatonic chord progression in normal 4/4. It begins in E, but ends with altered notes. The higher keyboard chords are regular 5th chords. The bass however is playing a counterpoint line and extending the harmony to larger chords.
- Bar 6: a short bass riff in 9/16, combining D#-E-F# and repeated four times.
- Bars 7-18: a sequence of arpeggio figures in 10/16, all diatonic and using various scales and chord types. When you take the bass notes as key note and root note of the chords, then bars 7-8 are in E Phrygian with

a I 13th chord, bars 9-10 are in F Lydian with the I chord, bars 11-12 are in E minor with a I 9th chord etc. It's a series of six variations upon a movement going up and down in the shape of something like a W upside down. The idea reminds me of the first two preludes from The well-tempered clavier I by Bach. It sounds more modern because of the use of enlarged chords.

The image displays a musical score for a solo piece titled 'Marque-Son's chicken, solo'. The score is written for guitar and is organized into four systems, each containing two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 1 and continues through measure 15. The notation includes various musical elements such as triplets, eighth notes, and chords. Specific annotations include 'Guitar' at the start of the second system, and '8va -->' (octave up) markings above the treble staff at measures 5, 9, 12, and 15. The music features a series of six variations upon a movement going up and down in the shape of something like a W upside down. The idea reminds me of the first two preludes from The well-tempered clavier I by Bach. It sounds more modern because of the use of enlarged chords.

Marque-Son's chicken, solo. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

At 1:56 the following progression starts:

- Bass notes E-C#-E with D#-G# as chords on top of it.
- Bass notes C#-A-C#-G# with F#-G# as chords.

Neither this progression nor the solo following upon it are normally diatonic, nor can they be called atonal. While the bass follows E major, the three major triads don't belong to this scale, causing rough dissonances. These bass figures continue for the ensuing guitar solo. The solo itself has its basis in something you might call a variant upon E Dorian. It involves a diminished 5th and a major 7th. Both the Dorian C# and Aeolian C natural are being used by the solo, while the bass mostly uses A-C#-E only during the solo, not really being in major anymore. In his response to me Brett Clement can correctly call this situation octatonic. Occasionally a G# and a B can be heard too (for instance in bar 12 from above or at 4:23 and 4:42). Because of the triplets by the bass, this section can be notated in 12/8 just as well.

10. Planet of my dreams

"Planet of my dreams" goes back to the mid-seventies when Zappa was recording pieces he had written for his "Hunchentoot" opera (chapters VII-VIII from the Them or us book, see below). For this reason you can see George Duke and Patrick O'hearn being credited. It's not a guest appearance but tracks from earlier recordings Zappa found he could still use. All vocal tracks are from around 1983-4. It includes Thana Harris as a harmony singer. You can hear her as a lead vocalist on "Sleep dirt" (see the corresponding section). This latter CD contains more from "Hunchentoot".

"Them or us" also exists as the title of a book Zappa wrote in 1984. At first available by mail order, today distributed by Pinter & Martin Ltd., London. To the right an outtake from the back cover. It's not really a book but a huge play, combining earlier plays with a series of new characters and plots. Its nine chapters know no titles. The following subjects and/or characters are coming by (page numbering as in the Pinter & Martin edition):

- Page 2, Chapter I: Francesco Zappa and various other characters.

Francesco introduces himself as: "My name is Francesco Zappa. I am an obscure Italian composer. Nobody really knows when I was born, and there is no conclusive evidence I ever actually died. I live in New Jersey now, so, I dress like a native".

- Page 33, Chapter II: Billy the mountain & Gregger Peccary.

- Page 58, Chapter III: Joe's garage till Sy Borg.

- Page 105, Chapter IV: Dong work for Yuda/Keep it greasy & The new gilded grape, a gay bar in Jerusalem.

- Page 123, Chapter V: Almost Carl Sagan & Billy.

Billy, having lost his contract with the U.S. Government Atomic Space Laboratory, seeks revenge.

- Page 150, Chapter VI: Manx and various other characters.

Many sceneries with Manx as a songwriter in an old office, a special effects warehouse and modern offices and houses in the L.A. Valley.

- Page 179, Chapter VII: Hunchentoot.

- Page 212, Chapter VIII: Hunchentoot, cntd.

On page 234 the lyrics of "Planet of my dreams" can be found.

- Page 252, Chapter IX: Thing-Fish till Mud Club.

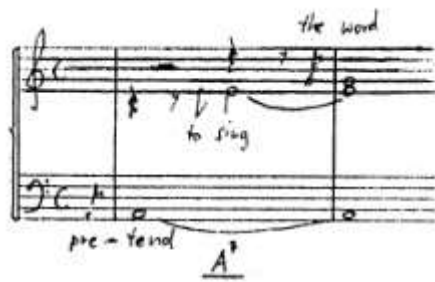
- Page 300, Chapter X: Thing-Fish from The meek shall inherit nothing till Harry-as-a-boy.

- Page 316, Chapter XI: Thing-Fish from the Crab-grass baby till the end.

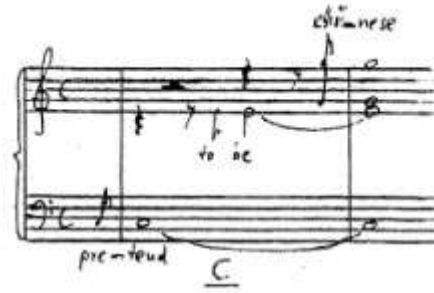
11. Be in my video

"Be in my video" is a mainstream pop song about the popularity video clips got after MTV started broadcasting them 24 hours a day. Ludwig is using this track for showing how varied Zappa's handling of

vocal parts could be.



0:47-0:51 (digit. Abspielzeit)

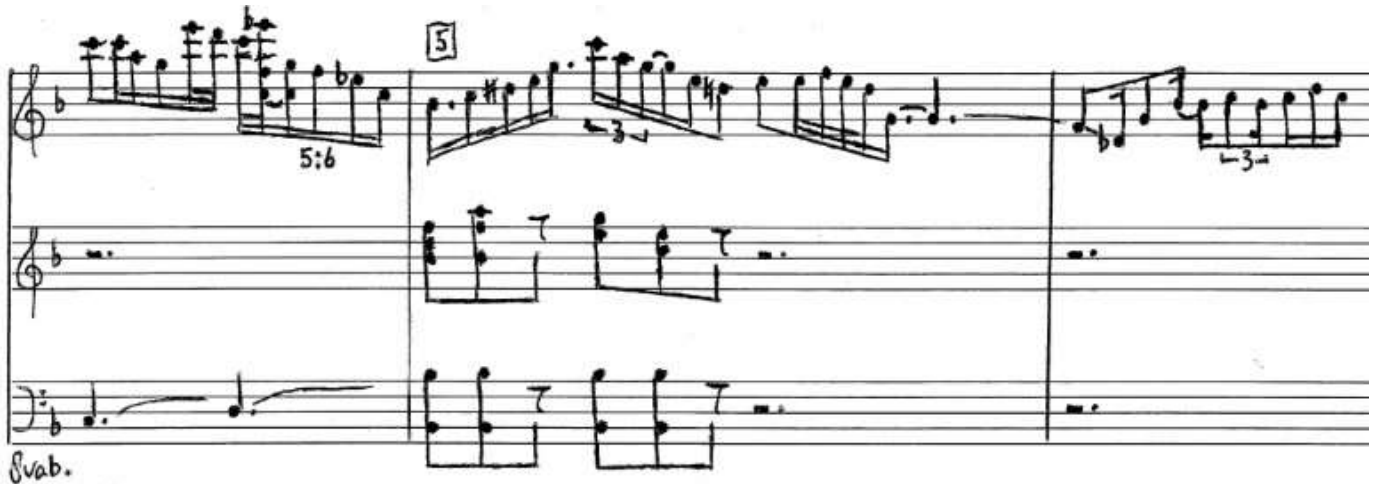


1:29-1:32 (digit. Abspielzeit)

Unglaublich hoch liegt in diesem Beispiel das eingestrichene g, das Bobby Martin mit seiner Falsettstimme erreicht.

On pages 172-3 of his study he writes: "Be in my video may serve as a last example of divers chorus handling. During the song you've got: low bass vocals, high falsetto vocals and speech-wise singing. Instead of many vocal specialties one can also point at the building up of a chord by these vocal parts, happening twice [being Am7 and C]. The falsetto G by Bobby Martin on top of the [2nd C-] chord is getting unbelievably high".

12. Them or us



Them or us, 1:15-1:35. Transcription: KS (update fall 2017, deposited at the I-depot, The Hague).

The title track is a guitar solo in Bb Lydian with Bb as a pedal note. It's a brutal solo with much use of guitar effects. Zappa liked it enough for including two more solos of this type on "Guitar":

- "Move it or park it"
- "Do not try this at home"

The accompaniment is following a simple, but articulated figure of two bars in 12/8:

First bar:

Beat one: a Bb by the bass on ticks one and two with mostly a C chord by the keyboards on top of it. The total accompanying harmony thus is the C7 chord. It gets varied upon a little, like in bar 5 of the example above with a Bb#7 chord. On tick three the accompaniment pauses.

Beat two: idem as beat one.

Beats 3-4: pause.

Second bar:

Beats 1-2: pause.

Beats 3-4: upgoing bass, a half-note flurry.

In (probably) all music by Zappa you've got notes getting altered. Here this is happening in bars 4-6. He gets cited in *Guitar Player*, October 1995, page 75, saying: "If your ear hears a harmonic foundation of something, then the interest of the solo is the theoretical difference you perceive on a note-by-note, nanosecond-by-nanosecond basis of what the improviser inflicts on the established tonality. In other words if you hear in the bass a C and a G, you know, "you're in the key of C, buddy". When the soloist comes along and plays the C#, he's sending you a message. And where that C# goes is part of the adventure of playing a solo. They're like ingredients in a stew. I mean there's a right and a wrong way to stick a C# on top of a C-G ground base. If you play all notes that are part of the C major scale, the recipe you have just prepared is oatmeal, know what I mean? So it's like the difference between eating oatmeal and eating salsa." To the right Zappa on stage in 1984 (photo downloaded from the internet, photographer unknown).

13. Frogs with dirty little lips

By 1984 Zappa had his whole family cooperating on his albums in one form or the other. He included rhymes from the still very young Diva and Ahmet in two of his songs, respectively "Chana in de bushwop" (from "YCDTOSA Vol. III") and "Frogs with dirty little lips". The music from the latter is transcribed below.

[1]

mf Frogs...

mf

mp

Etc.

Bass continues

Bass

[6]

mp

p < mf

p < mf

Bass continues

Bass

Handwritten musical score for "Frogs with dirty little lips" (1:11-1:59). The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked "Allegretto".

Section 10: The first system (bars 10-14) features a vocal line with a triplet of eighth notes and a slur over the next two bars, with the instruction "lala...". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The dynamic is marked "mf". A note in the right hand of bar 11 is marked "Etc., plays parallel". A note in the left hand of bar 11 is marked "Bar 11 repeats". The section ends with a "Drum" part in the left hand, marked "mf".

Section 15: The second system (bars 15-19) continues the vocal line with the instruction "Bars 11-14 keep Repeating for vocals, parallels and bass". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The dynamic is marked "mp".

Section 20: The third system (bars 20-24) features a vocal line with the instruction "Vocals and others continue". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The dynamic is marked "mp".

Frogs with dirty little lips, 1:11-1:59. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

It's made up of three themes that are repeated three times. It opens in A minor with a sometimes syncopic bass riff with some "swamp" accompaniment by the percussion, a descending guitar note and some wooden flute. Over this riff he's singing the verses with a low nasal innuendo tone (bars 1-6). It's rather dark here. The next 4 bars take the melody upwards, while other instruments join in. Via various scales the key gets ultimately led to A. Then the song becomes joyful with the tune from bar 11 onwards. This last theme of four bars is used for the coda. During this coda it keeps getting repeated with the vocal part gradually withdrawing. In bar 18 higher keyboard movements enter the picture, played via chords with fourths and fifths. At the end it's all instrumental with these extra little keyboard sequences, that are emotionally touching. The on-line midi file suffers a bit from that my editor can't play glissandos. In his response to me you can read that B. Clement doesn't find the end a good example of A major. I agree in the sense that the D/D# is largely absent (except for the glissando fill in). I'm not 100 % sure it's audible, but as far as a D/D# is present in the harmonies it's a D natural. For instance try to play F#-A-D at 2:00 or F#-A-D#.

14. Whipping post

"Them or us" opens and ends with a cover song, as earlier on "Burnt weeny sandwich". The ending song in this case is a Gregg Allman composition, called "Whipping post". Zappa continues in Guitar Player, February 1983:

FZ: "It started out ten or twelve years ago when some guy in the audience at a concert in Helsinki, Finland, requested it.

GP: "In English?"

FZ: "Yes. He just yelled out "Whipping Post" in broken English. I have it on tape. And I said: "Excuse me?". I could just barely make it out. We didn't know it and I felt bad that we couldn't just play it and blow the guy's socks off. So when Bobby Martin joined the band and I found out that he knew how to sing that song, I said "We are definitely going to be prepared for the next time somebody wants "Whipping Post" - in fact we're going to play it before somebody even asks for it". I've got probably 30 different versions of it on tape from concerts all around the world, and one of them is going to be *the* "Whipping Post" - the *apex* "Whipping Post" of the century."

And so it was done on "Them or us" and "Does humour belong in music" (1985), the latter with Dweezil joining Frank on guitar. The Helsinki guy requesting it also reached a CD with "What you can't do on stage anymore, vol. II", introducing "Montana". Zappa's recollection here wasn't perfect. He actually replied with "maybe can you sing us a few notes so that we can play it". So the guy in the audience sang "woo woo woo" and Zappa answered that it must have been a John Cage composition. To the left Bobby Martin and Alan Zavod while performing "Whipping post" (Does humor belong in music DVD).

SINISTER FOOTWEAR

Sinister footwear II has been dealt with above with its rock band version appearing on "Them or us". Here I'm continuing with movements III and I, having been released on other CDs, next to the score as it exists on paper.

Sinister footwear III

- SF III, BTB 21:03-26:05, YAWYI track 5, GB pages 206-212.

F Pedal

Guitar ① Ovabassa--→

④ Ovabassa--

⑦ Eva--→

⑩ Eva--→

Theme from Sinister footwear III, 2:30 till 2:53. Source: Guitar book with some adaptations to the "You are what you is" version by KS (update 2008).

Part III is built around guitar solo, that appeared on "You are what you is" and that Zappa asked to be written out. The solo itself stems from the 1978 fall tour. It was first known carrying the title "Persona non grata". It is this exact solo that Steve Vai transcribed for the Guitar book, including the drum part. The differences with the "Theme from Sinister Footwear III" as it can be found on "You are what you is" are:

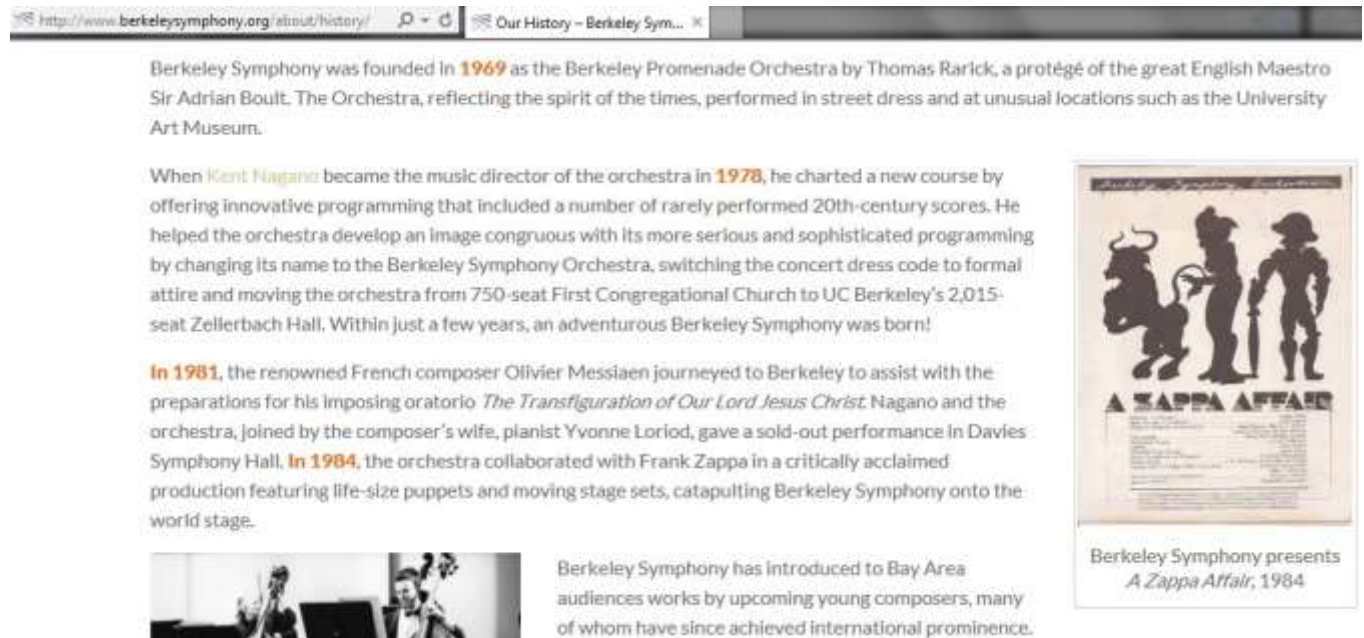
- The whole track got sped up with a minor second, thus moving from E Lydian to F Lydian. The section above is from the part where Zappa is mingling F major and F Lydian by also using a Bb (via parallels, but also as a separate note). See also the Guitar book, page 212, first half.
- The drum part in the Guitar book is a different one, thus Zappa took the solo from the live track apart and overdubbed a new bass and drum part.
- He had Ed Mann doubling the guitar line on marimba and bells.

The guitar line in the "You are what you is" example from above is not completely identical to the Guitar book version. These minor differences with the Guitar book appear to be caused by the newly recorded bass and drum part, that goes synchronous though not 100% the same. In bar 4 there's a more substantial difference. In the "Persona non grata" version the drumset is playing densely at this point, on "You are what you is" more details of the guitar line get out into the open.

It is this last part III that causes most performing difficulties. The guitar part, with all its irregular rhythmic groupings, went almost literally that way into the orchestra score. Here again there are doublings prescribed for this part. The best way to get it correctly on CD is in my opinion to proceed the same way as Zappa did for "You are what you is", namely by overdubbing instruments. To have different people play it at the same time and be synchronous for the whole track at once, that's asking a lot.

The orchestral version of "Sinister footwear" is in my opinion a masterpiece, one that in this case got officially released in the sense that the score is or has been available during a certain period. It is known

among fans via the "Apocrypha" bootleg with the 1984 performance and some people who read notes and managed to get a copy of the score. The Berkeley version lasts 26 minutes and consists for half of music unreleased on CD. The corresponding section of the above example can be found at 24:50 through 25:25, beautifully orchestrated (bars 81-92). It leaves a dissatisfying aftertaste that the availability of Zappa's modern music on CD is incomplete. Especially when you take into account that the "Times Beach" wind quintet and the "None of the above" string quartet from 1985 are also only partially released on "The yellow shark" via some of their movements. In 2009 the "Sinister footwear" bootleg recording became part of "Beat the boots III", downloadable via amazon.com and i-tunes. With the status of this recording thus turned legal and an acceptable sound quality (for a bootleg), a small step has been taken in bringing "Sinister footwear" to a wider audience.



http://www.berkeleysymphony.org/about/history/ Our History - Berkeley Sym...

Berkeley Symphony was founded in **1969** as the Berkeley Promenade Orchestra by Thomas Rarick, a protégé of the great English Maestro Sir Adrian Boult. The Orchestra, reflecting the spirit of the times, performed in street dress and at unusual locations such as the University Art Museum.

When **Kent Nagano** became the music director of the orchestra in **1978**, he charted a new course by offering innovative programming that included a number of rarely performed 20th-century scores. He helped the orchestra develop an image congruous with its more serious and sophisticated programming by changing its name to the Berkeley Symphony Orchestra, switching the concert dress code to formal attire and moving the orchestra from 750-seat First Congregational Church to UC Berkeley's 2,015-seat Zellerbach Hall. Within just a few years, an adventurous Berkeley Symphony was born!

In **1981**, the renowned French composer Olivier Messiaen journeyed to Berkeley to assist with the preparations for his imposing oratorio *The Transfiguration of Our Lord Jesus Christ*. Nagano and the orchestra, joined by the composer's wife, pianist Yvonne Loriod, gave a sold-out performance in Davies Symphony Hall. In **1984**, the orchestra collaborated with Frank Zappa in a critically acclaimed production featuring life-size puppets and moving stage sets, catapulting Berkeley Symphony onto the world stage.

Berkeley Symphony has introduced to Bay Area audiences works by upcoming young composers, many of whom have since achieved international prominence.

Berkeley Symphony presents
A Zappa Affair, 1984

A screenshot from the history page from the Berkeley Symphony Orchestra site (<http://www.berkeleysymphony.org>), mentioning the Zappa affair program, when "Sinister footwear" got premiered. The recording for the radio broadcast of this event didn't get included in Zappa's own official CD catalogue. Via a detour it eventually did become legally available nevertheless by its inclusion in "Beat the boots III", a reasonable bootleg copy. After 30 years "Sinister footwear" is still waiting for a regular release.

SOUND AND INSTRUMENTATION

"Nothing beats two guitars, bass, drum", Lou Reed says in his "New York" CD liner notes, describing the basic rock band sound. By just looking at Zappa's rock group through the years you'll always see that Zappa wanted more than the basic sound. He would only go on tour with at least a five piece band. You can mostly see keyboards, wind instruments and percussionists added to the basis of guitar, bass and drum. What is specifically Zappa is that the less common instruments are not there to fill in the sound, but to play lead melodies and solos all equally important as the standard instruments.

Many Zappa compositions have a single melodic line as their origin, a written out lead sheet. The "Uncle meat" and "King Kong" scores as presented in the "Uncle meat" CD booklet are two examples: the plain melody with chord symbols, of which the root can be taken as pedal note. For each band that played these pieces the instrumentation got redefined anew. All "Uncle meat" executions have a different set up. The pitch may differ, the pedal notes may differ, the harmony and counterpoint are filled in each time anew.

First Zappa often doubles the melody by having more people play or sing the same part. It can be unisono, or using parallel octaves and sometimes thirds and fourths. Every now and then other intervals can be encountered as well. Characteristically he doesn't want the doubled parts to blend, but to remain individually audible, like guitar and vibes or keyboards and brass. For the singers you'll hear that they usually don't sing unisono, but in parallels. Secondly you get a harmony fill in. The on beat chords in "Uncle meat", as shown in the corresponding section in this study, follow the lead sheet literally. Thirdly there are counterpoint figures. When I started this study I took over "Uncle meat" from the Songbook (melody, chords and pedal notes), doubling the melody for the stereo effect. When I relistened and wondered why the CD version sounded so much better, I noted I missed a complete part, namely the counterpoint figure that's now included.

When Zappa wrote for an orchestra he took this same attitude with him. In the 19th century orchestras were getting bigger and bigger and orchestration was becoming a discipline by itself, involving which groups of instruments could be combined, which instruments could be used for certain effects within a context and which instruments shouldn't be used at the same time. Richard Wagner was in expert in intoxicating his audience with infinite variations upon his main themes, at some points intimate, elsewhere leading to a big orchestral blast as with the 2nd theme from Parsifal in bars 69-72 of the Overture. From this romantic perspective most people are used to, Zappa's orchestration might be seen as careless, not making full use of the possibilities of a symphony orchestra.

It is this subject an article by Arved Ashby in *The Musical Quarterly*, winter 1999, is about. It carries the title "Frank Zappa and the anti-fetishist orchestra" and demonstrates how Zappa deliberately departed from the traditional orchestra sound. You'll have to wrestle through the pile of intellectual baggage some academics deem necessary, but otherwise this article is sincere and worthwhile. In pieces as "Bogus pump" (called cheesy fanfare music by Zappa on the L.S.O. vol. II cover) or "Strictly genteel", a big closing waltz, Zappa still had an eye for traditional orchestration, as he had also done very early in his career in the closing part of "The world's greatest sinner" orchestra score. See also the examples in this study. In his later completely atonal works as "Mo 'n Herbs vacation" and "Sinister footwear I" this is mostly gone.

Sinister footwear I

A) *"Jake, who designs it"*.

- SF I bars 1-19, BTB 0:00-1:16 (see above for the abbreviations).

The first movement from "Sinister footwear" opens with variations around a rhythmical figure in different meters and tempi. This figure knows a repeated F descending to an E, varied upon a couple of times. Bars 1-5 are still leaving it undecided if the composition is going to be atonal or diatonic, but from bar 6 onwards all is atonal. The same goes for the other two examples below from movement I.

PIANO REDUCTION

SINISTER FOOTWEAR

I

by Frank Zappa

Arranged by Arthur Jarvinen

A JAKE, WHO DESIGNS IT

Sinister footwear I, bars 1-11. Piano reduction of the original score (sample anonymously posted by someone on the net).

This piano version is more an arrangement for piano than a literal reduction. The percussion part can't be included of course (sometimes replaced by the mezzopiano 8va chords).

B). This block is given no initial title, but a large number of scene descriptions are written below the bars. Jake enters his shoe factory for going to work.

- SF I bars 20-53, BTB 0:16-2:47.

In bar 20 a small theme or motif gets introduced that gets varied upon over a larger period, thus forming a large sequence. The set-up in bars 20-27 shows what Zappa does a lot in his later orchestral works. There's a lead melody led rapidly over various instrumentation groups, that are individualistic rather than moving

fluidly from one group into the other. There are sustained harmony notes, lasting over more than a bar. Dissonant strings in bars 21-23 ultimately are leading to a consonant combination of saxes and harp in bar 27. There is some counterpoint movement present in the bass guitar part in bars 24-27. The variations continue till bar 53. The meter continues being 4/4 for this whole block of bars 20-53 with the main time unit constantly being an eighth note. In this manner these bars form a contrast with many other sections of "Sinister footwear", that can contain wild irregular groupings.

Handwritten musical score for bars 20-27 of "Sinister footwear". The score is written on six staves. The first staff is for Chimes, starting at bar 20 with a tempo of 88 bpm. The second staff is for EL guitar, starting at bar 21 with a forte (f) dynamic. The third staff is for Bells/Vibes/Mar., starting at bar 21 with a piano (p) dynamic. The fourth staff is for Rhodes, starting at bar 21 with a mezzo-forte (mf) dynamic. The fifth staff is for Rhodes/EL. Bass, starting at bar 21 with a mezzo-forte (mf) dynamic. The sixth staff is for Harp/Piano, starting at bar 21 with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

24

Bassoon/Clar.

Repeats

Brabassa

Sax.

Repeats

Chimes

Repeats

Temple blocks

f Bass drum

Timpani

f Elg. Ova

Repeats

f Bassg. Ova

f

Harp

fff

Repeats

Strings pizz.

f

Viola

Repeats

pizz. Vc.

Cb.

Previous pages: Sinister footwear I, bars 20-27. Original score as reproduced in The Musical Quarterly, winter 1999, somewhat reduced by me.

- SF I bars 53-63, BTB 2:47-3:13.

Strings of 16th notes, led over various sections from the orchestra. Indicated as swing.

C) "Illegal aliens on a lunch break".

- SF I bars 64-73, BTB 3:13-3:37.

A couple of gentle bars with sustained notes, supported by a percussion section ticking 16th notes.

- SF I bars 74-81, BTB 3:37-3:56.

Strings of notes turn up again in varying meters and rhythms. The rhythm of bars 80-81 is indicated as Latin.

D) "At the catering truck".

- SF I bars 82-104 BTB 3:56-4:43.

The music continues in 5/8. Now many fast strings of notes with irregular groupings are entering the picture. Bars 98-104 form a brief pause.

E) "Jake eats a molded jello salad".

- SF I bars 105-115, BTB 4:43-5:06.

A variation upon the opening block A).

- SF I bars 116-136, BTB 5:06-5:54.

A block with a constant 3/4 meter, but much varied as it comes to the rhythmic subdivision of this meter. Till bar 130 every single bar contains a different rhythm. While most of mvt. I is atonal, bars 121-123 are briefly approaching a diatonic way of writing.

F) "Jake's secretary" through K) "Ugly shoes on the assembly line".

- SF I bars 137-206, BTB 5:54-9:14.

Here you've got six blocks with a 3/4 meter alternating with a 5/8 or 7/8 meter. The blocks in 3/4 are described as a Jazz waltz feel, the ones with the odd meters as Latin feel.

137

Sax
mf 5 3 5:4 5:4

Trombones
mf 5 3 5:4 5:4

Vibes
mf 5 3 5:4 5:4

EL Bass
mf 5 3 5:4 5:4

Drumset
mf 5 3 5:4 5:4

Viola
p

Violin
p

V. Cellos
p

Contrabasses
p

Handwritten musical score for "The Rose Tree". The score is written on ten staves, each labeled with an instrument or section:

- Sax**: Treble clef, key signature of one flat (Bb). Features a melodic line with eighth and sixteenth notes.
- Trombones**: Bass clef, key signature of one flat. Features a melodic line with eighth and sixteenth notes.
- Vibes**: Treble clef, key signature of one flat. Features a melodic line with eighth and sixteenth notes.
- EL Violin**: Treble clef, key signature of one flat. Features a melodic line with eighth and sixteenth notes.
- EL Bass**: Bass clef, key signature of one flat. Features a melodic line with eighth and sixteenth notes.
- Drumset**: Treble clef, key signature of one flat. Features a rhythmic pattern with eighth and sixteenth notes.
- Violins**: Treble clef, key signature of one flat. Features a melodic line with eighth and sixteenth notes.
- Violas**: Treble clef, key signature of one flat. Features a melodic line with eighth and sixteenth notes.
- Cellos**: Bass clef, key signature of one flat. Features a melodic line with eighth and sixteenth notes.
- Contrabasses**: Bass clef, key signature of one flat. Features a melodic line with eighth and sixteenth notes.

The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings (e.g., *pp*, *mf*). The notation is handwritten and appears to be a draft or a working score.

145

Saxophone

Trumpones

Vibes

EL Violin

EL. Bass

Drums

Violins

Violas

Cellos

Contrabass

Handwritten musical score for 'Sinister footwear I', bars 137-148. The score is for a full orchestra and includes parts for Saxophone, Trumpones, Vibes, EL Violin, EL. Bass, Drums, Violins, Violas, Cellos, and Contrabass. The notation is handwritten and includes various musical symbols such as notes, rests, dynamics (f, fp, sfz, ppp), and articulation marks. The score is organized into systems, with each instrument part on its own staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score shows a complex rhythmic and melodic structure with many accidentals and dynamic markings.

Sinister footwear I, bars 137-148. Original orchestra score.

Sinister footwear I, electric and drumset part of bar 125 (the meter is 3/4). Original score.

The image shows a musical score for the piece 'The Rose Tree'. It is arranged for four parts: CLS (Cello), B. CLS (Bass Cello), and CB. CL (Contrabass Cello). The score is in 2/4 time and includes dynamic markings like 'f' and 'p'. The notation includes various musical symbols such as notes, rests, and slurs, with specific time signatures (8:3 and 7:3) indicated above certain measures.

Sinister footwear I, clarinets part of bars 125-6. Original score.

Sinister footwear I, clarinets part of bars 194-7 (the meter is 7/8). Original score.

Apart from the opening block, most of the first movement of "Sinister footwear" is centered around a through-composed melodic line. This is effectuated by a number of elements:

- Instruments are playing unisono or in parallels. The melody is led through a wide range of combinations of instruments, using a large orchestra. These combinations change every few bars. As said above, Zappa prefers non-blending combinations. In the example above it's saxophones and vibes during bars 137-141 and 147-148, and trombones and vibes during bars 142-147. As almost a custom, adaptations to the score were made on the spot during the actual performance. The Berkeley Symphony Orchestra, as most orchestras, has no saxophone section, and none was added. On this occasion the saxophone part is played by the trombones. Moreover the electric violin got skipped and the drumpart is also mostly absent.
- The rhythm is kept basically the same for all parts. Only occasionally you can find a divergence of rhythms, as in bar 125. At this point you've got an eight-tuplet for the melody, 3/4 subdivided by four for the bass, and standard 3/4 by the drumset. In the score you've got the drumset ticking 3/4 in bar 148, while the melody plays a quintuplet.
- Counterpoint figures/contrary movements occur little and not very explicitly, like the bass during beat 1 of bar 138.
- Harmonies can be formed by the parallels of the melody or by held notes. In the example above you've got a number of glissando notes for the string section. During bar 125 the clarinets are playing a clustered dissonant, 14-1-2-1-2-1 as minor second steps. On beat one of bar 126 it's 14-1-2-2-1-3, on beat two 8-1-6-1-2-5. During beat 3 it's a parallel movement again, using 14-1-2-2-1-3. At the start of bar 127, the melody lands on 14-1-2-1-2-1.

Contrary movements happen as well, as for the clarinet part of bars 195-7. Since the melodic lines remain relatively close and the rhythm is the same for all clarinets, the whole sound as a chord progression rather than a combination of individual lines. This mixed writing style is more common in Zappa's orchestral music.

Though each of these elements occur frequently in Zappa's music, none can be taken as typical. For that matter the divergence between just the orchestral works among themselves is too big to draw such

conclusions. The character of "Sinister footwear", for instance, changes overnight with the beginning of movement II. See above for movements II and III of "Sinister footwear".

The image shows a musical score for a string section, specifically bars 120 through 124. The score is written for five parts: Violins I-III (VLNS I-III), Violins I & II (VLAS), Violas (VCLS I, II), and Cellos/Double Basses (CBS). The time signature is 3/4, indicated by a '3' over a '4' and a treble clef with a quarter note. Bar 120 features a 'tutti pizz.' (tutti pizzicato) instruction for the Violins I-III and Violins I & II. Bar 121 has an 'arco spicc.' (arco spiccato) instruction for the Violins I & II and Cellos/Double Basses. Bar 122 shows a continuation of the 'arco spicc.' pattern. Bar 123 continues the 'arco spicc.' pattern. Bar 124 features a 'snap pizz.' (snap pizzicato) instruction for the Violins I-III and Violins I & II, and a 'snap pizz.' instruction for the Cellos/Double Basses. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte).

Sample from the printed score: the string section from bars 120-124.

The synclavier (1984-1986)

In 1982 Zappa bought a synclavier, a computer controlled synthesizer, that offered him the possibility to execute pieces, humanly impossible to play. Among the first recordings where this machine was used, was *Thing-Fish*. This work belongs to the literary side of Zappa with a peculiar plot about a government trying to spread out diseases deliberately. It has the shape of an opera. Does humor belong in music? is a compilation of live music as played during the 1984 tour. In 1985 a senate hearing was held about the possible introduction of warning labels when the lyrics of pop albums could be deemed dangerous or offensive. Zappa was one of the speakers against this idea and released *FZ meets the Mothers of Prevention* as a reaction, doing many interviews as well. This last album also included some complex synclavier works. The next year *Jazz from hell* followed with the synclavier being present full-fledged. This album got rewarded with an Emmy.

THING-FISH: AN OPERA

In 1983 Zappa was again debating with his record company, now CBS, about sales figures and their unwillingness to distribute *"Thing-Fish"*. He switched CBS for EMI and *"Thing-Fish"* got released at the fall of 1984. It's a theatre piece in the form of an opera, with the libretto added to the CD, but musically more remindful of a Broadway musical. The 22 pieces are made up of dialogue sections with basic accompaniment, the re-using of earlier material, adapted for the opera, and seven new songs. A play as *"Thing-Fish"* doesn't stand by itself in Zappa's oeuvre. On various occasions he was busy writing plays and movie scripts as there are:

- *"I was a teenage maltshop"*. This idea for a mini opera stems from 1964. It didn't get any further than a demo, but can be reconstructed about halfway. See the *Mystery* disc #2 section.
- *"Captain Beefheart versus the Grunt people"*. A science fiction movie script, existing as an unpublished 94 page text from 1969 and photos of cardboard backdrops from 1965. Zappa once mentioned *"Duodenum"* as its opening theme.
- *"Uncle meat"*. A movie project completed in three phases. Because of budgetary problems and people withdrawing themselves, Zappa almost had to rewrite the script on the instance.
- *"200 Motels"*. Only a third of the 100 pages of script got actually filmed, again due to the limited budget and people leaving the set.
- *"Hunchentoot"*. A science fiction musical Zappa wrote in 1972. No budget could be raised; most music would be used on later albums, most notably *"Sleep dirt"*, that today also has the original lyrics.
- *"Joe's garage"*. This triple album/double CD follows the outlines of a play.
- *"Them or us"*, the book. This writing has the set-up of a screenplay, revisiting the earlier pieces and *"Thing-Fish"* (the whole *"Hunchentoot"* libretto is included).

In the case of *"Thing-Fish"* Zappa typed out the blueprint during the Christmas days of 1982. Though an actual performance of *"Thing-Fish"* couldn't be brought together, this time Zappa had the means and contractual freedom to get the whole piece on album exactly as he wished. It's unlikely that *"Thing-Fish"* will ever be performed on theatre stage in full on a commercial basis. For that its content is too much far-fetched and musically it has little news to offer. Imagine how absurd stage directions as *"Opal rides the bull while Francesco gives her an enema"* should be executed. The opera has become much more palatable by its re-release on CD. Now you can select the new musical songs far more easily, listen to the textual pieces once in a while and include the recycled pieces when you're in the mood for them.

1.1-2 Prologue - The mammy nuns

1

mf

5

mf

Once up - on — my time — , must 'ave been 'round — Oc - to-ber few years back, in one of those —

mp

mf

Prologue, 0:00-0:12. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).
The libretto and literal text on the CD show Thing-Fish's accent, in this case pronouncing the consonant "a" from "once upon a time" more like "once upon my time".

Oh Broad- way — it's a —

On Broad-way — , mmm.

new day —

It's a new day, mmm.

Ova bassa

The mammy nuns, 2:29 till 2:45. Transcription: KS (2nd printed edition, 2001; bass line renewed in 2012).

The entire show is hosted by the mammy nun "Thing-Fish", a part sung by Ike Willis, who first appeared as Joe on "Joe's garage" and continued working with Zappa through the last tour of 1988. During the "Prologue", Thing-Fish introduces the play, accompanied by an ongoing bass lick in A Mixolydian. A rhythm guitar is ticking the A chord in a loop, with some variation being achieved by its rhythm and the accents of the notes. Regarding sound it's tuned down or re-positioned lower than a guitar normally gets. The bass figure extends this harmony to the A7 chord and you can hear keyboards chords gliding over it. From 2:21 onwards Thing-Fish gets supported by the chorus. It's one of a number of tracks where the music is subservient to the text, spoken by Thing-Fish, rather than sung.

The mammy nuns introduce themselves in the chorus singing of the second song. The transcribed section from "The mammy nuns" has its basis in F# Mixolydian. In staff 1, bars 1-2, Zappa lets two major 5ths chords follow upon each other, rather than doing I-III, thus moving to an A chord instead of A#m-5. The A# thus alters to A natural doing so. Staff 1 mostly proceeds via 5th chords. See also the Freak out! and YCDTOSA vol. II sections (at "The idiot bastard son") for more about parallel chord types. Staff two is a melody sung against it in parallel fourths. The bass makes its own movement. The combination of these three parts makes it another example of Zappa creating harmonic fields that mingle about all notes of a scale.

1.3 Harry and Rhonda

The pieces, where the lyrics stand central, is the following set:

- "Prologue".
- "Harry and Rhonda".
- "That evil prince".
- "Harry as a boy".
- "The massive improve'lence".
- "The crab-grass baby".
- "The white boy troubles".
- "Brief-case boogie".
- "Drop dead".

In some cases the background music is pretty interesting, making one wish it could also be listened to with the lyrics mixed to the background. In other cases the music is clearly subservient to the text. A few outtakes are shown below, while the other tracks get briefly described.

The couple Harry and Rhonda from the audience gets integrated into the show. They discuss what they've seen thus far, first whispering but soon talking and sometimes singing a little. The musical basis is a bass movement of two bars in Ab Mixolydian. It keeps being varied upon. The central element is Ab moving to Gb in the first bar and Ab moving to Eb in the second bar.

The first example shows this bass theme as played at the beginning with Rhonda starting to talk to Harry (the text isn't included in the example). The second example demonstrates how the piece evolves. It's the section between 2:30-2:48 where Rhonda is both singing and speaking a series of notes. The phrase "I want fairies on the string" is clearly sung (bar 1, beats 3-4), while "... real Broadway entertainment. I want spot-lights, guilt..." etc., is spoken in an aggressive manner (bar 2, from beat 2 onwards). The bass theme gets accompanied by a slow chord progression (Ab7-Db-Ab) and an improvised descant melody.

Harry and Rhonda, 0:00-0:16 . Transcription: KS (update 2013; deposited at the I-depot, The Hague).

Harry and Rhonda, 2:30-2:48. Transcription: KS (update 2013; deposited at the I-depot, The Hague).

1.4 Galoot up-date

"Galoot up-date" is the first of a number of recycled songs from preceding albums, adapted for the play. Zappa didn't record the musical tracks anew, but these songs are different because of their vocal parts. In this case the song got a new title as well. The original song, "The blue light", gets dealt with in the Tinsel town rebellion section of this study.

1.5-6 The 'torchum' never stops - That evil prince

On-ly the bo-ring and bland shall sur-vive. On-ly the la-mest of lame-ness will thrive.

Base Guitar

Brabassa

Synclavier

etc.

plays along with singer

Brabassa

Set up p

Take it or leave it, you won't stay a-live, if you are o-ver-ly cre-a-tive.

(cadenza)

Base Guitar

Brabassa

Synclavier

keeps playing along

etc.

plus G and D pedal notes continue

Previous page: The 'torchum' never stops, Evil prince aria, 5:31 till 5:51. Transcription: KS (2nd printed edition, 2001).

In "The 'torchum' never stops" the evil virus experimenting prince sings a lengthy aria, also released as an individual piece, "The evil prince", on "You can't do that on stage, vol. IV". It's in 3/4. It's sort of a newly composed intermezzo within the returning material from "The torture never stops" from "Zoot allures". Like the original it's in G Dorian. You can see the characteristic bass motif return once in bars 4-5, the motif that's used all through in staff 5 of the transcription of the opening from the Zoot allures section. The evil prince curses gay people and everybody creative. While the evil prince sections seem to be sympathetic of the gay community, most of "Thing-Fish" is quite opposite. Gay people are ridiculed as men unable to deal with liberated women. It culminates in Rhonda's severe feminist monologue in "Drop dead".

During "That evil prince", Harry and Rhonda discuss the scene with the Evil prince in his dungeon, eating raw chitlins (pig intestines). It contains the first appearance of the melody from the later "Amnerika" track from "Civilization phaze III" (1992).

1.7-8 You are what you is - Mud club

With the "You are what you is" title track we're getting at a sequence of three songs from the "You are what you is" album. The title song, "Mud club", and the next track below follow the same following order as on the original album. These three songs are included to give the opera some more body. They are only lightly adapted for "Thing-Fish". The main theme from "You are what you is" can be found in the corresponding section from this study.

1.9-10 The meek shall inherit nothing - Clowns on velvet

A section from "The meek shall inherit nothing" is included in this study as well. Purely from the musical perspective, the recycled titles function better in their original context. They remain strong songs on "Thing-Fish", but the overdubbed texts by Thing-Fish are more literary focused than the refined chorus singing from the original recordings. "Clowns on velvet" is new material, in fact a little instrumental, played twice. It's both used as background music, with Thing-Fish talking, and as an independent interlude.

1.11 Harry-as-a-boy

The juvenile Harry enters the show, confessing he decided to turn gay as a reaction upon women becoming executives, looking like males. There's a drum pattern played in a loop (bars 1-4 of the transcription). The chords played over it are led through various scales and sound very interesting as a composition by themselves. The section below runs from 1:36 through 1:51. It contains broad chords with slow melodic fragments played over them, that further widen the harmonic fields you can hear.

[1] Harry

mf -gree, I mean, Look, I'm not stu-pid, I know---

p mp

p (faint)

mf

p

[4]

5

p

trab.

Harry-as-a-boy, section. Transcription: KS (update 2013; deposited at the I-depot, The Hague).
 Drumset notation (bottom up): bass drum, floor tom, snare drum, hi-hat, cymbal.

It's played in the background and it's hard to hear the exact notes from the chords and their positioning. There are no clear key notes; the Bb and F# pedal notes in the bottom staff are more part of the entire harmony than individually audible, functioning as key note. When you're looking at it as if in major, three scales would be passing by: Ab (bars 1-5), Bb (bars 5-8) and D (bars 8-9).

The transcription above contains both the accompaniment and Harry's text. The first on-line midi file presents the background music by itself. The second one is mixed as on record with Harry's line in the foreground, but it's hard to get a spoken text properly represented in a midi file (here by a sax following the pitches of the lyrics).

1.12 He's so gay

"He's so gay" is a newly composed title for "Thing-Fish". In the next section I'm dealing with both a section from the "Thing-Fish" studio version and the tail of the "Does humor belong in music" live version of this song. It's basically the same song, but with many detail differences. As usual in Zappa's output.

The libretto of "Thing-Fish" deals with several topics taken from actuality as:

- the spreading of aids,
- the fact that it had become known that the U.S. government had experimented with viruses upon its own population in the fifties beyond their knowledge,
- the women's liberation movement,
- the popularity of gay pop groups as The village people.

These subjects are combined into a weird piece of fiction that, just as in "Joe's garage", shows several aspects of more-sidedness. In it the idea is uttered that the government could have caused the deaths among its gay population by spreading viruses as well as that it is sponsoring gay life, because it halts population growth. Apparently Zappa liked toying with diverse ideas and considered their consistence irrelevant. He had developed a kind of distrust towards governmental institutions in his younger years, helped by the fact that he got busted in a set up in 1965 and his difficulties at schools. In fact he had some sort of paranoid attitude towards anything institutionalized, including churches, unions and schools. All designed to dumb people down in his opinion. He attacked them frequently in his lyrics and a scent of paranoia runs all through "Joe's garage" and "Thing-Fish". "Freak out!" opened with an attack upon American schools and how real this was came out in the eighties, when he wouldn't pay scholarships for his children himself. They could go to college, but on their own expense. Dweezil was indeed making enough money at the age of sixteen to do so if he wanted to. As children of a rock star Zappa's children got drawn into adult life rather fast. Moon and Dweezil were in their mid-teens when they got into the spotlight via "Valley girl" and the 1984 tour.

1.13-14 The massive improve'lence - Artificial Rhonda

In "The massive improve'lence" the teen-age Harry shows interest for starting a relationship with a mammy-nun, Artificial Rhonda it becomes. It's for over five minutes accompanied by a jazz type improvisation with only the upright bass and a drum set. "Artificial Rhonda" is "Miss Pinky" from the "Zoot Allures" album, being retitled. The song goes back to 1975. On "YCDTOSA vol. VI", Zappa introduces Miss Pinky as a lonely persons device. She's not a person but a sex toy, just the head, with her eyes closed and mouth wide open ... and washable.

Handwritten musical score for "Artificial Rhonda" (0:20-0:42). The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 4/4.

System 1 (Measures 1-4):

- Harry-as-a-boy:** Measures 1-4. Lyrics: "What's a nice girl, like you, doing in a place like this, do you come here often?"
- Thing-Fish:** Measures 1-4. Lyrics: "Yauw"
- Chorus:** Measures 1-4. Lyrics: "A-hi-a--"
- As bar 1:** Measures 1-4. Lyrics: "As bar 1"
- As bar 1:** Measures 1-4. Lyrics: "As bar 1"

System 2 (Measures 5-8):

- Harry-as-a-boy:** Measures 5-8. Lyrics: "I've got a girl--"
- Chorus:** Measures 5-8. Lyrics: "Rub-ber--"
- As bar 5:** Measures 5-8. Lyrics: "As bar 5"
- As bar 6:** Measures 5-8. Lyrics: "As bar 6"
- She:** Measures 5-8. Lyrics: "She"

Additional markings:

- A bracket under the bottom two staves of System 2 indicates "Bars 1-4 staves 5-6 repeat".
- Handwritten notes "As bar 5" and "As bar 6" are placed above the corresponding staves in System 2.

Artificial Rhonda, 0:20-0:42. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

mf

mf

mp

Bars 1-4, staves 5-6 from the previous example repeat

bvb. mf

Artificial Rhonda, 1:13-1:24. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

A - L -, Don't be - shy, ar-te-fi-cial Rhon-da---

A -, L -, Don't be - shy, ar-te-fi-cial Rhon-da---

Synth. buzz

Etc.

(fluctuates, pitch and volume)

bvb.

Ahi - a--

Boy got a girl--

Ashars

Ashars

bvb.

Previous page: Artificial Rhonda, 2:05-2:27. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

"Miss Pinky" is one of three Zappa songs, that are using only one theme. He was more inclined to write multi-theme pieces than to do something as simple as this. The others are "You are what you is" and "Stick together". All three have the standard verse-refrain set-up, but for the lyrics only. Their themes get played in the manner of a perpetuum mobile, like the Rolling Stones are doing in "Claudine". In order to keep your attention such a theme needs a good drive by itself and to maintain this drive variations upon this theme are necessary. "Miss Pinky" could fit in easily into the opera, only the name of Miss Pinky had to be changed to Artificial Rhonda. The rubber head being replaced by a rubber mammy nun doll. All instrumental tracks are from the "Zoot allures" recording sessions. In this case the overdubbed vocal parts actually add flavour to the song. Staves 5-6 of the first example are the first appearance of the main theme, with the verse part of the lyrics sung over it in bars 5-8. The chorus part is one line at first during bars 1-4, though not entirely sung synchronically. So I needed two staves to notate it. In bars 6 and 8 the chorus is forming chords. The second example is the first half of the harmonica solo by (probably) Don van Vliet. Nobody gets credited for playing harmonica during this song, but Don does get mentioned on the next track. A second acoustic guitar is added for the main theme with its chords positioned somewhat differently, most conspicuously in the shape of the diminished F#m triad in bar two. The C# turns up regularly as altered to natural during this song, giving it something of a mix of A Mixolydian (its basis) and A Dorian. Bars 1-4 of the third example contain the refrain as sung during the second half of the song. It goes the same as during the first half, but the bass is playing something you might call a character variation upon the central theme (the bass still moving from A to D and the A chord becoming A7). In bar 5 the theme returns in its original form. Bar 6 contains a deviating movement, again using the C natural. The chorus is functioning quite well in enriching the whole with chords. Above to the right the corresponding part from the libretto. The text is prescribing every detail, even Thing-Fish saying "yow". I guess it's a transcription from the recording as it became, rather than everything being premeditated.

2.1-2 The crab-grass baby - The white boy troubles

A baby has been born and Harry thinks he's the father. The baby first babbles, but half-way the song its words become understandable. The music of "The crab-grass baby" consists of an ongoing bass lick in C Mixolydian, first accompanied by the chorus, later on replaced by keyboard chords. Via a loop the chorus sings the progression II 7th-VII-V-V-I (plus possibly an F, Csus4, though I can't hear this for certain). The bass figures lasts 4/4, while the chorus theme has a duration of 6/4, thus another example of Zappa using two meters simultaneously.

Artificial Rhonda seems to be more interested in starting a career. "The white boy troubles" is musically made up of three blocks:

- a) Bass motif following the blues scheme.
- b) The "Amnerika" melody re-appears, first solo, next over a bass line. The opening bars of this piece in a vocal version are included in the Civilization, phaze III section. That edition gives the best clues for how it can be transcribed, so I'm limiting myself to that version for putting it on paper. The note durations of the melody are irregular and its melodic line moves along varying scales. The fragment included in the on-line midi example goes as E-D-D-E-A-G-D, followed by D-Eb-D-C-C-B-C. It's played over a steady bass line, here alternating Bb and Ab, thus not interacting with it.
- c) Second bass motif following a blues-like pattern.

Handwritten musical score for "The crab-grass baby" section. The score is written on six staves. The first staff is labeled [1] and contains a melodic line with a 6 indicating a sixteenth note. The second staff is labeled (Chorus) and contains a melodic line with a 6 indicating a sixteenth note. The third staff is labeled b4 and contains a melodic line with a 6 indicating a sixteenth note. The fourth staff is labeled b4 and contains a melodic line with a 6 indicating a sixteenth note. The fifth staff is labeled b4 and contains a melodic line with a 6 indicating a sixteenth note. The sixth staff is labeled b4 and contains a melodic line with a 6 indicating a sixteenth note. The score includes various musical notations such as notes, rests, and accidentals. Handwritten annotations include "Whup tih da--", "Bar 1 keeps repeating", "Chorus repeats via a loop, bass continues", "Crab-grass baby", "You you you weh--- You wee---", and "Chorus as bar 2".

The crab-grass baby, section. Transcription: KS (update 2013; deposited at the I-depot, The Hague).

2.3-4 No not now - Brief-case boogie

Another one of the re-used songs is "No not now" from "Ship arriving too late to save a drowning witch". Again Zappa is using the original tracks unaltered with new tracks added to them. Here we get Thing-Fish doing all the comments instead of Zappa. The original "Drowning witch" version goes as:

Handwritten musical score for "No not now" by Wolfgang Ludwig. The score is written on four systems of staves. The first system shows the vocal line (treble clef) and the bass line (bass clef). The second system continues the vocal line and adds a guitar line (treble clef). The third system continues the vocal line and adds a guitar line. The fourth system continues the vocal line and adds a guitar line. The score includes lyrics and musical notation for guitar and bass.

Lyrics: No not now. No not. Bar 2 repeats. Maybela (plus guitar) ter. Maybela ter. She say I'm free. She say I'm free. But I... She can't... Whom she... To night. To night. Two times. Eva...

No not now, 0:21 till 1:28 (some repetitions left out). Transcription: KS (theme A, guitar, bass)/Wolfgang Ludwig (theme B and C).
Update 2005, 3rd printed edition 2007; Ludwig part published in 1992.

"No not now" is using three themes. The set up with the starting times on the CD is:

- 0:00 Intro, theme A instrumentally.
- 0:21 "No not now", theme B.

- 0:36 "Maybe later", theme C.
- 0:43 "She say I'm free", theme B.
- 0:58 "But I like her sister", theme C.
- 1:05 "She can't decide...", first variation upon theme A with lyrics.
- 1:33 "She changed her mind", theme B.
- 1:48 "And I don't blame her", theme C.
- 1:56 "No not now", theme B.
- 2:10 "Maybe later", theme C.
- 2:17 "Giddy-up...", second variation upon theme A with lyrics.
- 2:42 "The big old hat...", theme B.
- 2:57 "String beans to Utah", theme C.
- 3:05 "Ah the wife...", theme B.
- 3:19 "String beans to Utah", theme C.
- 3:26 "Deliver string beans...", second variation upon theme A with lyrics.
- 3:54 "No not now", theme B.
- 4:09 "Maybe later", theme C.
- 4:17 "She changed her mind", theme B.
- 4:32 "And I don't blame her", theme C.
- 4:41 "She sorta wild...", first variation upon theme A with lyrics.
- 5:07 "There she goes...", theme B.
- 5:50 End.

As it comes to the bass line in this song, Zappa commented in *Guitar Player*, February 1983:

- GP: "On "No not now" there's an extremely distinctive bass line. Did you write it?"

- FZ: "I just made it up. The bass part was done as this: Arthur Barrow came in to play bass, and bar by bar I would hum it to him. We'd play it, and he'd go as far as he could, and then he'd make a mistake, and then I'd show him the next part, and then we'd punch him in. And that's how it was done: like eight bars at a time. It's a wonderful bass line."

Because of this bass line, it's difficult to assign this song to keys. The bass sort of floats. In "Brief-case boogie" the real Rhonda mocks Harry and uses a brief-case for sexual stimulation. At first you hear a fast drum pattern with some loosely improvised notes played over it. Next the drum set goes to a normal tempo and the bass enters with a little boogie.

Continued below at "Won ton on".

2.5-6 Brown Moses - Wistful wit a fistful

"Brown Moses" features Johnny Guitar Watson, who worked with Zappa as a vocalist on three occasions. See the Mothers of prevention section for more about him contributing. This song sets off in Bb minor/Dorian, where it stays till 1:39. The following example is from 2:04 through 2:19, when this song has evaded to F# major (bar 1). Bars 2-3 have D# as pedal note, but aren't stable in one particular scale. Bars 4-6 are in Db major. It's strongly vocally oriented. Only a bass pedal (bottom staff), sustained keyboard notes (staff 3 in bars 1-3) and a rhythm guitar (staff 2 in bars 1-3) are instrumental.

1

He puts some...

A-ha. Yes.

4

Brown Moses, 2:04-2:19. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

[1]

Some might... (pulsing)

Keeps repeating

[14]

Keeps repeating

[25]

[29] Slower, rubato

mf

Faster

Handwritten musical score for "Wistful wit a fistful, section". The score is written on three systems of staves. The first system has a treble and bass staff with a 3/8 time signature and a tempo marking "A bit slower". The second system has a treble and bass staff with a 4/4 time signature and a tempo marking "mf". The third system has a treble and bass staff with a 4/4 time signature and a tempo marking "J = J.". The score includes various musical notations such as notes, rests, and dynamic markings.

Wistful wit a fistful, section. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

The newly written songs give "Thing-Fish" musically its theatre appearance, most specifically "Wistful wit a fist-full". This piece is a joyful musical closing number, sung almost unrecognizably by Napoleon Murphy Brock, appearing as the evil prince.

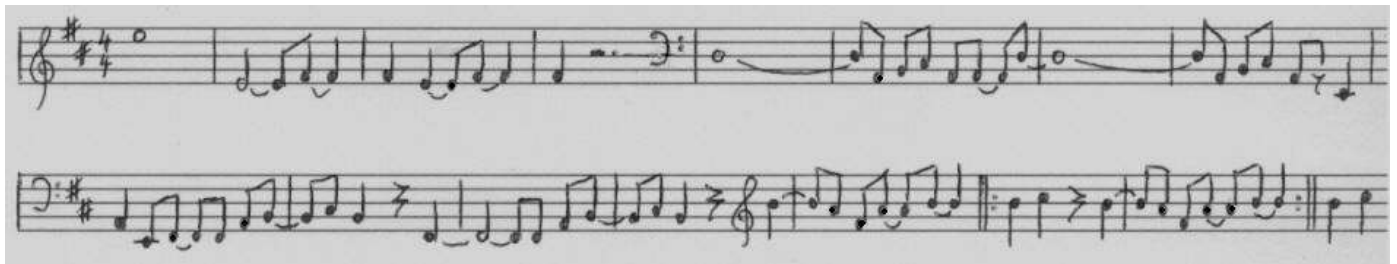
Its set up is quite difficult with varying meters, scales and tempi, as the transcribed part indicates:

- The figure in the 4/8 bar sounds modernistic. The notes don't form a traditional chord and in combination with C and D sharp a G sharp is more common in diatonic scales than a G natural. From bar 14 onwards this exact figure is played minor second lower. In bars 25-29 this theme ends with a little coda.

- In bar 25 the tempo gets slower. The music transforms from a modern style to a style used in musicals. It's in 4/4, played rubato. The music keeps moving through varying scales till the end of the transcription.
- In bar 38 the meter moves to 12/8. It goes a bit slower, but sounds as an acceleration because the main time unit in the accompaniment goes from a half note to three eighth notes.
- Bars 43-44 are two joyful exclamatory bars, typical of musicals.

2.7-8 Drop dead - Won ton on

With "Drop dead" the show comes to an end. The Evil prince and the crab-grass baby re-appear. A variation upon the bass theme from "Harry and Rhonda" is now vamping unaltered throughout this 7-minute track. The evil prince sings over it, but Rhonda delivers her feminist monologue without further musical embellishments. The vamp gets louder and Zappa lets the text at this point entirely prevail. The closing song of "Thing-Fish", "Won ton on", is using the vocal "No not now" tracks played backwards. See above at track 2.3 for the construction of "No not now". "Ya Hozna" from the preceding Them or us section is another example. "Won ton on" has a rhythm section of its own. If you play the three themes of the above "No not now" score backwards you get the following:



Won ton on, themes. Transcription: Wolfgang Ludwig (theme B and C)/KS (theme A and backwards writing).



No not now, 4:49 till 4:53, and its opponent in Won ton on, 0:57 till 1:00 (details approximately).

This example has the backward themes in the following order A (bars 1-7), C (bars 8-11) and B (bars 12-17). The sound of the on-line midi file misses to a degree the effect of the reverse fade outs of the notes, but it's good enough to recognize the melodies. See the transcription for details about the backward fade out. The reverse fade outs and reversely pronounced consonants give the backwards playing its strange effect. Whereas the D of "chile" in No not now fades out descending towards an A, in Won ton on it swells and sounds like "iesh".

The "No not now" vocal tracks in "Won ton on" start at 0:18 on the CD, corresponding with 5:37 on the original "Drowning witch" CD and then going backwards.

The "Won ton on" following order is:

- 0:18 Theme B.
- 0:48 Theme A.
- 1:11 Theme C.
- 1:19 Theme B.
- 1:33 Theme C.
- 1:42 Theme B.
- 1:56 Theme C.
- 2:23 Theme A.
- 2:31 Theme C.
- 2:46 Theme B.
- 2:53 Theme C.
- 3:08 Thing-Fish's epilogue.
- 3:39 Theme B.
- 3:55 Theme C.
- 4:02 Theme B.
- 4:18 End.

COVERS

Since this study is about Zappa's own music, the music he covered is left out of the picture. Still the pieces that he did cover support the findings of this study to a point. Namely that his integration of all styles into his own music reflects itself in the eclectic way he chose the music he covered.

An overview is given in the songlist of the globalia.net site, where you can use the following link:

<http://globalia.net/donlope/fz/songs/index.html>. This is a list of all songs Zappa ever played on record or live, where you can readily recognize the covers by looking at songs with names between brackets behind them. Just to mention a number:

- Francesco Zappa. Opus I and IV.
- W.A. Mozart. Piano sonata in B flat.
- J. Strauss. An der schönen blauen Donau (quoted in the Eric Dolphy memorial barbecue, 1991 version).
- P. Tchaikovsky. Symphony #6.
- M. Ravel. Bolero.
- B. Bartok. Theme from the Piano Concerto #3.
- I. Stravinsky. Royal March from "L'Histoire du Soldat".
- G. & I. Gershwin. It ain't necessarily so.
- G. Holtz. The planets (quoted in the Invocation and ritual dance of the young pumpkin; see the Absolutely free section).
- E. Varèse. Octandre.
- O. Nelson. Stolen moments.
- R. Barry. Loui Loui.
- Lewis/Robinson. The closer you are.
- Evins/Livingston. Theme from "Bonanza".
- Kilgore/Carter. Ring of fire.
- Trad.: Wedding dress song/Handsome cabin boy.
- J. Hendrix. Purple haze.
- N. Rota. Theme from the "Godfather, part II".

- G. Allman. Whippin' post.
- Page/Plant. Stairway to heaven.

The project to record some music by Francesco Zappa was of course triggered by the idea that Frank Zappa had a namesake from the baroque era, rather than the music itself. Zappa called the music typical of that period. In the CDs section of the left menu you can find a quotation from the "New Grove Dictionary" as well as a description of a more recent recording of Francesco's symphonies. "Francesco Zappa" is the only CD in Zappa's official catalogue that you might call a cover album. There is no track by Zappa himself on this release. The recording, released in 1984, belongs to synclavier period of his career. In 1984 the synclavier could not yet work with sampled acoustic notes. At first sounds were chosen that approached acoustic instruments, but later on this idea was abandoned for more typical synclavier sounds. So you've got baroque music with a sound very untypical of that era.

Francesco Zappa worked in Italy, but is also reported to have spent some time at the court of The Hague in Holland. Manuscripts of some of his works are kept at the Library of the Dutch crown.

An image can be found in the on-line version of this study, with the text saying:

"Sonate for pianoforte, ca. 1790.

Music by Francesco Zappa.

Coming from Milan, Francesco Zappa settled in The Hague around 1768 as a music teacher. From then to 1795 his name appeared on the list of the court ensemble of governor William V as a cello player, but, like other famous musicians from that period, he wasn't a steady member."

DOES HUMOR BELONG IN MUSIC?: THE LYRICS

When asked what he regarded as his best quality in writing lyrics, Zappa answered his sense of humor. With the title of his 1985 CD "Does humor belong in music?" he's referring to this aspect. In general Zappa's lyrics can cover:

- Social criticism, tending towards cynicism.
- Absurdities.
- Comedy of a provocative nature.
- Love songs (sixties).

The lyrics can be about anything, but the thing Zappa wouldn't do is expressing personal involvement, fake or real. "Freak out" (1966) starts right out with a sharp attack on the school system ("Hungry freaks, daddy") and attempts to manipulate the public opinion ("Brain police"). Absurdities turn up with for instance "Call any vegetable" (1967), where you're advised to invest in personal friendship with vegetables because they are good for your health and keep you regular.

Zappa did some common love songs in the sixties, but later on took a stand against such lyrics. "Tell me you love me" (1970), "Babette" (1974) and "Lucille has messed my mind up" (1979) are some of the last ones he allowed. In 1970 Flo & Eddie joined the band and comedy got introduced. Zappa and Flo & Eddie stimulated each other into a form of humor that is always on the edge.

The boundaries of humor can be a problem when you play it sharp. I recall a Dutch comedian, Freek de Jonge, telling about a tour he did in the U.S. One act was about racism and he told about an uncle of his who, as he noticed that his niece was playing with a black doll, said something like don't play with that, it makes your hands dirty. The idea was to ridicule the narrow-mindedness of racist thought, but a black guy in the audience stood up saying I don't like this and went. When you know a bit about Freek you know what he means, but when you don't the reaction of the black guy is just as valid.

Zappa deliberately always looked for the boundaries between humor and offensiveness and the interpretation of it formed a debate during his lifetime and probably will continue to do so. "For those who in the rush to be offended forgot to listen", he wrote on the backside of the original "Shut up 'n play yer guitar" album box.

Whether you find Zappa's lyrics entertaining or not is personal and when Neil Slaven in his book calls "The jazz discharge party hats" tasteless, then I don't have a problem with that. But I'm less pleased when interpretations are getting added in. In his biography Barry Miles is accusing Zappa of sexism, based upon three lyrics from "Tinsel town rebellion", namely "Bamboozled by love", "Easy meat" and "Fine girl". Within the framework of Zappa's output I think they rather belong to social criticism, being about stupid male behaviour (beating up women) and stupid female behaviour (walk around in a see-through blouse). "Fine girl" is cryptical. It looks at first as if it's about enjoying the benefits of a woman doing housekeeping tasks, but when you get at the sentence "She was built like a mule, her head was kinda flat", it can't be serious no more. "Build like a mule" doesn't fit into sexist thinking. I go along with Barry however in the sense that I find these three lyrics plain rude.

The plastic way Zappa described sex and the cynic way he could address himself to the concept of love, has given him something of being women-unfriendly. Men tend to have less problems with that. "Bobby Brown" is for instance very demeaning about men. It turned out to be a hit in some countries, but I guess its lyrics got in the way of becoming an international hit. It's also good to be aware that he could do something completely different as on "Cruising with Ruben and the Jets."

Baby take your teeth out

The next example is a friendly song from "Them or us" about false teeth. I think most people will find this song funny, unless you're born with bad teeth. The song is in D Lydian, beginning instrumentally with the progression I-II-V-III. Next Ike Willis and Thana Harris sing the main theme over this progression.

(Keyb.)

mf Baby take--

Moo-weh--

Mum---, Ba-by---

As bar 4

(After first 4 bars vibas playing solo)

8va bass

(Keyb.) 8va

Leave--- ta-ble.

Repeats

As bar 5

Leave--- ta-ble.

Well---

Moo-weh--- Ba-

Repeats

Repeats

8va bass

Baby take your teeth out, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

The lyrics here go as:

"Baby take your teeth out

Try it one time/It'll be fine/You look divine/I will recline

Baby take your teeth out
Try it one time/It'll be fine/You look divine/I will recline
Leave 'em on the kitchen table." Etc.

Zappa was always rapid in applying new techniques. It already started in the early sixties in Paul Buff's studio, when he got a chance to learn how to use multitrack recording equipment. The sound quality of "Sheik Yerbouti" is for a 1979 album amazing. I know virtually nothing about recording techniques, but you can look into the Ludwig study for this topic. With "Does humor belong in music" Zappa immediately responded to the just introduced CD by putting a half of a concert program from the previous 1984 tour on a disc. The humor from the title in this case not only refers to the lyrics in general but also to the on-stage jokes of the band members among themselves, like Ike Willis adding in the "hi-ho silver" phrase from a then popular song.

Let's move to Cleveland

"Does humor belong in music?" is a coherent album with known pieces in interesting new versions and three unreleased pieces. One of them is "Let's move to Cleveland", a sort of a reggae waltz, reggae in 3/4. As more often, Zappa's songs exist a while before they reach an album. In this case an earlier version of this song was part of the 1976 tour program and got released on the Zappa Family Trust release "FZ:OZ" as "Canard toujours" (French for always duck for dinner). The set up goes as:

The central themes

- 0:00 Theme 1.
- 0:32 Theme 2.
- 0:56 Theme 1.
- 1:28 Theme 2.

Transcribed below are its two central themes. The first one, the reggae one, is in C, though with notes being altered frequently. It begins with playing around the C and G+5 chords, a rather uncommon progression. The second chord already involves an altered note (Eb or D#). Rhythmically of interest is bar 10, that has a subdivision into four within a 3/4 bar. The second theme, beginning in bar 13, is in E Dorian.

Keyboard and percussion solo

- 1:52 Keyboard solo by Alan Zavod, an example of what Zappa referred to as his "volcano" solos, a musical eruption (see the YCDTOSA Vol. III booklet at "Chana in the Bushwop"). It has its basis in E Dorian and E Aeolian, with both C natural and C sharp turning up, but rather volatile. Evasions to other keys and chromatic passages happen frequently.
- 6:36 Percussion and drum solo by Chad Wackerman. Both Alan and Ched get specifically mentioned in the CD leaflet for their contributions during this song.

Jazz type of keyboard soloing

- 9:34 The solo starts rather chromatic.
- 9:58 Sequence in A Aeolian.
- 10:18 Chord sequence, beginning with a Cadd2 and Gadd4 alternation.
- 10:20 Return of theme 2.

Guitar solo

- 10:52 A pedal note solo with Zappa starting in C Lydian.
- 11:49 Continuing in D Mixolydian.
- 12:49 Return to C Lydian.
- 13:02 Chromaticism is getting the upper hand.
- 13:33 Stable again, now in Ab Lydian.

Handwritten musical score for the first system, featuring three staves. The top staff has a treble clef and 3/4 time signature, with dynamics *mf*, *p*, and *mf*. The middle staff has a treble clef and 3/4 time signature, with handwritten labels "As bar 1" and "As bar 2". The bottom staff has a bass clef and 3/4 time signature, with the label "Ova bassa".

Handwritten musical score for the second system, featuring three staves. The top staff has a treble clef and 3/4 time signature, with a handwritten label "Ova---!". The middle staff has a bass clef and 3/4 time signature, with handwritten labels "(Rhythm figure continues)" and "(Rhythm figure stops)". The bottom staff has a bass clef and 3/4 time signature, with the label "Ova bassa".

Handwritten musical score for the third system, featuring three staves. The top staff has a treble clef and 3/4 time signature, with a handwritten label *mf*. The middle staff has a bass clef and 3/4 time signature. The bottom staff has a bass clef and 3/4 time signature, with the label "Ova bassa".

Previous page: Let's move to Cleveland, opening (repetitions left out). Transcription: KS (update 2005, 3rd printed edition 2007).

Return of the central themes

- 15:11 Theme 2.
- 15:34 Theme 1.
- 16:06 Theme 2 with lyrics, "Let's move to Cleveland".
- 16:42 End.

"Does humor belong in music?" was also used as the title for a DVD, that regarding songs partly overlaps with the CD, but is entirely taken from a single different concert, namely at the New York Pier. The idea behind the CD and DVD was an all across selection from the 1984 tour, not specifically the release of new material, otherwise Zappa could for instance have included "Ride my face to Chicago". Still, when you include the solos, more than half of the 60 minutes on the CD is unreleased music. Eventually the 1984 tour would become very well covered, with apart from "Does humor belong in music", about three CDs in the YCDTOSA series and many solos on "Guitar".

Hot plate heaven at the Green hotel - For Giuseppe Franco

The image shows a handwritten musical score for the piece "Hot plate heaven at the Green hotel". The score is written on three systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several instances of the word "bass" written in the bass line, and the word "hotel" is written in the treble line. The score is marked with a "1" in a box at the beginning and a "5" in a box later on. There are also some handwritten annotations like "Three times" and "used".

Hot plate heaven at the Green hotel, opening. Transcription: KS (3rd printed, 2007; some details in the bass line corrected in 2012).

Note: the sextuplets are here subdivided into two instead of three. Regarding conventions the beats should better be notated with two triplets, but two triplets take up a lot more writing time.

Handwritten musical score for guitar, featuring three systems of music. The key signature is one sharp (F#) and the time signature is 12/16.

System 1:

- Staff 1 (Guitar): Labeled "Guitar". Features a melodic line with triplets and slurs.
- Staff 2: Accompanying line with chords and slurs.
- Staff 3: Bass line with eighth notes and slurs.

System 2:

- Staff 4: Continuation of the melodic line with triplets.
- Staff 5: Continuation of the accompaniment.
- Staff 6: Continuation of the bass line. Includes the instruction "8va. ---" with a dashed line.

System 3:

- Staff 7: Continuation of the melodic line with triplets. Includes the instruction "8va. ---" with a dashed line.
- Staff 8: Continuation of the accompaniment.
- Staff 9: Continuation of the bass line. Includes the instruction "8va. -->" with a dashed line and an arrow.

The score includes various musical notations such as slurs, triplets, and dynamic markings like "8va." (octave up).

Previous page; For Giuseppe Franco, 2:30 till 2:48. Transcription: KS (3rd printed edition, 2007).

Zappa's solos are sometimes independent pieces, but normally they are part of songs. Some of the fanatics, the ones with all the bootlegs and giglists, are therefore able to identify which songs they stem from and even to correct Zappa's dates occasionally. "Hot plate heaven at the Green hotel" for instance is good for four solos in total. For the 1984 tour it was agreed upon that halfway the solo the accompaniment would accelerate to double density. What used to be one bar then becomes two bars. It can be heard this way on the "Does humor belong in music" CD. Since the "For Giuseppe Franco" solo on "Trance-fusion" is in the same key and doing exactly the same, it is obviously another "Hot plate heaven" solo. The song re-appeared during the 1988 tour, again with a solo, but this time without an acceleration. It's on "Broadway the hard way" in total and again a similar solo was released on "Trance-fusion", called "Finding Higgs' Boson". Next are the theme from "Hot plate heaven at the Green hotel" and a section from "For Giuseppe Franco" with the double density. The song's theme is in E Dorian and the solo in A Mixolydian (the same notes but with A pedal). In the transcribed section below however the accompaniment is playing a progression.

A couple of times in this study you're getting at the question if you should notate something in 4/4 with triplets or 12/8, in sounding effect being the same. This has been discussed at for instance "I'm the slime" and "Lucille has messed my mind up". In "Hot plate heaven at the Green hotel" its relevance is more than a matter of notational choice only, because in bars 1-4 Zappa is using two subdivisions simultaneously (straightforward 4/4 and beats using triplets).

He's so gay - Bobby Brown

I'll continue with two mainstream pop-songs that can be found on the DVD version only. Regarding its rhythm "He's so gay" is for Zappa-standards unusually straightforward. Not only is the meter regular 4/4, about everything is played on beat. Zappa may complain about most pop music going boom-tick-boom-tick in the Real Frank Zappa book. Something that can be confusing however, is that whenever you find Zappa talking about something he dislikes, you'll also find examples of him doing exactly that. In this bottom section it's about rhythmic and harmonic conventions. What makes "He's so gay" sound interesting, specifically on the "Thing-Fish" studio version, is the way the bass part is handled. I don't know how exactly Zappa created this effect, but it has the accent fluctuating between the left and right channel of the stereo field plus it's made up of more than one single bass line. I've notated it via three staves, one for the left channel, one for the right channel and one for the middle. Zappa about always looked for a stable fully deployed stereo field, so this is something unusual. Already around 1970 he started using the possibility of double-channeling a guitar, with the left channel reacting a bit different to the instrument than the right channel. So he continued playing in stereo ever since. Only during the "Burnt weeny sandwich" guitar solo he let an instrument move between right and left via the simple method of using the stereo buttons from the control panel. What's done here with the bass line is a much more sophisticated manner of letting an instrument vacillate.

1

Now tell me then. Ooh---

---seat, Let's skate a way---

R

M

L

Well--

Eva-----

May-be--

R

M

L

He's so gay (Thing-Fish), section. Transcription by Kasper Sloots (update winter 2015, deposited at the I-depot, The Hague).

Bottom three bass staves: R, M and L stand for right, middle and left channel.

In case of "Bobby Brown", Zappa's choice for following pop-standards paid off, maybe more than he had expected. With "Baby snakes" on the other side it became a hit, though only in some specific European countries (see the screenshot below from swedishcharts.com). The lyrics about a sexually degenerated male got in the way of getting it aired in English speaking countries. With hindsight the song could better have had conventional lyrics as well.

Below follows the construction of these two songs on DVD, mostly global, but filled in with details for the transcribed sections:

He's so gay

- 0:00 Intro. The song is in Bb.

- 0:05 Theme 1

The transcribed section from "Thing-Fish" from above corresponds with the DVD at 0:51 for its starting point. Bars 1-5 are the tail of theme 1. The spoken words in staff 1 are Brown Moses commenting.

- 1:00 Theme 2

Bars 6-9 contain phrases 1 and 2 from theme 2. Harmonically the song so far mostly has been a series of

triads in Bb. During phrase 2 you can see some altered notes turning up. In bar 8 the Bb chord moves down chromatically with a minor second to the A chord. Bar 9 contains the progression Bb-Cm7 (plus Ab)-Bb7-Fm (plus B). So Zappa has briefly modulated here to Bb Mixolydian. Next the example from above stops and phrase 1 gets repeated, followed by a variation upon phrase 2 and a longer coda.

- 1:31 Theme 1 returns.

- 1:57 Theme 3.

- 2:11 Finale. While so far the lyrics of this song have been making fun of gay life, at this point it's given a comic twist. It ends with saying "maybe later we'll all be gay". The example below jumps in at 2:16. It ends with the chord progression I-II 7th-I 7th in Bb (bars 3-6). Ike Willis is starting with an A in bar 5, but lets it resolve to Bb. Also the keyboard part in staff 5 is moving freely through the scale, but neatly ending with the Bb chord.

- 2:26 Bars 6-9. Citation from the Culture Club song with the same title. The melody and chord progression are a variation upon their version. Zappa is using I-II-III-III 7th. If I'm hearing it correctly the last chord has an extra Bb added to it.

- 2:34 Bars 10-11. Transition towards "Bobby Brown". The "He's so gay" track on YCDTOSA VI CD is from the same concert as on the DVD, but doesn't include this transition.

- 2:37 Bars 12-15. Intro in C for "Bobby Brown", still included in the "He's so gay" track.

[1]

5

A bit slower

A bit faster

Do-you-

Do-you-

8va

8va.b.

III

pp

8va.b.

He's so gay - Bobby Brown, transition. Transcription by Kasper Sloots (update winter 2015, deposited at the I-depot, The Hague).

Bobby Brown

- 0:00 Verse. Beat 4 of bar 15 is used as the pick-up bar for "Bobby Brown". Zappa starts singing theme 1 all by himself at first. The general outlines of "Bobby Brown" have been described briefly by Wolfgang Ludwig (see below). I'm filling it in with some details from the "Does humor belong in music" DVD. The song is in C and theme 1 follows the progression I-VI-II 7th-V. The transcription above stops with bar 20 with the II 7th chord.

- 0:25 Refrain.

- 0:42 Verse.

- 1:08 Refrain. At this point the last example below starts. Its chord progression goes as:

Bars 1-2: IV sustained with the chorus singing IV-III-II-I-IV-III-II over it.

Bars 3: III 7th sustained by bass, keyboard and chorus. Zappa sings the lyrics alone.

Bar 4: VI sustained. Zappa continues solo.

Bar 5: II 7th sustained. Zappa now continues with notes of the melody, while the chorus is singing A and C steadily. The rhythm is speech-influenced and can get syncopic at various points. Here you've got a pretty heavy syncope between bars 5 and 6. Also the drummer follows this (main beats are included for these bars). Also bar 8 looks a bit strange on paper.

Bar 6-8: V sustained. Here the chorus is moving rather freely. Zappa sings the lowest notes, the melody itself. The higher notes are sung by Ike Willis, Ray White and Bobby Martin, forming improvised harmonies. In bars 7-8 all four are following their own melodic line. Basically the "Does humor belong in music" version and the original on "Sheik Yerbouti" are the same. It's details like these specific notes by the chorus, that form the difference.

Bars 9-10: Other than on Sheik Yerbouti, you're here having a unisono G note following the "I wonder, wonder" text. On "Sheik Yerbouti" the text is also only using the G, but the accompaniment follows the progression V-IV-III-V and the bass is descending from G to D to ultimately the C of the verse.

- 1:24 Verse. The example below stops here after the first two bars.

- 1:49 Refrain.

- 2:28 End.

[1]

Handwritten musical score for system [1]. The score is written for a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features the lyrics "Oh— god I— am ---". The piano accompaniment includes a right hand with chords and a left hand with a bass line. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score is marked with a first ending bracket.

[5]

Handwritten musical score for system [5]. The score is written for a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features the lyrics "mi-strable-- --bit ch-- --which-- I". The piano accompaniment includes a right hand with chords and a left hand with a bass line. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). The score is marked with a first ending bracket.

9

won-der--

-- So I-- went--

pp

mp

8va.b.

Bobby Brown, section. Transcription by Kasper Sloots, with basic material by W. Ludwig (update winter 2015, deposited at the I-depot, The Hague).

There's a number of ways for identifying chords. In the Ludwig study you'll sometimes find a coding, used in Germany only. In my study you'll also find different methods, so a brief overview might at this point be handy for knowing what the German symbols stand for. Even so there are more notational variants.

Chord identification with numbers, related to scales and their tonic:

- In Europe chords are identified by their root note, corresponding with a scale step, identified with the Roman numbers I to VII. Chords are always interpreted as derived from stacking thirds. Two thirds form a 5th chord, three a 7th chord etc. Not all thirds have to be present.
- In the US the same idea gets applied with an extra distinction. Major chords use an uppercase, minor chords a lowercase Roman number.
- The German variant uses the series T-Sp-Dp-S-D-Tp-(VII) instead of I-VII. T stands for tonic, Sp for subdominant parallel etc.

Identification of diatonic chords by their root note plus symbols for the type of chord:

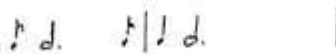
This is the common method in songbooks. The major triad on C gets the symbol "C", the minor triad "Cm", the dominant 7th "C7" etc.

Chords in general:

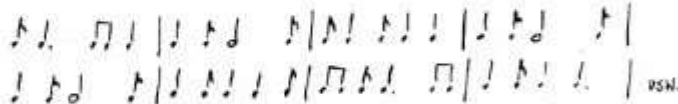
- By simply mentioning the individual notes in the chord, for instance F-C-E-G-B.
- By naming the intervals as the number of minor seconds between the subsequent notes. F-C-E-G-B then becomes 7-4-3-4.
- This can be refined by identifying the octave the notes are in as well. The central C gets called C4. When you move this C an octave down you get C3, and by going up you get C5. By the standard that A4 has the frequency of 440 Hz, chords can be identified in an absolute manner.

4. k) *Bobby Brown (SHEIK YERBOUTI)*; 2:44 Min.

Metrum: 4/4

Grundrhythmen: 

(Baß)



(Gesang)

Form: a - a - b (2 Strophen - Refrain)

a - a - b

a - a - b - b'

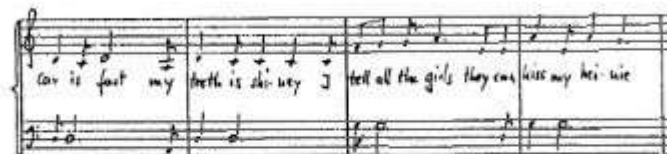
Harmonik: T - Tp - Sp - D

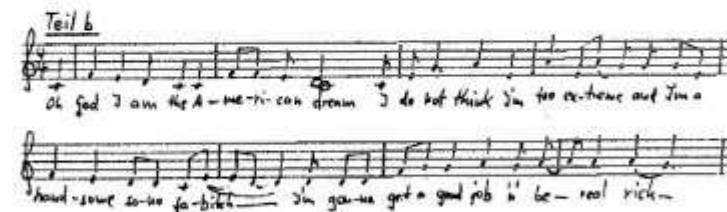
S - Dp - Tp - Sp - D

Melodik:

Teil a

Grundmuster



Teil b

head-sore so-so fa-bi-ous you gon-na get a good job to be - real rich-

Besonderheiten: viele Keyboards (Synthesizer); Doo-wop-ähnlicher Begleit-
gesang: "la la la laa", "Uh la la" etc.

Bobby Brown as analyzed by W. Ludwig.

swedishcharts.com

FRANK ZAPPA - BOBBY BROWN (SONG)

Label:	CBS
Entry:	1979-07-27 (Position 7)
Last week in charts:	1991-07-31 (Position 34)
Peak:	1 (3 weeks)
Weeks:	22
Place on best of all time:	472 (1940 points)
Year:	1978
Music/Lyrics:	Frank Zappa
Producer:	Frank Zappa
World wide:	ch 🇨🇭 Peak: 5 / weeks: 24 de 🇩🇪 Peak: 4 / weeks: 50 at 🇦🇹 Peak: 2 / weeks: 31 se 🇸🇪 Peak: 1 / weeks: 22 no 🇳🇴 Peak: 1 / weeks: 26

7" Single
CBS CBS S 8216 (de)

7" Single
CBS CBS 7485 (nl)

Other tracks from Does humor belong in music?

CD and DVD:

- "Zoot allures": the original 1976 recording gets dealt with in the corresponding section.
- "Trouble every day" follows the "More trouble every day" song from "Roxy and elsewhere". Only the lyrics overlap with the first edition of "Trouble every day" from "Freak out!".

DVD only:

- "The dangerous kitchen" is or used to be available via Barfko Swill (transcription by Steve Vai).
- "Keep it greasy": excerpts from two earlier versions are present in the FZ:OZ section.
- "Honey, don't you want a man like me?": four versions are coming by in the YCDTOSA section.
- The scores from "Dinah-Moe Humm" and "Cosmic debris" are available via the Hal Leonard guitar books series (see the Overnite sensation section).

FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION: POLITICS

On the "Does humor belong in music" DVD "Hot plate heaven" gets interrupted by an interview section and the solo isn't included (screenshot to the right). The song's lyrics and the interview part are about Zappa's aversion of the Republican Party and his political ideas would become more and more present on his albums and in his other activities. In 1985 he opposed the idea of parental advisory stickers on rock albums, doing many interviews on the subject, and the 1988 tour had an outspoken anti-Republican character. During the turnover in Eastern Europe he was seen by various people as a herald of intellectual freedom, among them the newly elected president Vaclav Havel of Czechoslovakia. He visited Russia several times, trying to interact for business deals. The zenith became his encounter with Havel, that reached the international press. In 1991 he talked a while about the idea of running for president in interviews and doing a feasibility study. It was expressed at a time when the Republicans were in office for quite a while and the Democrats failed in presenting an appealing alternative. Zappa considered Reagan a moron and abroad Reagan was indeed seen by many as a caricature of the presidency rather than as someone with political insight. Eventually no real steps were taken, nor any program items spoken of. His ill health at that time would have ruled out campaigning anyway. Probably he was more interested in the publicity effect, than that he thought he had any chance. The Libertarian party however had contacted him if he was interested in becoming a candidate on their behalf.

"Frank Zappa meets the mothers of prevention" contains a large collage piece, called "Porn wars". It includes several passages from the Senate's committee hearing about lyrics on rock albums, with Zappa being one of the artists being interviewed. Apart from Zappa himself you can hear some of the senators speaking. Zappa recorded the event himself with a tape recorder he had brought with him in his handbag. The ZFT would later on release the whole interview on a separate CD, called "Congress shall make no law", the opening words from the first amendment to the constitution of the U.S.A.

1. I don't even care

"The mothers of prevention" originally had different U.S. and European LP versions. Luckily it's all united on the current CD version, because it's all worthwhile. The "porn wars" issue was American politics, but understandable for everybody, and similar discussions are raised elsewhere as well. The CD was clearly compiled for the occasion. It's a mix of unreleased recent material from Zappa's closet without being related, but with enough quality per item. The opening piece "I don't even care" for instance has nothing in common with the two synclavier examples from below.

It features Johnny Guitar Watson on a Zappa album for the third time. Zappa admired Watson as a guitar player. He was one of his examples when he started to learn to play the guitar. On Zappa's albums however Watson was invited for his voice. He could improvise in a funny agitated way and gets credited for the lyrics on this one. He's singing and talking over a vamp all through, in this case made up of a bass movement and a chorus (bars 6-8, staff1). It's E Mixolydian, accompanied by an ongoing E chord in 16th notes. Photo to the right of Watson downloaded, source unknown.

Handwritten musical score for "I don't even care, opening" by Watson. The score is written on ten staves. The first system (staves 1-4) features a bass line (staff 1) and three guitar staves (staves 2-4). The second system (staves 5-8) features a bass line (staff 5) and three guitar staves (staves 6-8). The third system (staves 9-10) features a bass line (staff 9) and two guitar staves (staves 10-11). The score includes various musical notations such as notes, rests, and chords. Handwritten annotations include "Watson" at the top, "Guitars" on the left, "Bvabassa int" at the bottom left, "Chorus" in the middle, "Watson" above the bass line, "Guitar chord continues" on a guitar staff, and "As bar 2" at the bottom right. Dynamics like "mf" and "mp" are also present.

I don't even care, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

2-3. One man, one vote - Little beige sambo

The A-B-A construction from "G-spot tornado" (see the Jazz from hell section) is also used in "One man - one vote" from "FZ meets the mothers of prevention". Whereas "G-spot tornado" is fit for human performance, this applies less to "One man, one vote", because it's deliberately using the synclavier for creating odd rhythms. This piece begins with a bass theme lasting 34/16, with an uneven subdivision, over which the opening theme is played. The opening B in staff 2, the returning B in the lead melody and the constant present Bsus2 accompanying chord in staff 3 can be seen as setting the scale to B Mixolydian.



One man, one vote, opening. Transcription: KS (update 2005, 3rd printed edition 2007).
See also the comment in the main text about the presence of dashed lines in this transcription.

The synclavier pieces based upon note entry can be printed out from the machine, so it's kind of useless trying to transcribe much of this material in detail. This fragment from "One man - one vote" is a transcription by myself and not 100% accurate. I also don't have a good reason to subdivide the bass theme that lasts 34/16 in total, the dashed lines are sort of arbitrary. "Little beige sambo" is another synclavier piece, as well as the next track. Several prints have already been handed out to orchestras (see the CDs and scores section).

4-5. Aerobics in bondage - We're turning again

"Aerobics in bondage" opens with two melodies that are alternating each other rapidly (that is when one staff holds a note, the other staff takes over the melody). In the last three bars in the example the two melodies are getting to play more jointly, thus becoming more polyphonic in style. This example apparently has no constant meter, and I can't guarantee what meters Zappa used typing it in. Below I've followed the returning high E note to start a bar.



Aerobics in bondage, opening. Transcription: KS. The meters here are my notational choice not meant as compelling (the original score can be printed out from the synclavier). Update 2006, 3rd printed edition 2007.

The eighth note is used as the time unit all through these bars. Harmonically it's another example that you can interpret either as made up of scale fragments or as atonal/chromatic altogether. With "We're turning again" we're getting at a recording with Zappa's regular rock-band. It's one last time kicking at remnants from the hippie era. In his biography you can read why Barry Miles finds the lyrics of this song particularly tasteless.

6. Alien orifice

Handwritten musical score for "Alien orifice" opening. The score is written on five systems of three staves each. The top staff is for the lead melody, the middle for Right Hand Guitar, and the bottom for Double Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. Handwritten notes include "Keeps repeating" and "Rh. guitar continues". Chord symbols like "Gsuse D D Gsus2" and "Bbsus2" are present. Measure numbers 1, 5, 9, 13, and 17 are marked at the beginning of their respective systems.

Alien Orifice, opening. Transcription: KS, with the lead melody being based upon the original score (update 2013, deposited at the I-depot, The Hague).

Handwritten musical score for "Alien Orifice", showing measures 10, 13, and 14. The score is for a string quartet with parts for Violin I (Va), Violin II (Vla), Viola (Vla), and Violoncello/Double Bass (Vab.).

Measure 10: The time signature is 14:16. The key signature has one sharp (F#). The Violin I part has a melodic line with a 14-measure rest. The Violin II part has a melodic line with a 14-measure rest. The Viola part has a melodic line with a 14-measure rest. The Violoncello/Double Bass part has a melodic line with a 14-measure rest. Dynamics include *p*, *mf*, *mp*, and *pp*. There are also articulation marks like *mf* and *pp*.

Measure 13: The key signature has two flats (Bb, Eb). The Violin I part has a melodic line with a 13-measure rest. The Violin II part has a melodic line with a 13-measure rest. The Viola part has a melodic line with a 13-measure rest. The Violoncello/Double Bass part has a melodic line with a 13-measure rest. Dynamics include *p*, *mf*, and *pp*. There are also articulation marks like *mf* and *pp*.

Measure 14: The key signature has two flats (Bb, Eb). The Violin I part has a melodic line with a 13-measure rest. The Violin II part has a melodic line with a 13-measure rest. The Viola part has a melodic line with a 13-measure rest. The Violoncello/Double Bass part has a melodic line with a 13-measure rest. Dynamics include *p*, *mf*, and *pp*. There are also articulation marks like *mf* and *pp*.

Alien Orifice, return of the opening theme.

Transcription: KS, with the lead melody being based upon the original score (update 2013, deposited at the I-depot, The Hague).

"Alien orifice" belongs to the series of scores that the ZFT offers (or used to offer) for rent to ensembles that want to perform Zappa's music. For private persons the availability of these scores has become more and more difficult, which leads to the awkward situation that for this study I'm sometimes forced to transcribing something that some other people already must have lying on their shelves. In this case the lead melody from the opening is present in the Ludwig and Clement studies. I've transcribed the remainder rather detailedly from the performance on "FZ meets the Mothers of Prevention". There are obviously version differences between this execution and the 1981 live version that got released on YCDTOSA vol. VI, though the sections below are relatively similar. There are also differences with the sheet music (see below at this paragraph). "Alien orifice" is made up of five instrumental blocks, with the final block being a reprise of the opening block followed by a coda. The opening block contains the main theme, played twice. It's made up of four phrases of four bars each, that every time begin with the same rhythmic figure for their first bar. What makes this theme interesting is that all phrases get harmonized in a different way. To be sure I have the scales identified correctly, I had to transcribe the slow arpeggio-like figures in the second example as well. The opening block has something of a triple tonality. The theme itself has A as its central note (in the Ludwig study it's presented as an example where Zappa is repeating notes in a melody). Next you've got an ongoing Gsus2 chord by the rhythm guitar. The bass follows a jazz-type walking bass, thus the pedal notes are relatively weakly present. Taking these pedal notes as tonic you get:

Opening block, first statement of the central theme:

- Bars 1-4: Eb Lydian. Apart from the Gsus2 etc. chord for the rhythm guitar, no other chords are used. It's audible lightly in the background, and you have to listen carefully to notice that it changes a couple of times. The harmonic climate, that surrounds the melody, is thus more determined by the bass line.
- Bars 5-8: E minor (Aeolian).
- Bars 9-12: C Lydian.
- Bars 13-16: G Dorian.

Repetition of the central theme:

- Bars 17-20: Eb Lydian. The melody now gets played in the form of a series of 5th chords. The A now appears as the highest note of the F chord. The transcription stops at bar 19. I'm continuing below with describing what you can hear on album.
- Bars 21-24: E Dorian. During bars 5-8 the C appears only once as natural. Here the A becomes part of the F#m chord with a C#, thus here it's E Dorian.
- Bars 25-28: C Lydian. The A becomes the D chord.
- Bars 29-32: G Dorian. The A becomes the F chord at first, but at its off-beat second appearance in bar 29 immediately turns over to Faugm, where it stays till bar 31, beat 1. Next you get the progression F-Em-Fm-Bb-C-D-F#m etc.

Return of the central theme during the final block (2nd example):

- Bars 1-4: G minor (Aeolian). The Gsus2 chord does not return. The bass is now more clearly playing pedal notes. Here you've got chords/scales as strings in the form of arpeggios, and some uncommon wider chords. In bar 1 it's II 7th (or Am7-5). In bars 2-3 it's VII 9th.
- Bars 5-8: Bb minor variant. The series of notes used here is Bb-C-Db-Eb-Fb-G-A, thus not a standard diatonic scale. In bar 8 the F, as played by the bass, becomes natural again.
- Bars 9-12: A Mixolydian. Some chromatic elements are added: the Eb in the figure from staff 1 in bar 10, and the Bb in staff 2 in bar 11.
- Bars 13-16: C Dorian. Again a chromatic element turns up by the F natural switching to F# in bar 16. After this bar the coda begins. "Alien orifice" and more specifically "Aerobics in bondage" have wild codas. Since both pieces are multi-scale, there is no standard coda to end with. It could end in every manner and Zappa takes advantage of this by also letting the coda jump through a number of scales. At the end it looks like Zappa wants to close this piece in E minor, but the final chord is simply the D chord (VII in E minor or moving over to I from D Mixolydian).

The number of examples in this study, that compare the sheet music with the albums, show that it is more a rule than exceptional that album versions differ from the sheet music (see also the Uncle Meat section). "Alien orifice" seems to be yet another example of the score and CD going differently. In the study by B. Clement you can find two examples from what must be the score the ZFT has for rent. During the reprise Clement found examples of what Tommy Mars has referred to as the "minor Lydian" chord. Upon C he describes it as the Cm chord mixed with the D chord (Clement 2009, p. 207). The chord you're then getting at is C-D-Eb-F#-G-A. The minor third explains the "minor" part of the term, while the augmented fourth is typical of the Lydian scale. The score version appears to have pedal notes/chords as follows (pages 368-9 of the Clement study):

Initial statement of the theme:

Phrase 1 (bars 1-4 of my 1st example): EbM7, the scale-chord combination then becoming Eb Lydian.

Phrase 2 (bars 5-8): Em11 and E Dorian.

Phrase 3 (bars 9-12): CM7 and C Lydian.

Phrase 4 (bars 13-16): Gm and G Dorian.

Phrase 1:

Chord: D[5-3-2-5-4-7]

Scale: C Dorian (substitute for Eb Lydian)

Phrase 2:

Chord: D[8-1-6-1-2-5]

Scale: G Minor Lydian (2) (substitute for E Dorian)

Phrase 3:

Chord: D[3-3-1-3-4-7]
 Scale: A Minor Lydian (1) (substitute for C Lydian)

Phrase 4:

Chord: D[1-3-4-7-4-3]
 Scale: C Minor Lydian (2)

Alien Orifice, reprise of the opening theme. Score version as reproduced in the B. Clement study. See the main text for Clement's use of terms.

Reprise of the theme:

Phrase 1 (bars 1-4 of my 2nd example): G-C-Eb-F-Bb-D-A.

Phrase 2 (bars 5-8): Bb-F#-G-C#-D-E-A or the G minor Lydian chord in a different following order with an additional F#.

Phrase 3 (bars 9-12): A-C-D#-E-G-B-F# or the A minor Lydian chord in a different following order with an additional G.

Phrase 4 (bars 13-16): B-C-Eb-G-D-F#-A or the C minor Lydian chord in a different following order with an additional B.

As you can see the pedal notes and scales of the initial exposition of the theme are (largely) the same, but the chords being played on "FZ meets the Mothers of Prevention" are different. Phrase one of the reprise goes similar in both versions. The use of the minor Lydian chord during phrases 2-4 is specific for the score version. Its root notes are still returning as pedal notes on album for phrases 2-3, but here the harmonies are forming figures, that are moving more freely. For phrase 4 the album version is using a C as pedal note instead of a B.

Why Clement calls phrase one of the reprise C Dorian gets explained on page 212 of his study: "For the accompaniment of the reprise, Zappa provides both chord symbols (not given) and pitch-space realizations of these symbols. As can be seen, these realizations are all seven-note Chord-Bible harmonies. Of these, only the chord accompanying phrase 1, the diatonic D[5-3-2-5-4-7], is unconfirmed. Though the lowest note of this chord is G, Zappa's chord symbol (not given) indicates C as its true root." The D[...] notation stands for the pitch-space realizations (number of minor seconds intervals between the subsequent notes). Apparently Zappa also used chord symbols, indicating the root notes, which Clement used for writing out the chords in the first bar of each phrase. See his own study or the left menu of this site for what he means by Chord-Bible harmonies.

7-8. Yo cats - What's new in Baltimore?

The image shows a handwritten musical score for a piece titled "Yo cats - What's new in Baltimore?". The score is written on three staves (treble, bass, and a lower bass staff) and is divided into four systems, each starting with a boxed measure number: 1, 7, 12, and 18.

- System 1 (Measures 1-6):** The first staff (treble clef) starts with a key signature of one sharp (F#) and a 5/8 time signature. It contains a melodic line with notes and rests, marked with dynamics like *mf* and *8va*. The second staff (bass clef) also has a 5/8 time signature and contains a bass line. The third staff (lower bass clef) has a 5/8 time signature and contains a bass line. The system ends with a measure marked *8va*.
- System 2 (Measures 7-11):** The first staff (treble clef) has a key signature of two sharps (F#, C#) and a 3/4 time signature. It contains a melodic line with notes and rests, marked with dynamics like *mp*. The second staff (bass clef) has a 3/4 time signature and contains a bass line. The third staff (lower bass clef) has a 3/4 time signature and contains a bass line. The system ends with a measure marked *Repeats*.
- System 3 (Measures 12-17):** The first staff (treble clef) has a key signature of two sharps (F#, C#) and a 3/4 time signature. It contains a melodic line with notes and rests, marked with dynamics like *pp* and *mf*. The second staff (bass clef) has a 3/4 time signature and contains a bass line. The third staff (lower bass clef) has a 3/4 time signature and contains a bass line. The system ends with a measure marked *Repeats*.
- System 4 (Measures 18-23):** The first staff (treble clef) has a key signature of one flat (Bb) and a 3/4 time signature. It contains a melodic line with notes and rests, marked with dynamics like *mf* and *8va*. The second staff (bass clef) has a 3/4 time signature and contains a bass line. The third staff (lower bass clef) has a 3/4 time signature and contains a bass line. The system ends with a measure marked *Repeats*.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The handwriting is in ink on a white background.

What's new in Baltimore? (1982), 0:32-0:57. Transcription: KS, main melody in bars 1-11 by Wolfgang Ludwig. Update 2009, deposited at the I-depot, The Hague; Ludwig part published in 1992.

The music of "Yo cats" was co-written with Tommy Mars, credited under his official name Mariano. It's sung by Ike Willis with basic accompaniment. The lyrics (by Zappa) are using that many slang expressions, that in this case some explanation as in the Slaven and Russo books is welcome. It appears to be about session musicians seeking ways to maximize their income at the expense of others. "The mothers of prevention" album sleeve hardly gives any information about the recording dates. The personnel stems from both the 1982 and 1984 tours. Apparently Zappa didn't feel like including live material from the 1984 tour, for which he already had a CD in mind.

"What's new in Baltimore" exists in three versions. One from the 1982 tour, one from the 1984 tour and the one on "The mothers of prevention". According to the bootleg collectors this last version is the way the band played the song during the 1981 tour. There are also two musical reasons for why this version precedes the other two. First it's played closer to the draft score as Zappa probably wrote it down. That is a lead melody, bass pedal notes and chord indications. The Ludwig study includes a transcription of the "The mothers of prevention" version in this form. The 1982 version, transcribed here, already includes an amount of freedom that you can take when you're playing it for a while. The bass opens a bar with a pedal note, the vibes take care of the lower notes of the melody and the keyboard has its accents on the higher notes. For the remainder the parts don't have to be in exact parallels. Secondly the 1982 version is played a bit faster and the 1984 version considerably faster. The metronome tempos of a quarter note are approximately:

- The mothers of prevention (1981): 150.
- YCDTOSA V (1982): 155.
- Does humor belong in music? (1984): 175.

The song is made up of two almost unrelated halves. The opening part is a sequence of various shorter melodies in meters and keys that keep changing. The transcribed part shows the use of 5/8, 4/8, 3/4 and 7/8. The opening melody (bars 1-6) is in E Dorian. Bars 7-8 are making a transition. The second theme (bars 9-16) is in E. Bars 17-20 offer an atonal/chromatic variation upon the opening theme, now including counterpoint lines. Bars 21-22 get repeated. They are diatonic again, but without a clear key note. The second half of the song on the other hand is a guitar solo in normal 4/4 with only the last chord of the first half making a link.

9. Porn wars

"Porn wars" is the centerpiece of the album, lasting 12 minutes. It's a collage, constructed with the aid of the synclavier. You can hear a number of senators speak during the Senate's committee hearing, addressing the issues the PMRC had brought up. This PMRC, the Parents' Music Resource Center, was headed by a number of wives of politicians. Elizabeth "Tipper" Gore being the most prominent member. Both she and her husband are among the people listed in the album liner notes. The statements by the senators aren't directly commented upon, but indirectly mocked at by putting their words in a loop mingled with synclavier samples.

Very roughly the outlines go as:

- 0:00 Senator Danforth: "The reason for this hearing ..."
- 0:21 Senator Hollings: "I've had the opportunity ..."
- 1:32 Collages #1, "Rape, incest, it's outrageous filth ..."

1

mf And the ef-fects-
mf So Wild -
mf Rape,
in-cest, it's out-ra-ge-ous - filth.
p mp p
mf

14

- of such Ly-rics, well ad-just- ted child, may not be ca-tar, -clys-mic. It's --

Of such Ly-rics, child may not be, ca-ta-, -clys- mic.

Like well-kids. It's out ra-(ge-ous)-

Previous page: Porn wars, 1:32-1:41. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

Drumset notation (bottom up): bass drum, various ticks/scratches, hi-hat, cymbal (the types not that precisely indicated, the rhythm is more relevant).

The example above is the opening bars of this collage section #1. The synclavier starts normally in 4/4, but the spoken parts are put on top of it in a deliberate irregular way. They are made up of snippets of some words from the senators testimonies, sped up and slowed down at will, while the rhythm of the spoken words is superimposed upon the 4/4 basis irregularly. It's meant to create a chaotic atmosphere with people speaking through each other, while the sustained notes of the synclavier offer some relative calmness. It's difficult to catch spoken words in midi format, so the two on-line midi examples sound less recognizable than elsewhere in this study. When composing on the synclavier, Zappa typed in the drum part too. In this case I've included this part in the transcription, being an essential element in the written composition. Literally putting the collage parts on paper is terrible. What you can see happening here is two text parts, reciting the same words, but in a different manner. The pitches are unequal and the rhythm is uneven most of the time. In bar 3 the words "of such lyrics" start equal. In bar 4 everything is uneven, not just the two voices among themselves, but also their relationship with the synclavier part. In bar 5 the words "it's outrageous filth" get sped up. This is getting more and more exaggerated throughout the piece, to the point of making "maybe I can make a better rock star" sounding like some sort of a disco jingle between at 6:40 and 7:22.

3:18 1967 Piano people (see the Lumpy Gravy section): "This must be the end of the world ...".

3:27 Collages #2, "What is the reason for these hearings ...", "sex ...".

4:02 Collages #3, Senator Hawkins: "I might be interested what kind of toys your kids ever had."

5:50 Collages #4, Senator Gore: "I find your statement very interesting ...".

6:08 Collages #5, "Wait a minute ... maybe I can make a better rock star ...".

6:21 1967 Piano people: "They don't even understand their own music ...".

6:41 Collages #5 cntd.

7:23 Collages #6, "Rock, rock, porn rock ...".

8:13 Thing-Fish: "We will get back to the whi(m)p ...".

8:27 Rock music, "I see some of y'all be frowning ...".

This is the only section, that you could call musically standard with a rock progression in 6/8, though not consistently so. As you can see, the bass part is using a subdivision into four during the second half of bars 2-4, as if playing in 4/4 at these points. For the lyrics Zappa is re-using lines from "Galoot up-date" from "Thing-Fish" unaltered, as he's also doing with the 1967 piano people. He lets these citations express his opinion, rather than using his own words from his testimony. Like above with the senators, the text by "Thing-Fish" is spoken and superimposed upon the rock theme in an irregular manner. He did give many interviews that expressed his ideas more directly and the ZFT has released his integral testimony on their release "Congress shall make no law". Harmonically this rock passage is a chord progression in F# minor. It begins with a F#m/F#m7 - D alternation, repeated a few times. The example above has this alternation two times. Next it gets followed upon by A - A (augmented 5th) - D - A progression over an A pedal by the bass, thus a modulation to A Mixolydian or major.

9:23 Collages #6, Senator Gorton: "Mr. Zappa, I am astounded ...".

11:42 Collages #6 cntd., "Mr. Zappa, thank you very much for your testimony ...".

12:03 End.

Handwritten musical score for the first system of "Porn wars". The system consists of five staves. The top staff is the vocal line, with lyrics: "I see some of y'all be row-hin", "'cause may-be yethink what I's tel-ling you's". The second staff is the piano accompaniment, with dynamic markings: *mf*, *pp*, *f*, and *mf*. The third staff is the piano accompaniment, with dynamic marking: *mf*. The fourth staff is the piano accompaniment, with dynamic marking: *mf*. The fifth staff is the piano accompaniment, with dynamic marking: *mf*. The key signature is two sharps (F# and C#) and the time signature is 6/8.

Handwritten musical score for the second system of "Porn wars". The system consists of five staves. The top staff is the vocal line, with lyrics: "a lie-, am-I-right?", "Let's just have a test.", "How many(of) you nice folks--". The second staff is the piano accompaniment, with dynamic marking: *mf*. The third staff is the piano accompaniment. The fourth staff is the piano accompaniment, with dynamic marking: *mf*. The fifth staff is the piano accompaniment, with dynamic marking: *mf*. The key signature is two sharps (F# and C#) and the time signature is 6/8.

Porn wars, 8:27-8:37. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

10. H.R. 2911

Handwritten musical score for H.R. 2911, measures 1:25-1:36. The score is written on ten staves, each labeled with an instrument or section:

- Harp**: Two staves at the top, featuring complex melodic lines with many accidentals and a 12-measure rest in the first staff.
- Flute**: A single staff with a melodic line and a 3-measure rest.
- Violin**: A single staff with a melodic line and a 3-measure rest.
- Clarinet**: A single staff with a melodic line and a 3-measure rest.
- Horn**: A single staff with a melodic line and a 3-measure rest.
- Bassoon**: A single staff with a melodic line and a 3-measure rest.
- Jazz**: A single staff with a melodic line and a 3-measure rest.
- Cello**: A single staff with a melodic line and a 3-measure rest.
- Woodblocks**: A single staff with a melodic line and a 3-measure rest.
- Drums**: A single staff at the bottom with a melodic line and a 3-measure rest.

The score includes various musical symbols, accidentals, and performance markings. The bottom staff (Drums) includes the following notation: (wrah) and (hrah-hrah).

H.R. 2911, 1:25-1:36. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).
 Drumset notation (bottom up): bass drum, tom, various ticks/scratches/undefined noises, hi-hat.

"H.R. 2911" is another collage, this time solely made up of synclavier samples. The title is the code for a law proposal that would tax blank recording tapes. This tax would be returned to the copyright holders of the music the people would probably copy on these tapes at home. By itself it had nothing to do with the PMRC proposals, but it was thought that a combination of regulations could make the record industry more receptive to the ideas of the PMRC. Eventually no laws were made, but parental advisory stickers did turn up for a while. To the right an outtake from the CD backside drawing by John Dearstyne.

This piece knows no themes in its standard definition. It rather sound as one big through-composed melody, hocketing with its notes popping up in quite a number of staves. Just 11 seconds already takes up a page. It's made up of motifs, note-strings and sustained notes. Combined you're getting at some sort of harmonized melodic line, accompanied by snorks and other undefined sound samples as well. Apart from these snorks it sounds as chamber music with a percussion section. I can't include these snorks in midi format, but I've indicated them at the bottom of the score. For this reason the on-line midi file sounds less recognizable than I'd wish. The synclavier at this point had sounds imitating acoustic instruments, but not with the quality of how Zappa added them later on by sampling real acoustic instruments. Other collages as "N-lite" and "Beat the reaper" can contain regular themes (see the Civilization phase III section). The constant factor in "H.R. 2911" are the bass drumbeats. Listening to the record it's impossible to discern downbeats, so I can't tell where Zappa may have put the meter lines. I've used dashed lines in the example just for readability, as if it's in 4/4.

JAZZ FROM HELL: THE SYNCLAVIER #1

In 1983 Zappa achieved a synthesizer that could play computer-programmed compositions, called a synclavier. The synclavier provides means to execute high tempos and the constant repetition of accompanying figures, which would become fatiguing to impossible for human players. Zappa in The real FZ book: "Anything you make up, can be played or typed by the machine. One of the things I'm using it for, is the creation of complex rhythms, that I can have executed accurately by different groups of instruments. With the Synclavier you can have every imaginable group of instruments play the most complex passages because the little fellows inside will always play it with a millisecond precision degree... Some things live musicians do and machines don't are good and some are bad. One of the good things live musicians do is improvise. They respond to the moment, and can play with more expression than a machine. (Not that a machine knows no expression, but I have to type in a lot of numbers to instantly get the same amount of expression as of a well-rehearsed band)...Machines don't get drunk, stoned, or fired and don't need help to carry their families with them from here to everywhere in cases of emergency."

The synclavier was first used for accompanying the spoken parts of "Thing-Fish". Next compositions performed on it appeared on "The perfect stranger" and the 1985 release "FZ meets the mothers of prevention". With the exception of one guitar solo the instrumental album "Jazz from hell" (1986) is all composed on the synclavier. The album makes full use of the instrument to get perfect high tempo recordings of complex compositions. It's the first one from three official CDs by Zappa himself with mainly synclavier music on it. Additional material has been released by the ZFT.

1. Night school

"Night school" from "Jazz from hell" has something of a written out improvisation, for it's an ongoing melodic movement without returning themes. It's played over a repeated bass motif, sometimes interrupted for a bar to make change. The section below is from the part where the motif is moving from C pedal to Ab pedal. The basic scale is Lydian in both cases, though you have a lot of chromaticism going on. In the Ab pedal part you for instance have the Ab and Ab augm. 5th chords alternating.

The subsequent pedal notes in "Night school" constitute the following modulation scheme:

- 0:00 Two bars with drums only.
- 0:07 C Lydian.
- 0:53 C# minor.

A chromatic element runs through much of this piece. At 0:54 the melody plays the C# minor scale downwards, while the underlying chord is the uncommon combination E-A#-D#, followed by E-F#-B-E (Esus2). You might call the A# a chromatic passing note in this context. Or a mingling of minor with Dorian.

- 1:07 C Lydian.
- 2:02 C# major.
- 2:16 C# Dorian variant (with a major 7th).
- 2:22 C Lydian.
- 2:54 Ab Lydian.
- 3:21 G minor.
- 3:26 C Lydian.
- 4:11 F# pedal, semi-chromatic, semi-diatonic.
- 4:35 C Lydian.
- 4:50 End.

Handwritten musical score for "Night school" (2:47-3:16). The score is written on three systems of three staves each. The first system is in G major (one sharp) and 4/4 time. The second system changes to B-flat major (two flats). The third system continues in B-flat major. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Handwritten annotations include "Repeats" and "(Bass keeps repeating)".

Night school, 2:47-3:16. Transcription: KS (update 2005, 3rd printed edition 2007).



Night school, 2:00-2:23. Transcription: KS (update 2019, deposited at the I-depot, The Hague).

The title "Night school" refers to an idea Zappa had for a television program to discuss how news items can get edited. It's being described in the Neil Slaven biography, chapter Once again, without the net. Despite of all the new possibilities the instrument was giving him, the coming years saw a relative decrease in the flow of new compositions and the accent shifted to the compiling of already recorded material. We'll continue with the synclavier in the Civilization Phaze III and Dance me this sections. Night school has been orchestrated and played by a couple of ensembles and orchestras, among others the Ensemble Modern. To my knowledge these re-arrangements weren't done by Zappa himself.

2. The Beltway bandits

"The Beltway bandits" begins suggesting a diatonic composition. You might call the G# the central note and, apart from some passing notes, the chord formed is the G#sus4 chord. It's played in layers and built up irregularly. The piece begins with a bar in 11/16. Next the example below continues in 10/16. It belongs to a group of compositions without clear downbeats. The meter notation is only there as a time unit. It gives these pieces a certain charm of their own, making them sound as an ongoing stream. When

you try to nod your head to it, you'll find it won't work. This goes for several synclavier pieces, but there are also original compositions on paper where Zappa keeps changing the meters all the time or where he's applying syncopes half of the time. In a practical audible sense, these pieces get meterless: they are there on paper, but you can hardly experience them when only listening. This goes for instance for "Igor's boogie" (changing meters) and "The perfect stranger" (syncopes). There are also some solos where Zappa is playing without a rhythm section and not thinking about a meter. Any attempt to notate meters nevertheless in such cases is technically possible but futile. It would get arbitrary, looking weird. Like Steve Vai in the FZ Guitar book, I prefer to notate this as "no meter" rather than attempting some forced meter subdivisions. This is for instance happening during the opening of the "Yo' Mama" solo and in part of the "Heidelberg" solo. In my "Heidelberg" example you can see that at some point Zappa starts playing in a recognizable 4/4 meter, a little before the rhythm section joins in. It's sort of a directing with a guitar instead of a baton.

①



The Beltway bandits, opening. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

I can't guarantee Zappa used 10/16 himself, but it's getting likely by the pattern of the repeating G# note in my staff 4. When the lead melody enters the picture in bar 7, the first impression of a diatonic composition is swiftly diminishing. The accompaniment can sound diatonic, but the lead melody is chromatic. It's played by a number of instruments, for as far as you can call it that way on a synclavier. Rhythmically they are following the same pattern, but the intervals between the notes vary all the time (with maybe some accent on thirds). So you're getting a sequence of chords as well, which makes the overall sound a bit awkward and indefinable.

Most synclavier pieces from "Jazz from hell" are humanly performable. For instance on the 4th and 6th of December 2003, the Asko Ensemble played:

- Outrage at Valdez
- Outside now again
- Get whitey
- The Beltway bandits
- Night school
- Jazz from hell

- G-spot tornado

The arrangements for this specific occasion are delivered by Ali Askin, Django Bates, Ron Ford and Corrie van Binsbergen. Some more details can be found at https://www.united-mutations.com/a/asko_ensemble.htm.

3. While you were art II

All synclavier music from "Jazz from hell" is based upon note entry, so the sheet music could be printed out from the machine. The sound effects from "Massagio Galore" are probably the only exception, being overdubbed samples. That scores indeed exist has been proven by the orchestrated versions that have been used by a couple of ensembles. At the beginning of the Frank Scheffer documentary about Zappa you can briefly see an orchestra playing "Night school" (see my left menu, miscellaneous items). A human performance of "The Beltway bandits" can be found on the "Greggery Peccary and other persuasions" CD by the Ensemble modern. Best known is of course their "G-spot tornado" execution on "The yellow shark".

Zappa himself talks about this in the Real FZ book, chapter All about music. In the La machine section he notes that music could be typed or played into the synclavier. So the synclavier supported some form of music notation. In the While you were art section he continues with stating that one of the features of the machine was to facilitate that it could be printed out as score. He did this with "While you were art II" for an ensemble assembled by Art Jarvinen. They didn't succeed in playing it on short notice and decided to do a fake performance by playbacing it. Wires to amplifiers were attached to the instruments to explain the more electronic sounds of the tape being played. Later on sampled examples of acoustic instruments were added to the synclavier repertoire, so even that wouldn't be necessary anymore. In case of "Civilization phaze III" from 1994, with the Ensemble Modern contributing, it became impossible to tell when humans or the synclavier is playing.



While you were art II, 0:11-0:15. Transcription: KS (update Autumn 2017, deposited at the I-depot, The Hague). See the main text for some comment about why I've notated no meters.

Zappa used the score of his "While you were out" guitar solo as the starting point (see also the Shut up 'n play yer guitar section). This solo has been transcribed in full in the FZ Guitar book. "While you were art II" is using diatonic material from different scales, mostly without clear tonics. At 3:47 an acceleration is taking place. All is played by a number of instruments in a fragmented, hocketing way. It's energetic and emotionally touching with some progressions sounding melancholic. Compared to the original solo this composition got thus thoroughly re-arranged that it gets difficult to recognize the similarities when just listening. Replaying bars with the score on your desk makes it possible to detect the notes from "While you were out", as I'm showing with the fragments below and on the previous page.



While you were art II, 0:17-0:19. Transcription: KS.



While you were art II, 0:21-0:23. Transcription: KS.

The musical score is divided into three systems, each containing three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The key signature is one sharp (F#). The time signature is 5/4.

System 1 (Bars 5-6): The guitar part features a melodic line with a 3:5 ratio. The bass part has a 3:5 ratio. The drum part includes a RIDE pattern with a 3:5 ratio and a snare drum (st) pattern. Dynamic markings include *p* and *mf*.

System 2 (Bars 7-8): The guitar part has a melodic line with a 3:4 ratio. The bass part has a 3:4 ratio. The drum part includes a CRASH pattern with a 3:4 ratio. Dynamic markings include *ppp* and *f*.

System 3 (Bars 9-10): The guitar part has a melodic line with a 3:4 ratio. The bass part has a 3:4 ratio. The drum part includes a RIDE pattern with a 3:4 ratio and a snare drum (st) pattern. Dynamic markings include *p* and *f*.

While you were out, bars 5-11. Transcription: Steve Vai.

Drumset notation (bottom up): bass drum, snare drum, (roto-)toms 1-2, hi-hat, cymbals.

- Snippet #1 (0:11-0:15): as you can see only the notes by Zappa's own guitar part are roughly recurring. The accompanying chords by Warren aren't used. Instead you've got a pretty different arrangement. The returning notes are (F)-G-A and B-A from bar 5 (the first F stems from bar 4). Straight from CD it's impossible to know what meters are used during "While you were art II". So I've refrained from a meter notation, using only dashed lines for a better readability. At this point there's a D pedal as in the original, so the key can be identified as D Dorian.
- Snippet #2 (0:17-0:20): several notes from bars 7-9 can be detected. It's played in a hocketing way.
- Snippet #3 (0:22-0:24): the descending D-C-G movement can be readily recognized, though also played an octave lower.

I've limited myself to only these fragments. I feel uncomfortable transcribing existing scores, especially really complex ones, just because they are unavailable to private persons. On the other hand I can't omit them. It wouldn't do justice to Zappa and give this study something of an incompleteness. So some examples are included, that are terrible to transcribe directly from CD. When rhythms are getting as irregular as in this case, it's not even transcribing anymore in its standard meaning. It's more like figuring out some sort of notation to get things even.

In the on-line version of this study you can find screenshots from www.pragueproms.cz, concerning a performance of Zappa's music by the Czech National Orchestra, June 2016. The orchestra, assisted by former Zappa collaborators, was temporarily re-named as The Orchestra en Regalia. Sarah Hicks was conducting. Notice the inclusion of "While you were art II". This is the first human performance of this composition.

4. Jazz from hell

Of the three atonal/chromatic compositions on "Jazz from hell", the title track is the most complex one. To a degree Zappa here does try to let the instruments sound as a jazz ensemble. There's an upright bass playing a counterpoint line and there are brass-like instruments. The other synclavier pieces are using undefined computer-generated sounds. In the "Greggery Peccary and other persuasions" CD liner notes, Gail Zappa tries to give some comment upon the title. As usual rather cryptic. Some remarks by Zappa himself can be found in the Neil Slaven biography at the end of chapter XIX. Though entirely instrumental, all titles of the tracks seem to refer to actual events as if Zappa wanted to say something nevertheless. In case of "While you were art II" this reference is musical.

5. G-spot tornado



G-spot tornado. Source: original score (here in reduced form) as printed in the The yellow shark CD booklet.

Handwritten musical score for "G-spot tornado" by Zappa, arranged for Baroque instruments. The score is written on six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/2. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Handwritten annotations include "8va" (octave up) and "8va-->" (octave up and then back down). The score is a complex, rhythmic piece with many sixteenth and thirty-second notes.

G-spot tornado. Source: original score as reproduced in a study by Olli Virtaperko included in the former Ensemble Ambrosius site (www.ensembleambrosius.com), adapted to the Jazz from hell version by KS. This study in Finnish is about arranging Zappa's music for Baroque instruments. Currently the Ensemble can be found on Facebook.

This section is in B Dorian and harmonically basically regular. You could accompany it with for instance I 7th in the first bar, I 7th-II 5th-I 7th in the second bar etc. The general structure of "G-spot tornado" is A-B-A. In A the main melody is played over a repeated bass counterpoint melody (or extended vamp, or it's a passacaglia in baroque terms, if you like), B is the free variation part and the theme returns at the end.

The second example is from the middle B block, following all harmonic formations, though using the notes of one scale. There are no clear key notes in this part. The bass is making an irregular quasi-improvised movement, using G natural as opposed to the G sharp of the main melody. Because of the large register difference between the low G of the bass and the descant melody, the dissonance effect of this difference isn't conspicuous. For the later "Yellow Shark" version this whole bass line from the middle block eventually got left out. As it comes to sound, instrumentation and the human element, the "Yellow shark" version is far richer. As a composition however, "G-spot tornado" is more articulate on "Jazz from hell", being a good example of the use of free counterpoint.

Both "G-spot tornado", at the period of the second example from above, and "Massagio Galore" offer many examples of Zappa applying fourths and fifths, as parallel chords or as melodic fragments with these intervals stacked. In traditional harmony that's uncommon, in harmony classes even referred to as "errors". Zappa however liked such progressions and you can find many examples throughout his music, but not in the sense that you might call them typically Zappa. It's just one of the many ways he looked for harmonic freedom.

G-spot tornado, 2nd example:

- Bars 1 and 5: stacked fourth (F#-B-E).
- Bar 2, beat 1: stacked fifth (G#-C#-F#-B).
- Bar 4: stacked fourths (G#-C#-F# and B-E-A).
- Bars 9-15: large series of parallel fourths.

Continued below at Massagio Galore.

6. Damp ankles

"Damp ankles" is an atonal composition of the free kind. As "Night school" it has no thematic structure. It moves on slowly in many layers over an ongoing accompanying figure (the diminished 5th notes from staff 3).



Damp ankles, opening. Transcription: KS (update 2008, deposited at the I-depot, The Hague).
Note: the 4/4 meter is my notational choice.

Its beat is clear, the downbeats not. I've notated 4/4 in the example because it's the most common meter, but Zappa may very well have used other meters. It begins and ends with the sound of water waves and seagulls, suggesting a naval environment.

7. St. Etienne

"St. Etienne" is the only humanly performed piece on "Jazz from hell", giving the whole an extra dimension. It's a solo from the 1984 tour, simply named after the venue, where it was recorded. It's a pedal note solo in B Dorian. Towards the end you can hear Zappa picking notes as fast as he can. He did

something comparable during his Budapest solo. See the Documentaries section for how this looks on paper.

At the time of the "Jazz from hell" release in 1986 Zappa had a guest appearance in the Miami Vice TV-series as the drug dealer Mario Fuentes. Fuentes was living on a boat just outside the territorial waters of the U.S., so that he couldn't be taken into custody by the Miami Police. A set up was constructed, where detective Crockett and an FBI agent could take action against Fuentes (I don't recall what the idea behind it was). But on their way towards Fuentes' boat Crockett found out that the FBI agent was corrupt and that the plot was actually against himself. He just managed to shoot the agent before the agent could shoot him. That was the end of the episode.

8. Massagio Galore

Continuation of the above at G-spot tornado:

Massagio Galore:

- Bar 1, beat 4, of the vamp: upgoing series of fifths (C-G-D-A).
- Bar 2, beat 1, of the vamp: downgoing series of fifths (Bb-Eb-Ab-Db).
- Bars 2, 4, 6 and 8: fourths for the harmony.
- Bars 8-9: the lead melody begins with a series of stacked fourths (D-G-C-F).

"Massagio Galore", the closing track from "Jazz from hell", is made up of a two-bar vamp in G minor, over which a slow lead melody is played. The example above shows the opening with the lead melody entering in bar 8. All through this track you've got various sound effects, that I've also included in the transcription and, to a lesser degree, in the on-line midi file. It's hard to simulate such effects in midi format. The stacking of fifths in the vamp leads to two altered notes on beat 1 of bar 2, Ab and Db. If you would interpret this as a modulation, it would mean that you're here getting at an obscure scale, namely G Locrian. The lead melody is hexatonic, using G-Bb-C-D-Eb-F. Only at the very end you can hear an Ab passing by. With chromatic notes turning up in the "sound effects" staves, there's some ambiguity about the scale being used. In his response to me, Brett Clement calls it G Phrygian, which holds the middle between minor and Locrian. The A is first natural in bar 1 of the vamp and flat in bar 2, so I consider calling it G minor more logical.

Handwritten musical score for two systems, each with five staves. The key signature is B-flat major (two flats) and the time signature is 4/4.

System 1:

- Staff 1 (Sound Effects):** Treble clef. Measures 1-3 contain notes with dynamics *p*, *mp*, and *mf*. Measure 4 contains a note with dynamic *mp*.
- Staff 2:** Treble clef. Measure 2 contains a note with dynamic *mf*.
- Staff 3:** Treble clef. Contains rhythmic patterns with 'x' marks. Measure 1 has lyrics "Hu-ehh-" and dynamics *mf*, *mf*, *f*, *mf*. Measure 2 has a crescendo line and dynamic *mp*. Measure 3 has lyrics "-- hu-ehh." and dynamic *p*. Measure 4 has lyrics "mf Wrahoh." and dynamic *mf*.
- Staff 4 (Vamp/Harm.):** Treble clef. Measure 2 contains notes with dynamics *mp* and *mf*. Measure 4 contains a note with dynamic *mp*.
- Staff 5:** Bass clef. Contains a continuous rhythmic pattern with dynamics *mf*, *mp*, *mf*, and *mp*.

System 2:

- Staff 1:** Treble clef. Measure 1 has dynamic *pp*. Measure 2 has dynamic *p*. Measure 3 has dynamic *pp*.
- Staff 2:** Treble clef. Measure 1 has dynamic *p*. Measure 2 has a note with dynamic *p*.
- Staff 3:** Treble clef. Measure 4 contains notes with dynamic *mf*.
- Staff 4:** Treble clef. Measure 1 has dynamic *mf*. Measure 2 has dynamic *mp*. Measure 3 has dynamic *mf*. Measure 4 has lyrics "Ee-ay, ee-" and dynamics *mf* and *p*.
- Staff 5:** Bass clef. Contains a continuous rhythmic pattern.

Massagio Galore. Transcription: KS (update Winter 2014, deposited at the I-depot, The Hague).

The black page (1987)

In 1987 Zappa released some material as a bonus of magazines or in collaboration with magazines. About these releases Greg Russo writes: "The January issue of Guitar Player Magazine featured a soundpage (also known as a "flexi") of the 1984 live track "Sharleena", on which Frank and son Dweezil shared lead guitar responsibilities. A longer (and differently mixed) version of this performance of "Sharleena" surfaced on the April 1988 "You can't do that on stage anymore sampler" and on the later 1989 release of "You can't do that on stage anymore vol. 3". Keyboard Magazine's issue for February featured an interview with Zappa and his synclavier work, as well as another soundpage. The recording on this occasion, a Synclavier version of "Black page no. 1", is exclusive to this soundpage. In June, Zappa released the cassette "The guitar world according to Frank Zappa", in conjunction with with Guitar World magazine". The solos on it would later on be released on "Guitar" and the ZFT production "One shot deal", though in different edits.

Previous page: The black page #1 (1987), bar 5 and bar 6, beat 1. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague), where the lead melody is taken over from the original score.

The black page #1 (1987), bars 12-14. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague), where the lead melody is taken over from the original score.

Note: I'm hearing seven notes popping up during beats 1 and 2 of bar 12, but I'm not positive about their length being equal. It might involve slightly different note values instead of being a perfect septuplet.

The two examples above are played between 0:16-0:21 and 0:44-0:56 on the flexi-single respectively. In bar 5 you can see that staves 1 and 2 are playing in parallels. Staff 1 is the original score. Staff 2 creates parallels, subsequently major thirds, minor thirds, unisono and fourths. Melodically you can also see that the last four notes of bar 5 are stacking fourths. The 1976 score prescribes G2, suggesting G Lydian, though with the inclusion of many chromatic notes. The 1987 execution has a B pedal, suggesting B minor at first. Staves 3 and 4 contain counter-melodies. With their rhythm following the lead melody, the overall effect is that they extend the harmonies to all kind of chord types. The idea of using sus-2 chords is completely gone in this synclavier version, as well is the use of Lydian scales only left. During the second and third beat of the triplet, chromaticism is getting the upper hand. Bar 5 is also an example of tuplets within tuplets. In this case a quintuplet and sextuplet within a triplet. Quite specific for the 1987 version is the inclusion of a hocketing accompaniment for the notes, that are sustained. This is happening during

beat 1 of bar 6 and beats 1-2 of bar 12 in the examples above. The second example with bars 12-14 confirm this picture. Again the lead melody is played in parallels (as is also happening occasionally during the 1976 performance). In the 1976 version these bars belong to the D2 part in D Lydian. If notes should be called tonics, it's B in the second example above for bars 12-13 and D in bar 14. They suggest B Dorian and D Lydian respectively, though again the chromatic element is significant.

The final tour and the tape vault (1987-1990)

In 1984 stopped being on the road every year and turned his attention to his huge tape archive with, among others, all the live recordings. He had the habit of permanently changing his compositions, so many alternative versions got available via the massive You can't do that on stage anymore set. It comprises six double CDs, covering his whole career and about all different bands and tours. Guitar is another guitar solo collection from the 1982 and 1984 tours. Still there would be much more releasable material in the vault, as some of the ZFT issues indicate. In 1987 Zappa initiated what turned out to be his final tour. It was done with a large band with a large repertoire. The last leg of the tour had to be cancelled because of conflicts within the band. The financial loss was compensated by releasing most of the set on Broadway, the hard way, The best band you never heard in your life and Make a jazz noise here. Trance-fusion is a third guitar solo CD, with the accent lying on the 1988 tour.

GUITAR: SOLO TYPES AND MINGLING OF CLOSELY RELATED SCALES

In 1987 Zappa released a second guitar solo collection, named "Guitar". It differs a bit in climate compared to the first "Shut up 'n play yer guitar" box of 1981. This 1981 collection shows more unity. The majority of the solos were recorded during a shorter time-span (1979-1980), the sound of the guitar in the various solos is more alike and the Lydian mode with a I and II chord alternation is often used. Then in "Guitar" there's more variety. The pedal note and vamp solos prevail. This is part of the reason why "Guitar" is a more demanding guitar album to listen to. With the chord alternations, when you drop out following what the guitar wants, you at least have the certainty that you can follow the chord change every one or two bars. It's sort of a comfortable basis. The other part is that Zappa in his search for rhythmic and melodic variation here repeatedly turns to sections that are less fluid, sometimes to the extent of being aggressive (I noted that some Zappa fans don't appreciate the album, finding it too much and all "sounding alike"; personally it took me a while to get accustomed to the CD, but after I did I enjoy it a lot). The C Lydian chord alternation here returns once in a 1979 solo, called "Systems of edges", as a reminiscence of "Shut up 'n play yer guitar". To the right an outtake from one of the photos by Sergio Albonico from the CD booklet.

In this section we'll look some more at the different accompanying types Zappa is using in his solos. They can be divided into four categories. The subject already has come by in the previous sections. The following is a summary of the guitar solo bars in this study, subdivided this way, with several new examples from "Guitar". The Shut up 'n play yer guitar section contains tables of all solos with their scales and types. The latter table is a consequence of my discussion with B. Clement about Zappa's use of scales. So some redundancy between these two sections of my study grew out of this, but I prefer not to re-shuffle the content of my study through time.

1.1 Sexual harassment in the workplace

1) Solos over a chord progression or being a chord progression.

This is the most common way of doing a solo in rock music. Mostly there's an instrumental in a song where the accompaniment keeps following the main chord progression and someone is doing a solo over it. Because you already know the chords the solo sounds as a logical in-between without surprises. In other instances the soloist is filling in the chords of the accompaniment that are agreed upon in advance. Zappa rarely does solos this way. The solo from "Dirty love" from "Overnite sensation" is a clear example of him playing in this manner. The most exceptional ones are the "Zoot allures" and the "Five-five-FIVE" solo openings, that are chord progressions by themselves. Another one is the title track from "Sleep dirt" where the accompaniment is doing broken chords. It ends with joking about the repetitiveness of playing

broken chords: "Damn! What? Your fingers got stuck?". Solos of this kind in this study are:

- "Lost in a whirlpool" opening: playing over the blues scheme in 1958.
- "Walking out" section.
- "Hungry freaks, daddy" (follows the progression from the song).
- "Call any vegetable" solo section from a 1971 bootleg. Here the keyboard is basically doing a vamp, the same one as on the original version on "Absolutely free", but in the transcribed bars it's making a movement.
- "Another whole melodic section" section.
- "Fifty-fifty" section. A solo following a modulation scheme.
- "Phyniox". A solo following a modulation scheme, combined with the use of vamps.
- "Zoot allures" main theme, as mentioned.
- "Sleep dirt" opening, idem.
- "Bowling on Charen" third example.
- "Five-five-FIVE" opening, idem.
- "Stevie's spanking" opening.
- "For Giuseppe Franco" section. A pedal note solo with a section with a chord progression in it, that is transcribed in this study.
- "Sexual harassment in the workplace" intro.





Sexual harassment in the workplace, intro. Transcription: KS (3rd printed edition 2007).

In his response to me B. Clement calls the chord in bar 9 G#7#9. I agree, a C natural has been added to the chord.

Zappa kept playing the blues throughout his career. "Suicide chump" and "In France" are two of his eighties blues pieces. "Guitar" opens friendly with Zappa playing over the blues scheme in "Sexual harassment in the garage". Blues is a highly standardized style, there's little more possible than to play around the scheme (see also the Bongo fury section). Here Zappa is adding in extra chords in C sharp minor. The I of the blues I-IV-I-IV-V progression is augmented as I 7th followed by V and the IV becomes IV 7th plus I. Then of course there is the solo itself.

In his response to me Brett Clement disagrees (?) with calling it minor/Aeolian, writing: "blues minor pentatonic, neither melody or accompaniment is purely Aeolian: melody (minor pentatonic), accompaniment (minor, but includes V7#9)". Of course one can listen to a melody and the accompaniment individually, but for the identification of the scale a piece is in, one has to listen to all parts combined. One does this for orchestral scores and the harmonizations of Zappa's music can be crucial for verifying scales. After relistening I agree that there's a dissonant note to be added to the V chord. It's indeed V7#9 (G#7#9) and not just G#m7, as I first had. I consider the presence of altered notes normal. Pure (100%) Aeolian is unrealistic, as pure minor pentatonic would be for the melody only (e.g. Zappa is playing a D# too between 1:30-1:32). It's minor with pentatonic passages. And yes, there are altered notes. See my citation of Zappa at the "Them or us" solo: "it's like the difference between eating oatmeal and eating salsa."

1.2 Which one is it?

With the second solo on "Guitar", "Which one is it?", we get to one of the many solos where Zappa is playing over a pedal note. With the leaving of the familiar blues scheme the tension immediately rises. "Which one is it?" is in Bb Lydian. It's a rare example where you can hear both the solo and the song it was taken from on an official CD. When you listen to "Which one is it?" by itself, there's no way you can connect it to "The black page" (see also below at "Sinister footwear III"). "The black page #2", as included on "YCDTOSA Vol. V", was recorded at Munich, June 1982. It begins with soloing over the vamp from the "Them or us" solo (see the corresponding section), thus another rare example of knowing when a certain type of vamp was used by listening to an official CD. Halfway it becomes more like a regular Bb

pedal figure, the part "Which one is it?" was taken from. During the first half you can also hear the riff from "Ya Hozna" being played through it.

1.3 Republicans

2) Solos over pedal notes.

The next solo, "Republicans", is in 4/4 with a steady beat all through. This piece has a shifting pedal note and the soloing moves on chromatically. It doesn't use a diatonic scale, but you can't call it atonal neither. In the transcribed section Zappa mostly follows E-F#-G-A-Bb-C#-D#. The pedal notes start with E at 0:00, subsequently B Flat at 2:19, D sharp at 3:17 and then back to E at 4:29.

Republicans, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

The handling of the pedal notes in Zappa's solos can take various directions. In "Ship ahoy" the pedal note is buzzing in the background. In "Republicans" it's a pedestrian beat. In most solos the bass is playing around the pedal note, as in the transcribed section from "GOA" below.

Sections from the following titles are present in this study as examples of pedal note solos:

"Breaktime"/"Waltz" (these two have a jazz type walking bass, rather than pedal notes; there's only a tendency for one note to be the pedal note), "Invocation & ritual dance of the young pumpkin", "The Orange County lumber truck", "Baked bean boogie", "The Nancy and Mary music", "Twinkle tits", "The subcutaneous peril", "Brixton still life", "Waka/Jawaka" solo, "Think it over", "D.C. Boogie",

"Apostrophe (')" (rather a duet than a pedal note solo, but the B can be taken as pedal note/tonic), "Pygmy twylyte" (1st example), "Rollo" opening, Rhythm guitar solo from "Chunga's revenge" (1975), "Friendly little finger", "Ship ahoy" section, "Sheik Yerbouti tango", "Mo' mama", "Heidelberg", "Paroxysmal splendor", "Ancient armaments", "While you were out", "Soup 'n old clothes", "The deathless horsie", "Why Johnny can't read", "Canard du jour", "The torture never stops (1980, first solo)", "Sinister footwear III", "Republicans", "Do not pass go", "In-a-gadda-Stravinsky" (2nd example), "That's not really reggae", "Once again, without the net", "Were we ever really save in San Antonio?", "That's not really a shuffle", "For Duane", "GOA", "Swans? What swans?", "Too ugly for show business", "Canadian customs", "The torture never stops part two" (1987), "Improvisation in A", Budapest solo, "Good Lobna", "Butter or cannons", "Bavarian sunset", "Dance me this".

1.4 Do not pass go

"Do not pass go" is a pedal note solo in B Dorian. It's a relatively relaxed solo, with Zappa playing sustained and glissando notes as in bars 2-3 of the next example.

Do not pass go, 0:33-0:48. Transcription: KS (update Summer 2018, deposited at the I-depot, The Hague).

At such points the accompaniment is getting closer into the picture. Keyboards and rhythm guitars are represented in the example in a somewhat reduced form in staves 2-3. Throughout the piece one of the two

rhythm guitars tends to alternate between the III and IV chords, as during beat 3 of bar 1 from the example.

1.5 Chalk pie

"Chalk pie" is another pedal note solo, this one in A Mixolydian. "Chalk pie" is also the title of a live double album from his 1982 tour, that Zappa once considered releasing. See the Cosmic Debris book by Greg Russo, the 2002 "son of revised" edition, page 268. "Chalk pie" would have been the title track. All listed songs have subsequently been released elsewhere, spread out over a number of CDs. Above to the right Zappa's band in 1982 (photo downloaded from the Steve Vai site).

1.6 In-a-gadda-Stravinsky

Tempo 1

[1] Guitar Sva-->

Rh. Guitar #1, no meter

Rh. Guitar #2

9-tuplet repeats

9

Repeats

[4] Sva-->

6

Etc.

73:64

Etc.

Keeps repeating as bar 1

[7] Sva-->

In-a-gadda-Stravinsky, opening. Transcription: KS (update 2013, deposited at the I-depot, the Hague).

The image shows a handwritten musical score for a section titled "In-a-gadda-Stravinsky". The score is written on multiple staves, with various musical notations and tempo markings.

- Staff 1:** Labeled "Guitar, tempo 2 (slower)" and "11:8". It contains a melodic line with a 3-measure rest and a 7-measure rest.
- Staff 2:** Labeled "Rh. Guitar #2, tempo 1, no meter". It contains a rhythmic pattern with a 7-measure rest and the word "Etc.".
- Staff 3:** Labeled "Tempo 2". It contains a melodic line with a 3-measure rest.
- Staff 4:** Labeled "8va." and "8va-->". It contains a melodic line with a 5-measure rest and a 3-measure rest.
- Staff 5:** Labeled "8va." and "8va--". It contains a melodic line with a 4-measure rest and a 3-measure rest.
- Staff 6:** Labeled "8va." and "8va--". It contains a melodic line with a 15-measure rest and a 3-measure rest.
- Staff 7:** Labeled "8va." and "8va--". It contains a melodic line with a 3-measure rest and a 3-measure rest.

In-a-gadda-Stravinsky, section. Transcription: KS (update 2013, deposited at the I-depot, the Hague).

From the perspective of mingling related scales (see below), "In-a-gadda-Stravinsky" is an interesting solo because it's using a number of scales simultaneously. It's a bizarre solo. First the rhythm. The bass plays a figure in 4/4 for the first half of this solo. It's on beat during beats 1-2 and continues syncopically during beats 3-4. The strange thing about it is the behaviour of the two rhythm guitars: they ignore the 4/4 meter by the bass and drums and follow their own tempo. It causes some notational difficulties. In the first example the beats of rhythm guitar #1 happen to coincide with a 9-tuplet for bars 1-2, but at the transition from bar 6 to 7 it starts to shift. Rhythm guitar #2 coincides with the pattern of staff 3 - an eight note

followed by a pause of a half note - but that also only lasts neatly for the example here. During the second example rhythm guitar #1 has left and the tempo is a bit slower. But rhythm guitar #2 is still present, following the same tempo from the first example. It's like xenochrony, but in the opposite direction.

For the first half the bass guitar plays a vamp in D Dorian (all notes natural), while rhythm guitar #2 implies D Lydian (with an F#, C# and G#). Zappa can use either of these scales or get between them via D Mixolydian (F#, others natural) or D major (F# and C#, others natural). At several points his soloing becomes chromatic. During bars 1 till 7 (beats 1-2) Zappa follows D major. At beat 3 of bar 7 the F# gets altered to F natural and Zappa continues in D Dorian for a while on the CD. For the second half of the solo the bass vamp disappears to make place for, basically, D pedal. At the point of the second example Zappa is playing in D Mixolydian. For bars 7-8 the bass plays an A pedal and it looks like Zappa might want to continue in A, but at the end of bar 8 things are getting chromatic. This continues more explicitly in bars 9-10.

1.7-8 That's not really reggae - When no one was no one

These titles are yet two more examples of pedal note solos. "That's not really reggae" is in A Dorian and "When no one was no one" is in A Mixolydian. The example below contains bars 1-3 of the first solo. There's a rhythm guitar present, scratching notes with only faintly audible pitches in bar 3, but indeed not like reggae.

The image displays a musical score for two songs. The first system, labeled '1 Guitar', shows a solo in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The solo begins with a half note rest, followed by a series of eighth and sixteenth notes. The bass line in the bottom staff is a continuous eighth-note vamp. The second system, labeled '3', shows a continuation of the solo in the treble clef, featuring a triplet of eighth notes and a 7:4 time signature. The bass line continues with the same eighth-note vamp. The right-hand guitar (Rh. guitar) in the middle staff has a few faint, barely audible notes in bar 3, marked with 'pp' (pianissimo) and '8va -->' (octave up).

That's not really reggae, opening bars. Transcription: KS (update Winter 2018, deposited at the I-depot, the Hague). The accompanying keyboard part (staff 2 in bars 1-2) and the rhythm guitar are faint and by approximation only.

The bass during this track isn't fixed as a pedal note. At various spots it sounds as if the bass is playing progressions of broken chords, mostly using I, III and IV. At 2:26 Zappa introduces something you might call a theme with fast notes, being varied upon a couple of times. At 2:50 he begins playing chord progressions around III and IV himself, with the bass and especially the keyboards mostly following him. It coincides with the often used I-II alternation in C Lydian from "Shut up 'n play yer guitar", which is why it sounds familiar. See also below at "Systems of edges".

1.9 Once again, without the net

Handwritten musical score for "Once again, without the net". The score is written on six staves. The top staff is labeled "Guitar" and the second staff is labeled "Rhythm Guitar". The bottom four staves are grouped by a bracket on the left and labeled "Keyb./Synth./Bells". The key signature is two sharps (F# and C#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. There are handwritten annotations: "Guitar" and "Rhythm Guitar" at the top left, "As bar 3" on the second staff, and "(Synth. rush)" on the fourth staff. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and others containing rests or specific rhythmic markings like "3" over a note.

Once again, without the net, opening. Transcription: KS (update Autumn 2017, deposited at the I-depot, the Hague).

The accompaniment of "Once again, without the net" is relatively simple: a D pedal by the bass with a pulsing chord around the notes from the Dsus2 chord. This chord, played by keyboards and rhythm guitars, isn't constant. The volume fluctuates and you've got notes coming up and fading out. The transcription is only by approximation regarding this aspect. The B and E can be part of the chord too at several instances. It's the combined harmonies of the solo and the accompaniment that are responsible for the intensity of this solo:

- The solo guitar frequently plays the F# and G#, so all diatonic harmonic combinations can be heard.
- The solo guitar follows the D Lydian scale, while the accompaniment uses the D Mixolydian scale. This creates a presence of conspicuous chromatic notes within the sound of the whole. It's almost like the bass and the guitar are competing about the G being natural or sharp, both in the example below (bars 1-6) and several other sections from the solo.
- The guitar part by itself is frequently applying altered notes too, like a C natural during 0:58-1:04, a D# at 1:14 and an A# at 1:33.

While Zappa liked to boast about his achievements, he opens "Guitar" with an understatement: "These solos were recorded live between 1979 and 1984. None of them are perfect, but I hope you can enjoy them anyway."

"Shut up 'n play yer guitar" centered around the 1979-1980 tours. This collection around the 1982 and 1984 tours (touring in 1983 was skipped). The 32 included solos can be subdivided over the touring years as:

- 1979: 2.

- 1981: 5.
- 1982: 11.
- 1984: 14.

The later "Trance-fusion" collection would focus on the 1988 tour. Zappa's various other live albums and quite some ZFT recordings cover the other years reasonably well too. Recording conditions could be less in earlier years. Still one might wonder about the possibilities the tape archive could offer.

1.10 Outside now (original solo)

"Outside now" has a characteristic vamp, which is why Zappa didn't re-title the four versions, that are available in his catalogue:

- The first release can be found on "Joe's garage". It has an intro with lyrics, using the same vamp as the solo.
- "Outside now again" from "The perfect stranger" is a synclavier execution. It suggests an improvisation, but has been written out entirely. Some bars are present in this study. The piece has been performed by human ensembles as well, like the Asko ensemble.
- "Guitar" offers an entirely live recording from 1979, that Zappa calls the "original solo".
- Another live recording from the 1988 tour can be found on "Broadway, the hard way". On this occasion a brass section was added to the instrumentation. The main theme from this version of "Outside now" is included in the Joe's garage section of this study.

♩=139 (Rhythm section continues vamp)

Guitar solo

Drums

Above are the opening bars of this solo in the "Joe's garage" execution, as transcribed by Steve Vai (including the drum part). The meter is 11/8 as 6/8+5/8, using dashed lines to indicate this. It is known that Zappa used xenochrony to transfer live solos to the "Joe's garage" album. See the Halloween section at "Occam's razor" to see how this worked. Probably there are blocks from original live solos of "Outside now" too, that Zappa superimposed on a studio accompaniment for getting at the album version.

1.11 Jim and Tammy's upper room

"Jim and Tammy's upper room" is a pedal note solo in G Dorian. The accompaniment in this case is rather simple, just the G as the bass pedal note and some harmony notes. The opposite of the "Swans? What swans?" example at track 2.7 further below. Every now and then, the bass guitar player breaks this pattern with some motifs of its own as in bar 8. Zappa can be using chromatic notes (bars 2, 5 and 6).

The image displays a musical score for the opening of "Jim and Tammy's upper room". It is a guitar solo in G Dorian, transcribed for guitar and bass. The score is divided into three systems, each containing a guitar staff and a bass staff. The guitar staff is in treble clef, and the bass staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The first system (measures 1-3) shows the guitar playing a melodic line with triplets and the bass playing a steady G pedal point. The second system (measures 4-6) features more complex guitar patterns with triplets and sixteenth notes, while the bass continues the pedal point. The third system (measures 7-9) shows the guitar playing a descending melodic line, and the bass playing a more active line with some chromatic movement. The score includes various musical notations such as triplets, sixteenth notes, and rests. The label "Guitar" is placed above the first staff, and "8va b." is written below the bass staff in each system.

Jim and Tammy's upper room, opening. Transcription: KS (update Winter 2018, deposited at the I-depot, the Hague).

The title of this solo can only refer to the TV evangelists couple Jim and Tammy Faye Baker. Around 1987 they were indicted for financial malversations and sexual abuse, and eventually convicted.

1.12 Were we ever really save in San Antonio?

SCALES AND MOODS

Guitar 8va→

mf

mp

mf

mf

mf

8va→

Loco 5

7:8

8va→

mp

p

mf

Were we ever really save in San Antonio?, opening. Transcription: KS (update Autumn 2016, deposited at the I-depot, the Hague).

In music literature scales often get associated with moods. The major scale is explained as bright or merry, the minor scale as dark or sad. In the study by Brett Clement (see the left menu) you can find a table with the modal scales listed in this way. From brightest to darkest, the sequence is: Lydian-Ionian-Mixolydian-Dorian-Aeolian-Phrygian-Locrian (page 317). Some attempts are made to interpret Zappa's music in this manner:

Page 141: "Hence, Lydian is judged the brightest of all the modes and, of the five modes of the Lydian system, [...]. Of his four most often employed modes (Lydian, Ionian, Mixolydian, Dorian) only one is a "minor" mode, and that mode, Dorian, is the "brightest" of the minor modes. The general brightness of Zappa's modal choices highlights the lack of "tragedy" expressed by his music."

Pages 134-5: "That is, Lydian and Dorian are, in a sense, polar opposites within the modal system. One manifestation of this binary relationship can be seen by hearkening back to our discussion of the Lydian mode, particularly the concert-opening guitar-solo vamp used by Zappa circa 1978-79: a sustained E pedal that was customarily accompanied by an E-Lydian solo. On Halloween night 1978, Zappa modified the opening solo by substituting an A pedal for the standard pedal on E and accompanying this A pedal with a Dorian improvisation. Given the occasion of Halloween, therefore, the characteristic minor tonality of Dorian was deemed a more appropriate concert introduction than the typical major tonality of Lydian."

As it comes to emotions in music you're getting at an area where you can't prove things. Ultimately only your own experience counts. There are common denominators however. When you're playing these scales up and down or when you're playing standard progressions in these scales as I-IV-V-I, most people will indeed experience major as joyful and minor as lamenting. This whole thing gets different as soon as you're getting at a composer as Zappa, using any chord in any position. In that case the above evaporates into a bigger universe. Just play a number of sus2- and sus4-chords in these keys instead of triads and seventh chords. According to Brett Lydian is Zappa's mostly used scale in his instrumental music and according to my findings Dorian and Mixolydian. In his response to me you can read that it would only be a matter of definition for Brett to agree with Dorian having that status: should pieces with pentatonic passages be called pentatonic (and not Dorian) or Dorian with pentatonic passages. In Zappa's music pentatonic passages are about always taking place in a Dorian or Mixolydian environment, so I think it should be the second. Just that would lead to a different accent regarding the moods according the mentioned table/sequence from above. Moreover Brett calls examples in Ionian in his study rare, so the inclusion of Ionian above at this specific point seems to be done to strengthen the argument. But that's not really the point I would like to make. In my opinion something else is going on: this table mostly doesn't apply at all in case of Zappa.

- In case of "Joe's garage", acts II and III, Zappa is both in his lyrics and music looking for tragedy in a classical sense. You've got Joe being deprived of his music, being able to play guitar solos only in his head. "Outside now" is in Bb Lydian and "Watermelon in Easter hay" is in E major. So Zappa is using major type of scales for his best known wailing solos. This doesn't mean that there's also "tragic" music by Zappa in minor type of scales. It does mean that Zappa could resort to any kind of scale for doing so.

- You can check the many examples in this study yourself to find if there is a relationship between moods and scales. "Were we ever really save in San Antonio?" from above is in B Dorian, "St. Etienne" from "Jazz from hell" is another one in B Dorian. Such solos don't sound "dark" to me.

As said, the main reason why the moods-table doesn't fit well, is Zappa's attitude towards harmony. In bar 1 of the example from above, Zappa is playing along II 7th, while the keyboard part improvises along I 7th and III 9th. The bass is giving a B pedal and you've got a second guitar maintaining an E. All combined you've got the whole B Dorian scale sounding as a 13th chord. When you continue with looking at how Zappa's guitar notes can be grouped into chords, you'll find he just does anything that pleases him. I find Zappa's solos very expressive and CDs as "Guitar" offer an ongoing stream of two hours of quality music. It's not just Zappa doing this, other composers can get at a more abstract emotional level as well:

- C. Debussy remained a diatonic composer (apart from a few whole-tone compositions), widening his use of chords from triads and sevenths to any combination within a scale. The effect of his non-standard progressions is both that they sound very refreshing till today and that it's difficult to describe the

emotions they evoke with a regular vocabulary.

- A. Schoenberg willingly sought for complete atonality, leaving behind all standard patterns regarding emotional expression in music. You're getting in a different world, abstract, but expressive just the same when you're able to handle it well (as Schoenberg did).

1.13 That ol' G-minor thing again

With the title of track 13, Zappa is referring to the "Variations on the Carlos Santana secret chord progression" solo from "Shut up 'n play yer guitar". Here he is re-using the vamp from this piece, a clear reference to the type of accompaniment Carlos Santana frequently used. This vamp can be found in The FZ Guitar Book, page 108:



It's a vamp of two bars in 4/4, alternating the Gm7 and C chords. It gets its specific character by its rhythm (both off beat and on beat) and the inclusion of Bm (no third) add E as a passing chord. "Minor" in this context stands for minor type. More specifically, the key is G Dorian.

1.14 Hotel Atlanta incidentals

Guitar

8va -> 6

(feedback)



Hotel Atlanta incidentals, opening. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

"Hotel Atlanta incidentals" is yet again another pedal note/vamp solo, this time in E Dorian. You might call the bass figure, lasting one bar, a vamp playing around E-G-E-A. The E is strongly present as pedal note.

A number of note values are used to give the opening of the solo the idea of accelerandos and ritenutos:

- Bar 1, beats 1-3: eighth notes.
- Bar 1, beat 4: double-dotted eighth notes in triplet time.
- Bar 2, beats 1-2: eighth notes in triplet time.
- Bar 2, beats 3-4 and bar 3, beat 1: dotted 16th notes.
- Bar 3, beats 2-4 and bar 4: standard variation.
- Bar 5: mainly fast notes.
- Bar 6-8: mainly sustained notes.
- Bar 9, beats 1-2: standard variation.
- Bar 9, beats 3-4: pausing.

1.15 That's not really a shuffle

"That's not really a shuffle" is neither normally diatonic, nor atonal. The overall sound tends towards Eb Dorian, which is why I notated this piece as if in Eb Dorian.

More precisely, what you are hearing is:

- The guitar and keyboard accompaniment is using the progression Eb-Fm-Gb-Fm. With the Eb chord, this figure starts implying Eb Mixolydian, but continues as if in Eb Dorian.
- Zappa is applying many chromatic notes during his solo, but mostly is following the Eb Dorian scale.
- The bass follows the largely descending line E-C-A-E, thus with the E and A being natural instead of sharp. There's a distance of one or two octaves between the bass and the other parts, so the created dissonance remains mild. There aren't enough bass notes to say this part is positively in a certain scale, but you could call this a form of bitonality with the bass playing notes from E Dorian. So the whole stays indeterminate. There's no musical term covering this accurately.

[1] Guitar

Handwritten musical score for guitar, measures 1-4. The key signature is B-flat major (two flats). The score is written on four staves. The first staff has a treble clef and a key signature change to B-flat major. The second staff has a treble clef and a key signature change to B-flat major. The third staff has a bass clef and a key signature change to B-flat major. The fourth staff has a bass clef and a key signature change to B-flat major. The notation includes various chords, single notes, and triplets. A 'Va' (Vibrato) marking is present above the first staff in measure 4.

[5] Va →

Handwritten musical score for guitar, measures 5-7. The key signature is B-flat major (two flats). The score is written on four staves. The first staff has a treble clef and a key signature change to B-flat major. The second staff has a treble clef and a key signature change to B-flat major. The third staff has a bass clef and a key signature change to B-flat major. The fourth staff has a bass clef and a key signature change to B-flat major. The notation includes various chords, single notes, and triplets. A 'Va' (Vibrato) marking is present above the first staff in measure 5.



That's not really a shuffle, opening. Transcription: KS (update Spring 2017, deposited at the I-depot, The Hague).

1.16 Move it or park it

"Move it or park it" is one of two solos on "Guitar", where the accompaniment goes similar to the "Them or us" solo from the CD with the same title. The other is "Do not try this at home". See the corresponding section for an outtake of the particular "Them or us" solo. All three solos are in Bb Lydian.

1.17 Sunrise redeemer



Sunrise redeemer, opening. Transcription: KS (2nd printed edition, reprint 2003).

"Sunrise redeemer" at the end of disc one is one of the solos on this album that are using a vamp, nicely varied upon by Scott Tunes. Halfway the vamp switches to being played an octave lower than in the following opening bars.

It's an E Mixolydian vamp of two bars. This vamp is characterized by alternating moving downwards from B to E and from E to E. Again you've got a steady chord for the rhythm guitar. This time it's a major third on D, played before beat.

2.1 Variations on Sinister #3

Zappa's solos are mostly outtakes from songs, where these sections are played as instrumental interludes. The fact that this is known is largely by circumstantial evidence. The many bootlegs contain these pieces in their entirety. The solos themselves seldom relate to the material from the song that they were part of. Neither the accompaniment, nor Zappa is referring to themes or progressions from a song. No solo from "Guitar" can be attributed to a song when you're only listening to the solo itself. When taken separately, they become individual compositions in every meaning of the word. In fact, as it comes to what song they can be part of, they can be interpreted as interchangeable. Only the tempo and the key have to be in line with the song. More importantly, as it comes to the improvising, Zappa started anew each time. When you're looking at the opening bars from "Yo' mama" and "Mo' mama" (both present in this study), you can see that this concerns different compositions. So quite correctly Zappa's solos carry individual titles, instead of calling a solo "Solo from Inca roads #3" or something like that. Their quality is such that releasing three guitar solo collections is justified.

Sometimes however, there is a relationship with other solos:

- A solo includes a returning melodic section, that you can call pre-arranged or "written". This is the case in for instance "Black napkins", "Zoot allures" and "Watermelon in Easter hay". This is also the case in "Variations on Sinister #3", where you can indeed recognize variations upon thematic material from the "Sinister footwear III" solo, as released earlier on "You are what you is".

- A solo has a characteristic vamp. This is the case in for instance "Outside now".

In both of such instances, Zappa is consistent in not giving these solos new titles.

To the right Zappa playing guitar during his 1984 tour. Further below one from 1982 (photos downloaded, photographers didn't get mentioned).

2.2-3 Orrin Hatch on skis - But who was Fulcanelli?

Handwritten musical score for "Orrin Hatch on skis" in 4/4 time, key of D major. The score is divided into three systems, each with four staves: Guitar, Rh. Guitar, Keyb., and Dva. (Double Bass).

- System 1:**
 - Guitar:** Starts with a melodic line featuring triplets and a 9-measure rest. Dynamics include *mf* and *p*.
 - Rh. Guitar:** Provides harmonic support with chords and single notes. Dynamics include *p* and *pp*.
 - Keyb.:** Plays a simple harmonic accompaniment. Dynamics include *pp*.
 - Dva.:** Features a melodic line with triplets and a 9-measure rest. Dynamics include *mf*.
- System 2:**
 - Guitar:** Continues the melodic line with a 15-measure rest and a 6-measure rest. Dynamics include *p* and *mf*.
 - Rh. Guitar:** Includes the instruction "Etc." in the second measure.
 - Keyb.:** Continues the harmonic accompaniment.
 - Dva.:** Includes the instruction "Bar 4 repeats" in the second measure.
- System 3:**
 - Guitar:** Continues the melodic line with a 3-measure rest. Dynamics include *mp*.
 - Rh. Guitar:** Continues the harmonic accompaniment.
 - Keyb.:** Continues the harmonic accompaniment.
 - Dva.:** Includes the instruction "Bar 4 repeats" in the second measure.

Orrin Hatch on skis, opening. Transcription: KS (4th printable edition 2012).

"But who was Fulcanelli?" is a pedal note solo in E Lydian. "Orrin Hatch on skis" is another solo using a vamp. This one has a reggae beat and a bass figure with a syncope in it during the second beat.

Regarding scales it's an example where Zappa is alternating or mingling two closely related scales while using the same keynote, two scales that only differ by one note. C major and C Lydian are for instance very close: you only have to vary between F and F#. For modulating from C major to minor (Aeolian) you would have to change three notes. There are other diatonic scale combinations, that behave the same like minor-Dorian, major-Mixolydian and Dorian-Mixolydian. It's a subtle manner of modulating, that Zappa sometimes applied both for his solos and written compositions. As already mentioned Zappa normally doesn't use drastic key changes in his solos. He preferred to stay in one key. When the key does change he could effect it by changing the pedal note (leaving the set of notes the same) or changing a note as in the list below. Solos that are using unrelated scales are rare. Examples mentioned in this study are the "Black napkins" ending and the solo from the Hammersmith Odeon version of "King Kong".

In "Orrin Hatch on skis" D Mixolydian tends to have the upper hand. The keyboard and rhythm guitar are in D Mixolydian all through. The bass starts chromatically (bars 1-3) and then continues in D Dorian. The guitar opens with an accentuated F in bar 1, bar 2 has an F# and bar three an F natural again. Next the guitar continues in D Mixolydian with only one more time the Dorian F on beat three from bar 6.

MINGLING OF CLOSELY RELATED SCALES

Below are a number of examples with two closely related scales with a common keynote, that have come by in this study:

- "The Gumbo variations": G Mixolydian and G Dorian (B versus Bb).
- "Get a little": E Dorian and E Mixolydian (G versus G#).
- "My guitar wants to kill your mama": G Mixolydian and G Dorian (B versus Bb).
- "Fifty-fifty": a couple of combinations, see the Overnite sensation section.
- "Echidna's arf of you": E major and E Lydian (A versus A#), B minor and B Dorian (G versus G#).
- "Dickie's such an asshole": F# minor and F# Dorian (D versus D#).
- "All skate": A major, A Mixolydian and A Dorian (G# versus G and C# versus C).
- "Inca roads (1975)": C major and C Lydian (F versus F#).
- "Can't afford no shoes" guitar solo: E Mixolydian and E Dorian (G# versus G; sample bars are included in this study, see the One size fits all guitar book for the complete solo).
- "Carolina hard-core ecstasy (1984)": C major and C Lydian (F versus F#).
- "RDNZL" solo: A major and A Lydian (D versus D#).
- "Phyniox": Ab major and Ab Lydian (Db versus D).
- "Black napkins", the C# pedal bars: C# minor and C# Dorian (A versus A#; see my remarks below the "Pink napkins" example).
- "Wind up working in a gas station", solo: D Dorian and D Mixolydian (F versus F#).
- "Filthy habits": F minor/C minor and F Phrygian/C Phrygian (G/Gb versus D/Db).
- "Big leg Emma": E major, Mixolydian and Dorian (D versus D#, as well as G versus G#).
- "Ship ahoy": D Dorian and D Mixolydian (F versus F#).
- "Paroxysmal splendor (Ten years after)": A Dorian and Mixolydian (C versus C#).
- "Stink-foot" (1974-78): C Mixolydian and C Dorian (E versus Eb).
- "While you were out": D Dorian and D Mixolydian (F versus F#; only mentioned in the Shut up 'n play yer guitar section; see the Guitar book for the transcription of this solo).
- "The deathless horsie": C# minor and C# Dorian (A versus A#).
- "Stevie's spanking" solo bars: A Dorian and A Mixolydian (C versus C#).
- "Theme from Sinister footwear III": F Lydian and F major (B versus Bb).
- "In-a-gadda-Stravinsky": see above.
- "Orrin Hatch on skis": D Dorian and D Mixolydian (F versus F#).
- "Ride my face to Chicago": idem (only mentioned in my YCDTOSA section).

- "Strictly genteel": D Lydian and D major (G# versus G).
- "Ask dr. Stupid": F# Dorian and F# Mixolydian (A versus A#).
- "Dance me this": F Mixolydian and F major (Eb versus E).

In his discussion with me you can read that Brett Clement doesn't approve of this approach saying: "In sum, I would say that Sloots is overstating the importance of some of these scalar discrepancies. In most of these examples, there is indeed a primary scale, and the other note is simply chromatic or a blues coloration".

It's not possible to name a rule for when you're seeing a note as an altered note and when you can say it becomes using a different scale. When a note appears altered a couple of times it doesn't have consequences for identifying a scale. But when the numbers of appearances of a note as natural or as flat/sharp tend to approach each other, I'm inclined to call it a mingling of scales. The difference isn't sharp, but I noticed this tendency enough times to take it into account as one of the characteristics of Zappa's music. In case of for instance the opening from "Echidna's arf of you" you can clearly see that the A and A# are being used as equal. In case of the "Think it over" guitar solo the Dorian B happens twice as much as the Aeolian Bb, but also in situations like this one might consider calling it a mingling of closely related scales. A probable secondary reason why Brett doesn't like this idea, is that it doesn't suit his theory well. He's giving musicological reasons why Zappa would prefer some scales and avoid some others. When Zappa can be switching between scales as easily as I'm suggesting here, examples could also easily switch between being in favour or against Brett's claims. From my perspective it only underscores Zappa's flexibility.

Peculiar is Brett's remark about my inclusion of Can't afford no shoes (solo) in my Mixolydian list, saying "standard blues playing; not clearly Dorian or Mixolydian". While he himself lists it as Dorian only. Something similar he says about "The Gumbo variations" in my Dorian list: "this is simply the blues scale in G, not clearly Dorian or Mixolydian". Apparently Brett does at least sometimes recognize the below. It's human nature to mostly pick the key that suits your theory best.

My transcribed bars from:	My interpretation	Brett
- The Gumbo variations	G Mixolydian and Dorian	G Dorian (Blues)
- Get a little	E Dorian and Mixolydian	E Dorian
- Fifty-fifty (interlude)	C Mixolydian and Dorian	Dominant ninth chords
- idem	Db Mixolydian, major and Lydian	idem
- Echidna's arf of you (opening)	E major and Lydian	E Lydian
- idem	B minor and Dorian	B minor
- All skate	A major, Mixolydian and Dorian	A Dorian (Blues)
- Inca roads (opening)	C major and Lydian	C Lydian
- Can't afford no shoes (solo)	E Mixolydian and Dorian	E Dorian
- Carolina hard-core ecstasy (1984 opening)	C major and Lydian	C Lydian
- RDNZL (solo)	A major and Lydian	A Lydian
- Phyniox	Ab major and Lydian	Ambiguous
- Black napkins	C# minor and Dorian	C# Dorian
- Wind up working in a gas station (solo)	D Dorian and Mixolydian	Pentatonic
- Filthy habits	F/C minor and Phrygian	F/C Dorian and Phrygian

- Big leg Emma (interlude)	E major, Mixolydian and Dorian	E Dorian (Blues)
- Ship ahoy	D Dorian and Mixolydian	D Dorian
- Stink-foot	C Mixolydian and Dorian	C Dorian
- While you were out	D Dorian and Mixolydian	D Dorian
- The deathless horsie	C# minor and Dorian	C# minor and Dorian
- Stevie's spanking (solo)	A Dorian and Mixolydian	A Mixolydian
- Theme from Sinister footwear III (section)	F Lydian and major	F Lydian
- In-a-gadda-Stravinsky	D major, Dorian, Mixolydian and Lydian	Polyscalar
- Orrin Hatch on skis	D Dorian and Mixolydian	D Mixolydian
- Strictly genteel	D Lydian and major	D Lydian and major
- Ask dr. Stupid	F# Dorian and Mixolydian	F# Mixolydian
- Dance me this	F Mixolydian and major	F Mixolydian

Mostly I'm concentrating on the transcribed bars/note examples in my study. Sometimes a Guitar book is available with a complete song. In case of Sinister footwear III and Orrin Hatch on skis I'm saying this in relation to my example. In these solos as a whole Lydian, respectively Mixolydian, indeed dominate. Somewhat related to this are situations where one of the 7 diatonic notes is missing, like the Overture from "200 Motels". For lack of anything better I'm calling this piece C Ionian or Lydian. It's better than saying undecided, which could mean anything, or hexatonic, which doesn't specify the notes involved.

2.4 For Duane

Guitar

8va --> 1

mf

pp

mf

mf

8va b. mf



For Duane, 0:00-0:12. Transcription: KS (update Summer 2018, deposited at the I-depot, The Hague).

"For Duane" is a pedal note solo in A Dorian. Its accompaniment is elementary, applying a traditional figure from blues songs, as is also done at the beginning of "200 years old". Here it goes as A-D-C-A. It gets repeated without much variation and at various instances with some faint keyboard harmony notes. Pretty much in the manner of "I'm a man" or "Mannish boy" by London, McDaniel and McKinley Morgenfield. Zappa is playing over it rather fast, making the overall character of this solo kind of rough.

The example above contains the opening bars with two times the complete accompanying figure. I've notated this figure as two times 12/16, but other meter choices are possible too. Staff two contains some vaguely audible scratched and feedback notes. In the example the F# from the A Dorian scale isn't present. Zappa largely avoids this note, but it can be heard in the background harmonies. He himself plays the F# at for instance 2:50-2:51.

2.5 GOA

"GOA" is a pedal note solo in D Mixolydian, though the guitar solo part itself is at various points chromatic. "Republicans" (above), "Canadian customs" (below) and "GOA" have as a common characteristic that they are accompanied by a steady chord by the rhythm guitar. Sequently they are D#, Em-5 and Asus4. Their rhythms vary. On "Republicans" it becomes a reggae beat, on "Canadian customs" it's an ongoing stream of eighth notes.

The image shows a handwritten musical score for a section titled "GOA". The score is written on five systems of staves, each containing two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** The top staff is labeled "Guitar" and "Bva->". It contains a complex rhythmic figure with many sixteenth notes. The bottom staff has a few notes and rests, with a "mf" dynamic marking.
- System 2:** The top staff continues the guitar part. The bottom staff has a few notes and rests, with a "mf" dynamic marking. A bracket above the staff indicates a "9" measure rest, followed by another "9" measure rest. The text "Keeps repeating" is written to the right of the staff.
- System 3:** The top staff is labeled "Bva----- feedback". It contains a few notes and rests, with a "pp" dynamic marking. The bottom staff has a few notes and rests, with a "mf" dynamic marking.
- System 4:** The top staff contains a complex rhythmic figure with many sixteenth notes. The bottom staff has a few notes and rests, with a "mf" dynamic marking.
- System 5:** The top staff contains a complex rhythmic figure with many sixteenth notes. The bottom staff has a few notes and rests, with a "mf" dynamic marking.

The score includes various musical notations such as notes, rests, brackets, and dynamic markings (mf, pp). The text "Keeps repeating" is written in the second system. The text "Bva----- feedback" is written in the third system. The text "Bva b." is written at the end of the fourth and fifth systems.

GOA, section. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

In "GOA" it gets more complicated. Whereas the bass and drum are playing in regular 4/4, the rhythm guitar plays a constant figure in an odd rhythm. By itself it gets counted as "One-two-three-four-and" with the "and" standing for the addition of a 16th note to the four eighth notes. Zappa is reported to have said that "GOA" isn't an abbreviation, but the province of Goa in India. If so then the capitals caused some confusion (photo to the right by KS). The solo has no Indian flavour to it, but "Strat Vindaloo" does. See the documentaries section for the latter solo and Eastern influences upon Zappa's music.

2.6 Winos do not march

3) Solos over two alternating chords.

"Winos do not march" is in G Mixolydian, using two alternating chords (I-VII). At any given point it's identical to I-II in F Lydian. In this case the solo begins with G, so I agree with the comment by Brett Clement in his response to me it should be identified as G Mixolydian.

As mentioned above, there are few examples of solos over two alternating chords on "Guitar". "Winos do not march" and "Systems of edges" are in fact the only two. But you can check the dozen of examples from other CDs in this study:

"Holiday in Berlin, full blown", "Holiday in Berlin" solo (1970), "Orange County" solo from "Roxy and elsewhere", "Inca roads" solo from "YCDTOSA II", "Black napkins", "RDNZL", "Any downers? (1975)", "Bowling on Charen" second example, "King Kong" solo from "Odeon Hammersmith", "Yo' mama" second half, "Pink napkins", "Shut up 'n play yer guitar", "Return of the son of Shut up 'n play yer guitar", "Pick me, I'm clean" (Buffalo version), "Occam's razor".

2.7 Swans? What swans?

1 8va--> 3

Guitar



5 8va-->



Previous page: Swans? What swans?, 0:36-0:53. Transcription: KS (update Summer 2018, deposited at the I-depot, The Hague).

"Swans? What swans?" is a solo in Lydian, this time Bb Lydian over a Bb pedal note. Other than "For Duane" from above, this one is pacific, especially in passages as the one transcribed below.

The piece begins brightly in 4/4. Below it's going in a syncopic way at various points. It's mostly the drummer, who's maintaining the downbeat. Zappa is playing gently and slowly, sometimes simply pausing, while the band is forming some sort of harmonic field with different chords. Because everybody is improvising all kinds of combinations can come up. The band got trained to get accustomed to Zappa's attitude towards harmonies and, in situations like this, this is paying off. At the beginning of bar 6 the bass is for instance playing a stacked fourth downwards. At the beginning of bar 7 it's a standard triad.

2.8 Too ugly for show business

"Too ugly for show business" begins as a solo with a little vamp by the bass player, but once Zappa starts soloing, this vamp flattens and evolves more like a pedal note, being played around a bit. The example below contains bars 9-12 from this piece with the start of the guitar part. It's in D Mixolydian. Because the band has already been playing for eight bars, the pattern is known by everybody. For this reason it can happen that everybody is avoiding the downbeat at the beginning of bar 10. This also involves the drummer (not included in the transcription).

Handwritten musical score for the piece "Too ugly for show business", covering bars 9 through 12. The score is written in 4/4 time and D Mixolydian mode. It features six staves: two for guitar (labeled "guitar" on the left), two for bass, and two for drums (though the drum part is mostly rests). The guitar part begins in bar 9 with a "mf" dynamic and a "feedback" instruction. The bass part features a "mf" dynamic and a "3" (triple) marking in bar 10. The drum part includes a "mf" dynamic and a "3" (triple) marking in bar 10. The score is marked with various dynamics (mf, mp) and includes handwritten annotations such as "gva->" and "8va.b.". The piece concludes in bar 12 with a final chord and a "3" (triple) marking.



Too ugly for show business, 0:27-0:42. Transcription: KS (update Spring 2017, deposited at the I-depot, The Hague).

In *Guitar Player*, October 1995, Zappa commented:

- GP: "There are three or four bars at the very beginning [of *Heavy duty Judy*] before you hear a downbeat."

- FZ: "Right. And if you're oriented to 4/4 music, that's going to disturb you. But music doesn't always have to land on the downbeat of every bar. It's just totally unnecessary - there's no gold-plated rule anyplace in the universe saying that must occur. You can tap your foot to it and hear the harmonic rhythm - the harmonic line that keeps coming back - but the rhythmic line doesn't have to match it. There is such a thing as a hemiola, where you play across the bar. And you've got hemiolas to death, for days, in those three [*Shut up 'n play yer guitar*] albums."

2.9 Systems of edges

As already mentioned, "Systems of edges", is the second solo from "Guitar" with a chord alternation. The first bar in 2/4 instead of 4/4 isn't an intentional different meter or a pick-up bar. It comes from Zappa starting the tape half-way a bar.

1 Guitar
mf
mp
8va b. mf

5
mf
mp
8va b.

8
mf
mp
8va b.

Systems of edges, 0:00-0:20. Transcription: KS (update Winter 2018, deposited at the I-depot, the Hague).

The solo begins unusually relaxed. The fun part of this solo is that Zappa is gradually playing faster and faster, while the bass maintains its calm I-II alternation in C Lydian. Between 2:35 and 3:09 this combination almost becomes a form of insanity with Zappa playing as fast as he can. The bass, keyboards and drums are staying calm as if nothing special is going on. See the "Budapest" solo from the documentaries section for how that looks on paper.

2.10-11 Do not try this at home - Things that look like meat

4) Solos that are using a vamp.

"Do not try this at home" is the second solo on "Guitar" with the "Them or us" flavour to it. "Things that look like meat" has a vamp in G Dorian. Musical vamps are constantly repeated accompanying figures. In this study I'm calling something a vamp when there's a melodic and/or rhythmic element to it. Alternating chords might also be called vamps, but in Zappa's music they can better be seen as a category by themselves.

1. Guitar

The image shows a handwritten musical score for guitar and bass. The score is divided into two systems, each with four staves. The first system is labeled '1. Guitar' and the second system is labeled '2. Bass'. The music is written in 4/4 time and features various musical notations including chords, single notes, and triplets. The first system includes a key signature change to one sharp (F#) and a time signature change to 7/8. The second system includes a key signature change to one flat (Bb) and a time signature change to 3/4. The notation is dense and includes many accidentals and dynamic markings.

2. Bass

Things that look like meat, end. Transcription: KS (update Autumn 2017, deposited at the I-depot, the Hague).

This vamp is a bass figure of two bars, appearing in a couple of rhythmical shapes. During the first bar the G gets followed by a C, towards the end in the manner of bars 1 and 3 from the example from above. The second bar in this example moves more freely from E to G, with the transition from the first bar to the second often being syncopic. "Things that look like meat" is a solo having a composed coda, uncommon in Zappa's output. So I've transcribed the end in this case, 6:24 through 6:46, after which the CD continues with the audience applauding till 6:57. In the example the coda comprises bars 5-13. It remains in G Dorian till the very end, when a chromatic line ends with evading to an F7 chord. On top of Eb it implies a modulation to Eb Lydian, but it simply ends with this chord as such. Zappa liked to end songs with deceptive cadences like that during the eighties. See also my comment upon "Outrage at Valdez" in the documentaries section. During the coda the shape of the vamp is returning to the form it had at the beginning of the solo.

Solos using a vamp in this study are:

"Speed-freak boogie", "Bossa Nova pervertamento", "Mondo Hollywood", "No waiting for the peanuts to dissolve", "Chunga's basement", "The grand wazoo" solo section, "Imaginary diseases" solo (the vamp starts in the third bar), "Pygmy twylyte", examples 2-3 (bass pattern), Guitar solo bars from "Duke of prunes" (1975), "Phyniox" (a solo following a modulation scheme, combined with the use of vamps), "Reeny ra", "Keep it greasy", "Muffin man", "Filthy habits", "Conehead instrumental" (1977), "Conehead" (1978), "On the bus", "Watermelon in Easter hay", "Canarsie", "Treacherous cretins", "The deathless horsie" first example, "In-a-gadda-Stravinsky" first example, "Sunrise redeemer", "Orrin Hatch on skis", "Things that look like meat", "Heavy duty Judy (1988)", "Zomby woof" (1988), "Strat Vindaloo", "Ask dr. Stupid", "Trance-fusion", "Soul polka", "Diplodocus", "Light is all that matters".

2.12 Watermelon in Easter hay

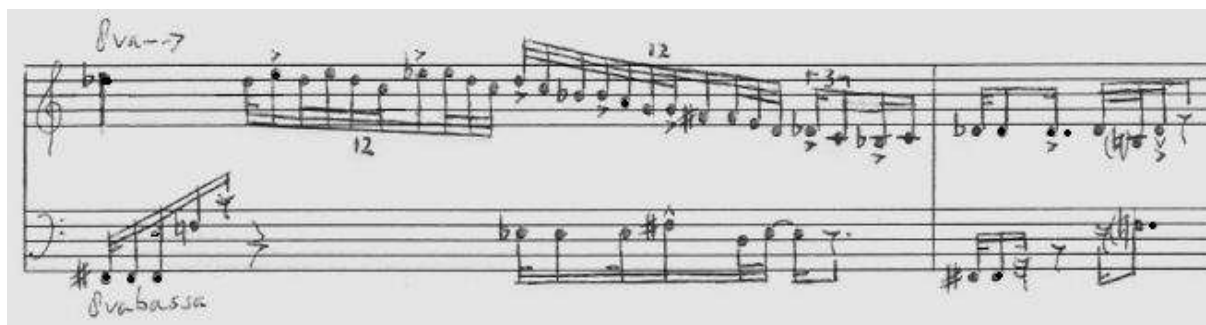
"Watermelon in Easter hay" is probably Zappa's most famous solo, using a vamp. It's available in three versions:

- "Joe's garage": this version of "Watermelon in Easter hay" has been transcribed in full in The FZ Guitar book. The coda is included in the Joe's garage section.

- "Guitar": the theme of this execution from the 1984 tour is included in the Joe's garage section as well. It goes a little different from the first release on "Joe's garage".
- "Hammersmith Odeon": this ZFT release contains a much different version, presented as "Watermelon in Easter hay (prequel)". A section from this "prequel" is presented in the Sheik Yerbouti section from this study.

2.13 Canadian customs

Handwritten musical score for "Canadian customs". The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is labeled "Guitar" and the bottom staff is labeled "Bass". The music is in 4/4 time and features a mix of treble and bass clefs. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. There are several triplets indicated by a "3" over a group of notes. A section of the guitar part is marked "Keeps repeating". The score concludes with a double bar line and a final chord.



Canadian customs, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

"Canadian customs" starts off as a pedal note solo upon F sharp, but after a minute the bass player has worked towards a riff, that will keep vamping for the remainder of the solo. Right at the beginning there's no meter yet. As you can see in the transcription it takes a couple of seconds before the bass sets the meter to 4/4.

"Canadian customs" is chromatic in a way comparable to "Republicans". There are no diatonic scales used, but both the bass and the solo guitar tend to use sets of notes over longer periods. See above also above at "GOA" for steady accompanying chords.

2.14 Is that all there is?

"Is that all there is?" is a pedal note solo in C Lydian. As I've been pointing at in the Shut up 'n play yer guitar section, there's a relationship between the choice of scales and the type of accompaniment. In case of chord alternations, there's a preference for Lydian, while upon pedal notes Lydian stays behind Dorian and Mixolydian. To me these are statistical facts only. That is when Zappa's doing something occurring less frequently, it sounds quite normal too. Relatively many (8) pedal note solos on "Guitar" are in Lydian, not at all sounding unusual.

2.15 It ain't necessarily the Saint James infirmary

"Guitar" ends with a cover, with Zappa beginning a solo with citing music from two American classic songs, one written by George and Ira Gershwin, the other by Jim Pimrose. The vamp, that's being used here, is also present in what I'm calling block V of the 1982 "King Kong" execution, that you can hear on "YCDTOSA Vol. III". See the corresponding section from this study for a short description and some transcribed bars. At this point it's not a cover, but directly attributable to Zappa.

YOU CAN'T DO THAT ON STAGE ANYMORE: LIVE COMPILATIONS #2

From 1987 onwards Zappa turned his attention more and more to the large tape vault at the cellars of his house in Los Angeles with all the live recordings and unreleased studio tracks. He had the habit of changing his compositions a little and sometimes drastically for each tour and even during a tour. So the tape vault contained a large collection of different versions or "covers" of his music. Some of it had already appeared in the first half of the eighties: a third of "Tinsel town rebellion", "Baby snakes" and most of "Does humor belong in music" (1985) consisted of such recordings. Now he set off to compile a six-double-CD series from the tapes called "You can't do that on stage anymore" (YCDTOSA), released during the period 1988-1992. This series, as well as the bootleg albums, show that Zappa didn't write most of his material with a specific album in mind. Some of the bootlegs were "officially" released in limited supply as the "Beat the boots" series of 1991/2 to spoil the bootleg market (see the left menu). The compositions were added to a pool of unreleased compositions, from which from time to time the albums were extracted. Many songs were part of the concert program for some time, before they appeared on album.

Most of these CDs contain quite some unreleased material. When you include the solos the "You can't do that on stage anymore" series offers between 30 and 40 minutes of music that you can qualify as new per CD. Zappa always looked for new approaches to his music, giving each release some specific characteristics of its own. The special treat of this massive series here is that this time it is not chronological, but an arbitrary selection of music from all concerts from all periods. It's looking at his entire career from another angle and, as far as I know, never been done this way before by other artists. Next are a couple of examples of unreleased pieces from the series, plus two titles in much different versions.

VOL. I

Babette

"Babette" is a simple vocal-harmony love song from the fall of 1974. Zappa loved such pieces and normally included one or two of them in the concert program. They could be either composed by himself or covers, as the series at the end of vol. IV. Presented below is the main theme from "Babette".

- Pick-up bar: Napoleon Murphy Brock starts singing, ritardando.
- Bar 1: Phrase 1 of the main theme. Everybody starts in the tempo Napoleon originally began with, ignoring the ritardando.
The song is in C with the meter being 12/8. The band is playing in an improvised manner around the I and VI chords.
- Bars 2-4: Phrase 2 of the main theme in three variants. The chords in the subsequent bars are II-III/V-IV. At various points you can see that duplets or quadruplets are used for the melody, thus the subdivision of the beats into three gets repeatedly passed. On beat three of bar 4 a Db and Bb turn up as passing notes for everybody, a little chromatic element.
- Bars 5-6: Phrase 3 of the main theme played twice. The chord progression is II-V. The II-V-I progression, that Zappa claimed to hate according to the Real Frank Zappa book, turns up in this song a couple of times, in full (bars 6-7) or partially. See also the Absolutely free section at "America drinks at goes home". One might try to explain such examples away as parodies. Personally I think it's better to notice that Zappa followed no rules whatsoever, even rules he sometimes suggested himself.
- Bars 7-8: Phrase 4 of the main theme. The band returns to I, moving to IV in bar 8, next to return to a repetition of the main theme.

Babette, theme. Transcription: KS (update 2006, 3rd printed edition 2007; bass line renewed in 2012).

Other tracks from Vol. I

Many titles from the "YCDTOSA" series also appear in other sections from this study. In this case I'm only mentioning the examples that have been specifically transcribed from the version on "YCDTOSA". In case of volume I:

- "Once upon a time": this song belongs to the Sofa-suite or Divan series, that has a subsection of its own in the Playground psychotics section.
- "Sofa": this title is part of the same series and is also included in the same Playground psychotics subsection.
- "The groupie routine": this one is a variation upon "Do you like my new car?" Excerpts from both versions are included in the Fillmore East, June 1971 section.
- "The deathless horsie": the opening of this version is described in the Shut up 'n play yer guitar section.

VOL. II

"You can't do that on stage anymore, vol. II" has a section of its own in this study. This volume is entirely devoted to a single concert held at Helsinki, 1974. The following titles are represented in this study with examples from the specific YCDTOSA, vol. II version:

- "Approximate".
- "Room service".
- "Pygmy Twylyte".
- "Village of the sun".
- "The idiot bastard son".
- "Dupree's paradise".
- "Inca roads".

VOL. III

Ride my face to Chicago

Tracks 10-12 from Vol. III are three unreleased songs from the 1984 tour in a row. The first is a rock song, called "Ride my face to Chicago", the title being taken over from a 1965 piece of toilet graffiti Zappa could still remember in 1988.

Handwritten musical score for the first system, measures 1 through 6. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes treble and bass staves. Measure numbers 1, 3, and 5 are boxed. The word "Bavabassa" is written below the first staff. The word "Asbar" is written above the second staff in measures 5 and 6. The word "Asbar 1" is written above the third staff in measures 5 and 6. The word "Asbar 2" is written above the fourth staff in measures 5 and 6. The word "Bars 1 and 2 repeat two times" is written in the center of the system.

Handwritten musical score for the second system, measures 7 through 12. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes treble and bass staves. Measure numbers 9 and 12 are boxed. The word "Ridemy" is written below the first staff. The word "Asbar" is written above the second staff in measures 11 and 12. The word "Asbar 1" is written above the third staff in measures 11 and 12. The word "Asbar 2" is written above the fourth staff in measures 11 and 12. The word "Bavabassa" is written below the first staff.

Handwritten musical score for the third system, measures 13 through 16. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes treble and bass staves. Measure numbers 13 and 16 are boxed. The word "Bars 1 and 2 repeat" is written above the first staff. The word "Say oo~" is written above the second staff. The word "Repeats" is written above the third staff. The word "Keeps repeating" is written above the fourth staff. The word "Repeats" is written above the fifth staff. The word "Asbar 12" is written above the sixth staff. The word "Bavabassa" is written below the first staff.



Ride my face to Chicago, theme. Transcription: KS (update 2006, 3rd printed edition 2007).

- Bars 1-6: the song opens instrumentally in D Mixolydian with the chord progression I-V. The bass guitar is giving a D on beat, while the guitar is playing a low riff. This riff combines a subdivision into two and into three and is using syncopes as well. There's a slight difference between bars 1-2 in the sense that the V chords last an eighth note and a dotted quarter note respectively.
 - Bars 7-8: the figures continue, while the bass goes up from D to D (an octave higher) following the entire scale.
 - Bars 9-16: theme I. Like the previous guitar riff, the lead melody is using subdivision into two and into three. You now got syncopes with triplets and syncopes going over a bar, so rhythmically it's a complicated figure. The accompanying chords are all played off-beat. The progression turns up in two variants: I-VII and I-VII, followed by the F chord (thus with F# turning F natural). This last chord implies a switch to D Dorian, but this doesn't get effectuated any further.
 - Bars 17-24: theme II. The music modulates to B minor. Theme II knows two phrases. The first is sung over a broken I chord in triplet time, the second over a broken VII chord. Other than theme I, this one is rather elementary going on beat with Zappa commenting "sing ooh-weeh-ooh-weeh...you can do that".
- The global set-up of this song is:
- 0:00 Opening themes from above, played twice.
 - 0:51 Opening bars return as the intro to a guitar solo.
 - 1:01 A guitar solo begins in D Mixolydian.
 - 1:54 Continuing in D Dorian.

This is another example of mingling closely related scales. The bass vamp is using both F and F# in its figure, leaving it a bit in the middle if this solo is in Dorian or Mixolydian. Zappa begins with playing an F# (e.g. at 1:31) but later on switches to F natural.

- 3:38 Sung themes return.
- 3:59 Outro.
- 4:22 End.

King Kong (1971/1982)

"King Kong" was part of about every tour program Zappa did, so it can be found in a number of studio and live versions. Five by Zappa himself, and a couple more of them on ZFT releases and the "Beat the boots" series. Five are passing by in this study:

- Lumpy Gravy version: this is the first time Zappa recorded the "King Kong" theme. It's played over a jazz type vamp in a polyrhythmic manner, combining a 4/4 meter for the vamp with 3/8 for the melody.
- Uncle Meat: here the melody of King Kong gets its definitive form. Zappa hardly changed the notes and the rhythm of this melody ever since, nor did he transpose the song (all versions are in Eb Dorian). The

differences therefore lie in the accompaniment. The Uncle Meat section shows that there's already a difference between the sheet music and the album recording.

- Finer moments: for the 1969 live performances Zappa added a second theme to "King Kong". The Uncle Meat section contains an example plus a re-appearance of the main theme in a weird combination with the "Uncle Meat" theme.

- Hammersmith Odeon: the example contains the final bars of the "King Kong" theme, followed by a guitar solo.

Here we continue with the version you can find on "YCDTOSA Vol. III". It's a compilation of four concert outtakes, one from 1971 and three from 1982. It lasts over 24 minutes, thus with "Billy the mountain" the longest one-track recording in Zappa's official catalogue. Still unedited 1969 and 1971 performances of "King Kong" could last longer, taking up half an hour, as you can find one on for instance "Carnegie hall". This is largely due to the fact that Zappa used the "King Kong" theme most of the time as an introduction to at least one, but mostly a couple of solos. The theme itself is relatively short, lasting one and a half minute. This also applies to the "YCDTOSA Vol. III" version, that with its different sources and improvised extravaganza, becomes a very interesting overview of what could happen to this song on stage. It's made up of six blocks.

- Block I, 0:00-1:14. Theme from "King Kong". In this case you've got a minor rhythmic variant, in the sense that the three beats of the 3/8 meter now get played in the form of triplets. So this notates more easily as 3 times $3/16 = 9/16$. As on Lumpy Gravy the presentation is polyrhythmic. The vamp, that's accompanying the theme, namely lasts 12/16. This vamp is a two-bar bass theme with free keyboard improvisation over it. As said it's largely this accompaniment, that's responsible for the main theme sounding different on various occasions. The bass line forms a I-IV alternation in Eb Dorian. It gets interrupted by bars 8-9, where the bass plays along with the melody. In order to get the two parts equal at the start of bar 8, you have to plan such things carefully in advance. Only when the main melody begins on beat 4 of bar 4, you're getting the picture as in bar 8.

Handwritten musical score for the opening of King Kong (1982). The score is written on ten staves, organized into three systems. The first system (staves 1-5) includes a key signature of two flats (B-flat and E-flat) and a time signature of 12/16. It features various musical notations including notes, rests, and dynamic markings such as 'p', 'mp', 'mf', and 'f'. The second system (staves 6-8) continues the musical development with similar notation and includes the word 'Etc.' at the end of each staff. The third system (staves 9-10) concludes the opening with a 'like bars' instruction. The notation is handwritten and includes various musical symbols and dynamics.

King Kong, 1982, opening. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague).

- Block II, 1:15-5:02. This block is using a vamp in Bb. The example begins with the final bar of the "King Kong" theme. As also shown in the Uncle Meat example, at the end the meters get grouped as larger periods, so here two times 12/16 has become 24/16. The next vamp in Bb continues with this meter. It's a figure of one bar. At first very faintly, you've got synthesizer notes coming up (bar 2, staff 3; staff 1 from bar 3 onwards). In bar 6 they come up explicitly as glissandos. In bar 7 the bass figure briefly gets a pause, while the keyboard improvisation continues in the background. After a while members of the band sing along with only "blow job" as text.

- Block III, 5:02-12:12. Now we're getting at the part with solos from 1971:

a) 5:02-7:13. Sax solo by Ian Underwood in D Dorian.

b) 7:14-8:11. Intro for the guitar solo. I'm not sure if this is a keyboard part, sounding like a guitar, or the guitar itself playing softly.

c) 8:12-9:56. First part of the guitar solo. Zappa is here moving through notes from varying scales via chord progressions. There are no clear tonics, making it as good as impossible to assign sections to keys. The solo is adrift through the diatonic world. Only at 9:11 the chords seem to settle for A Mixolydian. The meter is 4/4 with a number of different subdivisions. It can be plain 4/4 with the beats subdivided into two. But the beats can also be subdivided into three, thus more like 12/8. These beats, on their turn, can also get subdivided into three, leading to figures that look like the ones in bar 5.

The chords in the first example below are:

bars 1-2: Gm7-Am7-Bb.

bar 3: C add M9th.

bar 4: Gm7-Am7-Bbmaj7.

bar 5: playing along Amaj7 (beats 1-2) and Am7 (beats 3-4). Notes gets altered compared to the preceding bars, so it sounds as two modulations.

bar 6: Asus4-Am7.

bar 7: Gm7-Am7-Bb again, followed by two parallel fifths.

d) 9:56-12:12. Second part of the guitar solo with Zappa soloing in a way that's more common in his music, namely an improvised melody in A Mixolydian. The bass is doing a little vamp, while the chords alternate VII and I per bar. The second example below is from this second half of this guitar solo.

Handwritten musical score for King Kong, 1971, section #1. The score is divided into three systems, each with a measure number in a box (1, 14, 16). Each system consists of a grand staff with a treble and bass clef. The first system (measures 1-3) starts with a mezzo-forte (mf) dynamic. The second system (measures 14-15) starts with a piano (p) dynamic. The third system (measures 16-18) starts with a pianissimo (pp) dynamic. The notation includes various musical symbols such as notes, rests, beams, and slurs, with many triplets indicated by a '3' over a bracket. Chords are written in a piano manner, often with multiple notes beamed together. The key signature has one flat (B-flat), and the time signature is 4/4.

King Kong, 1971, section #1. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague). Note: the chords are notated in a piano manner.

Handwritten musical score for King Kong, 1982, section #2. The score is divided into three systems, each with three staves (treble, middle, and bass clef). System 1 (measures 1-5) includes a key signature change to two flats and a "vab." (vamp) instruction. System 2 (measures 6-10) features complex chordal textures and triplets. System 3 (measures 11-15) includes a "4:6" time signature change and a "vab." instruction. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

King Kong, 1982, section #2. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague).

- Block V, 18:02-22:29. Guitar solo by Zappa himself. It's using the same vamp as in "It ain't necessarily the St. James infirmary". The key is Eb Dorian, the same key as for the lead melody. The next example is from the opening of the solo, this time without the "It ain't necessarily so" and the "St. James infirmary blues" music, written by George and Ira Gershwin, and by Jim Pimrose respectively. Thus as a composition attributable to Zappa himself only. The vamp follows a I-V-IV pattern, while the rhythm during beats 1, 2 and 3-4 uses different figures.

The image shows a handwritten musical score for a guitar piece. The top system is labeled "Guitar" and features a treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. It includes a melodic line with a triplet of eighth notes and a bass line with a triplet of eighth notes. A bracket labeled "Keeps repeating alike" spans several measures. The bottom system is labeled "Feedback" and features a treble clef with a key signature of three flats and a 4/4 time signature. It includes a melodic line with a triplet of eighth notes and a bass line with a triplet of eighth notes. The score is written on a grid of staves with various musical notations, including triplets, sixteenth notes, and time signatures.

King Kong, 1982, section #3. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague).

- Block VI, 22:30-24:32. Reprise of the King Kong theme, as played at the beginning.

Other tracks from Vol. III

See below at vol. VI for an overview of "Honey, don't you want a man like me?" versions, including the one from vol. III. "Dickie's such an asshole" stems from the Roxy concerts from 1973 and is included in the corresponding section.

VOL. IV

The black page (1984)

In the 1984 version of "The black page" the disco vamp from the Sheik Yerbouti section has been replaced by a reggae type of vamp. A then popular fast kind of it, called ska. In the Zappa in New York section you'll find an overview of "The black page" examples in this study at the "Black page #1" and "#2" tracks. Instead of playing around the pedal notes, the bass is now playing a fifth upon the pedal note in a strict rhythm. The rhythm guitar fills in the harmony with triads, also in a tight ska rhythm. The lead melody of "The black page" is full of irregular groupings. According to Zappa such rhythms function the best when the accompaniment is kept easy and regular. In case of "The black page" the meter is consistently 4/4 and the accompaniment follows pedal notes or a steady type of vamp.

The black page (1984), opening. Score/transcription: lead melody from the original score with the 1984 accompaniment added by me.

The constant 4/4 meter, combined with the presence of pedal notes, make "The black page" fit for such adaptations. It shows how easy Zappa could switch between styles. The Best band you've never heard before section contains the opening of yet another "The black page" arrangement. This time for something you might call the jazz band version.

Other tracks from Vol. IV

- The opening from the 1988 version of "Filthy habits" is included in the Sleep dirt section.
- The opening bars from the 1984 version of "Carolina hard-core ecstasy" are described in the Bongo fury section.

VOL. V

Shall we take ourselves seriously

Handwritten musical score for the piece "Shall we take ourselves seriously". The score is written on four systems of four staves each. The first system is in 4/4 time, with a key signature of one flat (B-flat). The second system is in 3/4 time, with a key signature of one sharp (F-sharp). The third system is in 3/4 time, with a key signature of one sharp (F-sharp). The fourth system is in 3/4 time, with a key signature of one sharp (F-sharp). The score includes various musical notations such as notes, rests, and accidentals. The word "Pavassa" is written in the first system, and "Pavab." is written in the second system. The word "Pavabusa" is written in the fourth system. The score is written in a cursive, handwritten style.



Shall we take ourselves seriously, first half. Transcription: KS (update 2006, 3rd printed edition 2007; bass line renewed in 2012).

Next is a short jazz composition, called "Shall we take ourselves seriously", the jazz element being effected by the free bass movement, syncopes and the shifting through keys. I've notated bar 1 in C, bar 2 in C Dorian and for the remainder I'm using an F# in the presets only because the F is mostly sharp. One might just as well use no presets.

The meter of this piece remains 4/4, but the subdivision keeps varying. It can be standard 4/4, but you also have a lot of beats with triplets (more like 12/8), as well as triplets over two beats. During bars 13-16 you've got a chord that goes syncopically over a bar, using a triplet.

Other tracks from Vol. V

- Disc I of vol. V deals with the 1968-69 tours. It was a catch up after the royalty issue with some of the original members of the Mothers of invention had been settled. See the Weasels ripped my flesh - YCDTOSA V section for "Baked-bean boogie", "Chocolate Halvah", "No waiting for the peanuts to dissolve" and "Underground freak-out music".
- "The downtown talent scout" is included in the Freak out! section.
- "The little march" stems from the "Run home, slow" movie. See the Movie scores section for this title and the film.
- The "What's new in Baltimore?" version from 1982 is included in the Frank Zappa meets the mothers of invention section.
- The "Doreen" version from 1982 is included in the You are what you is section.

VOL. VI

Honey, don't you want a man like me? (1976-1988)

"Honey, don't you want a man like me?" is today available in five versions. I'll take the opening, with two of the three main themes, to indicate the changes upon this song, that Zappa made for the corresponding tours. There are each time four years between the sequent shows in the examples below.

Handwritten musical score for a piece in D major, 4/4 time. The score is divided into measures 1, 14, and 19.

Measure 1: The melody starts with a quarter rest, followed by a quarter note D, a half note E, and a quarter note F. The bass line consists of a quarter note D, a half note E, and a quarter note F. The melody is marked "Three times".

Measure 14: The melody starts with a quarter rest, followed by a quarter note D, a half note E, and a quarter note F. The bass line consists of a quarter note D, a half note E, and a quarter note F. The melody is marked "Honey...".

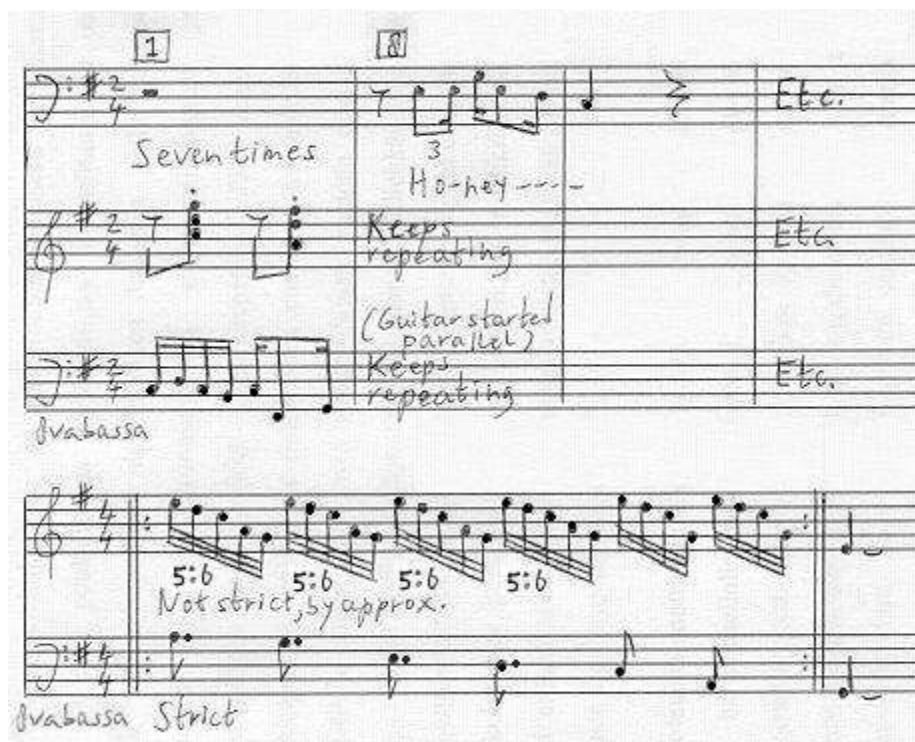
Measure 19: The melody starts with a quarter rest, followed by a quarter note D, a half note E, and a quarter note F. The bass line consists of a quarter note D, a half note E, and a quarter note F. The melody is marked "He had an...".

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. It also includes handwritten notes and annotations in the margins.

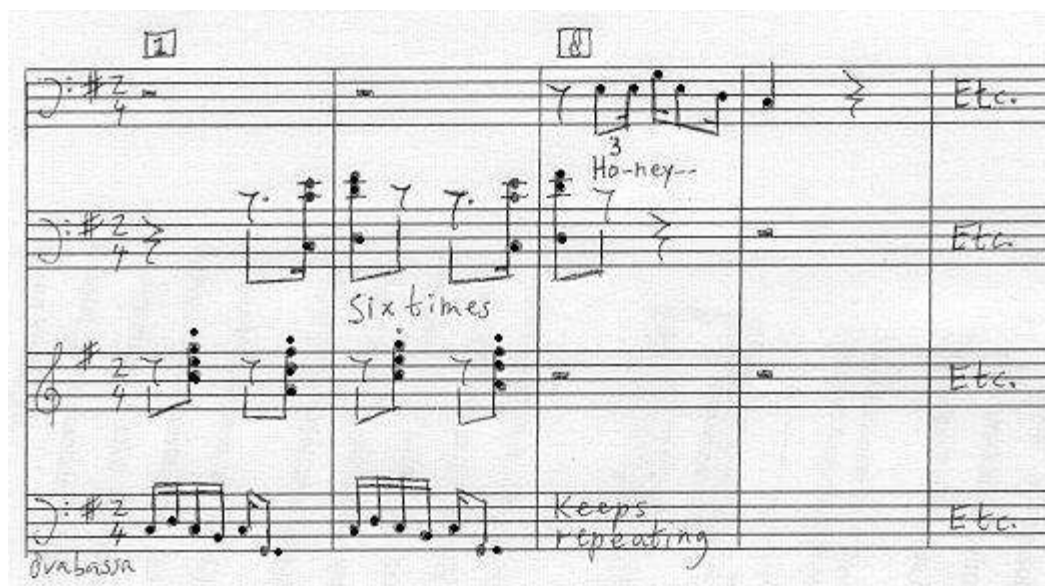
Previous page: Honey, don't you want a man like me? (1976), opening. Transcription: KS.
 All four examples: update 2007, deposited at the I-depot, The Hague.

Handwritten musical score for "Honey, don't you want a man like me?" (1976) opening. The score is written on ten staves, divided into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 4/4. The first system is labeled with a box containing the number 1, and the second system is labeled with a box containing the number 8. The score includes various musical notations such as notes, rests, and repeat signs. Handwritten annotations include "Bar 1-2 repeat", "Bar 1 repeats", "Bar 2 repeats", "Etc.", "two times", "Repeats", "Honey--", "Hi--", "Hehohah--", and "It was--". The score also includes fingerings (e.g., 3, 6, 5, 3) and other performance markings.

Honey, don't you want a man like me?, bars specific for the 1980 opening. Transcription: KS.



Honey, don't you want a man like me?, bars specific for the 1984 opening. Transcription: KS.



Honey, don't you want a man like me?, bars specific for the 1988 opening. Transcription: KS.

The premiere of this piece took place on "Zappa in New York". For the 1980 tour he changed the opening riff such drastically, that only when the lyrics begin you'll realize it's a "Honey, don't you want a man like me?" version. It's available on the recent ZFT "Buffalo" CD, with Zappa surprising himself that he can't remember the words of one particular bar. For the 1984 gigs he returned to the original riff with some variation upon it and a keyboard off beat counter-movement (YCDTOSA III). In 1988 a brass section was present to add another little on beat figure. The 1988 version is otherwise basically the same, but here the

riff halts during the bars with lyrics except for the bass line (YCDTOSA VI). The scales used differ: A Dorian for the original version, E minor for the 1980 version and C Lydian for the last two renditions. These changes are made by moving the pedal note from A to E and next to C. Zappa keeps commencing the melody of this song on E. All versions have pattern breaking bars as the ones with the 32nd notes. The drum pattern in these bars is strict. It's followed by the others, but there may be an improvised element here as it comes to pitches. Counting via 16th notes the rhythm of 1976 version goes as indicated: 3+3+3+3+4 and 3+3+3+4+3. The 1984 en 1988 versions have 3+3+3+3+2+2.

Thirteen

The last example is a cooperation with L. Shankar on violin. It's from the 1978 Halloween concert, of which the ZFT would release more in 2002 as the "Halloween" audio DVD. On this DVD you can also hear Shankar playing during the "Black napkins/Deathless horsie" medley.

Thirteen, riff (Zappa/L. Shankar). Transcription: KS (update 2006, 3rd printed edition 2007).

The vamp for the violin solo in "Thirteen" is in 13/8 with Zappa counting through it at the beginning: "One two - One two three - ONE - TWO- THREE - FOUR". It's in C Lydian with the accompanying chord progression I-II-I, while the bass keeps giving a C pedal note. More on Zappa working with Shankar in the Joe's garage and Documentaries sections.

TABLE WITH LIVE COMPILATIONS, AVAILABLE TODAY

Title	Released	Date of the tracks
- Baby snakes (DVD/CD)	1979/1983	1977
- The dub room special (DVD/CD)	1984	1974/1981
- Does humor belong in music (CD/DVD)	1985	1984
- YCDTOSA, Vol. I	1988	1969-1984
- YCDTOSA, Vol. II	1988	1974
- YCDTOSA, Vol. III	1989	
disc 1		1982-1984
disc 2		1971-1984
- YCDTOSA, Vol. IV	1991	1969-1988
- The best band you never heard before in your life	1991	1988
- Make a jazz noise here	1991	1988
- YCDTOSA, Vol. V	1992	
disc 1		1966-1969
disc 2		1982
- YCDTOSA, Vol. VI	1992	1970-1988
- Playground psychotics	1992	1971
- Ahead of their time	1993	1968
- ZFT: FZ:OZ	2002	1976
- ZFT: Halloween (audio DVD)	2003	1978
- ZFT: Imaginary diseases	2006	1972
- ZFT: Buffalo	2007	1980
- ZFT: Wazoo	2007	1972
- The torture never stops (DVD)	2008	1981
- ZFT: One shot deal	2008	1972-1981
- ZFT: Joe's menage	2008	1975
- ZFT: Philly '76	2009	1976
- ZFT: Hammersmith Odeon	2010	1978
- ZFT: Carnegie Hall	2011	1971
- ZFT: Finer moments	2012	1969-1971
- ZFT: Road tapes, venue #1	2012	1968
- A token of his extreme (DVD)	2013	1974
- ZFT: Road tapes, venue #2	2014	1973
- ZFT: Roxy by proxy	2014	1973

- ZFT: Roxy, the movie (DVD/CD)	2015	1973
- ZFT: Road tapes, venue #3	2016	1970
- ZFT: Chicago '78	2016	1978
- ZFT: Little dots	2016	1972
- ZFT: Halloween '77	2017	1977
- ZFT: The Roxy performances	2018	1973
- ZFT: Zappa in New York Deluxe	2019	1976
- ZFT: Orchestral favorites 40th anniversary	2019	1975
- ZFT: Halloween 73	2019	1973

BROADWAY THE HARD WAY: PARODIES AND CONVENTIONS

After the 1984 tour Zappa stopped touring each year, which he had by then done for twenty years. 1988 saw what would become his last "Broadway the hard way" tour. In 1990 it was already a public secret that he had cancer, and when its irrevocability had become clear, it was officially made public in 1991. The 1988 tour had a large band as well as a large program. The new material with politically inspired lyrics appeared on the "Broadway the hard way" CD from 1989. Most of the other "cover" material of his known compositions from the tour appeared on two 2 CD releases, "The best band you've never heard before" and "Make a jazz noise here". To the right the five piece brass section of the 1988 band (still from the RTVE Barcelona live registration).

It's sometimes said that Zappa's music contains parodies. It's difficult to say when something becomes a parody and when it's sincere. On "Cruising with Rubin and the Jets" the parody effect on doo-wop lies in the outspoken simplicity of the songs and the use of higher voices as of young teenagers. Zappa calls these songs parodies in "The real Frank Zappa book", but on the other hand, as he writes in the album liner notes, he really likes them. The parody effect is stronger when certain clichés are used out of context, as the traditional waltz motif at the end of the atonal composition "Pedro's dowry" on "Orchestral favorites" and "The London Symphony Orchestra". It sounds as a joke at this place. This effect is also present after the orchestral "Tuna sandwich" block on "200 motels", when "Lonesome cowboy Burt" starts with country and western cliché music. See the corresponding section for the opening bars. The lyrics of "Lonesome cowboy Burt" confirm the parody intention: they let Burt sing his about his unmannered and down to earth life. Zappa liked the brief use of clichés for their comic effect. "Lumpy gravy" contains some of them, like the stereotype parallel fourths Chinese tune included in that section.

Welcome to the United States

"Welcome to the United States" from the 1993 CD with the Ensemble Modern features an intro with traditional fanfare music. It sounds as a parody because of its context. The Ensemble Modern only plays modern music, also in case of Zappa, so let them play some fanfare music sounds funny here. It's standard fanfare music in Eb, beginning with a bar in 6/4 and next continuing in 4/4. The theme lasts eight bars. It gets repeated a couple of times in the background, when the narrator starts to talk (bars 9-13, staff 1). The intro in total lasts till 1:08. At this point the composed score starts. So the intro was added to this piece during rehearsals. The composed part leaves a lot of space for improvisation. The text to be told by the narrator is set (Hermann in the case of the Ensemble Modern): it's the literal text from the immigration form, you have to fill in when you enter the U.S. as a non-resident. Neither the pitches nor the rhythm are prescribed. Only the outlines of the accompaniment are indicated. On the CD you hear how the ensemble worked out the sample of the score, that's reproduced in the CD booklet. This sample coincides with 1:08-1:46 on the CD.

1

mf

tr

Bar 2 repeats

tr

mf

Etc.

5

tr

mf

Bar 6 repeats

tr

La-dies and

p

10

Gentle meh,

tr

p

Bar 10 repeats

tr

tr

As bars 1-2

As bars

p

Previous page: Welcome to the United States, 0:01-0:19 (Trad./ (arr.) Zappa and the Ensemble Modern).
Transcription KS (update winter 2015, deposited at the I-depot, The Hague).

- 1 -

WELCOME TO THE UNITED STATES

Frank Zappa

Note : Only those measures with tempo indication or time signature are to be played in a fixed time. The other sections are without time signature and freely in tempo - following the narrator (HERMANN).

1
2
3

Hermann: Welcome to the United States? ————— This first must be completed by every nonimmigrant visitor not in possession of a visitor's visa.

Ensemble

4
5
6

H.: Type or print legibly in pen in ALL CAPITAL LETTERS!

Ensemble

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Welcome to the United States, 1:08-1:46 (original score as reproduced in the CD booklet).

Also, there's a march in there called the Narrhalla Marsch, which is traditional music played during Karneval, an annual festival in Germany. The part that goes "dat-DAHH, dat-DAHH, dat-DAHH" is called a "Tusch". The function of the Tusch is to alert the inebriated German audience to the fact that it is now their duty to laugh at whatever the master of ceremonies has just said. That's why percussionist Rainer Römer is in the background saying, "Laugh now!" This is all part of the mysterious folklore of Karneval entertainment. Also, the dialect Rainer is using is a typical dialect used by emcees during Karneval.

In the CD booklet you can read Zappa's own comment about the first example from above, shown here above. It's included in the page about "Food gathering in post-industrial America". On the CD, however, this episode is part of the next track. A Tusch is a musical sign, being no more than a major triad in a few positions. The one below is the Karneval variant. In Holland they chant "alaaf" along with it. Even though I'm Dutch, I don't know what it means. Probably something like "hurray" in English or "arriba, andale" in Spanish.



The Tusch from "Welcome to the United States", 0:30-0:35.

Many songs on "Broadway the hard way" have little parody effects in them. Like "the big old cadenza" in "Planet of the baritone women"; the parade music that follows upon "Do you believe in the invisible army?" in "When the lie is so big"; the striptease music that introduces "What kind of girl?", etc.

1-2. Elvis has left the building - Planet of the baritone women

All newly composed titles for the 1988 tour with lyrics can be found on "Broadway the hard way". A few new instrumentals appeared on the two double CDs from the next section, where I've included for instance the intro from "When yuppies go to hell". "Broadway the hard way" begins with three pop-song you might call mainstream. During the opening song Zappa is making some fun of the unstoppable Elvis worship in a mild manner. Other than in classical music, in pop music people generally fail to distinguish between performing music and composing music. They sort of identify the person on stage with the music he or she is playing. Elvis is a charming and impressive performer, but he didn't write rock 'n roll songs himself as Chuck Berry did.

Regarding sound, the inclusion of the brass section gives many songs from the 1988 tour a special flavour. As I've been commenting upon in the Them or us section, instrumentation paragraph, Zappa didn't like to

include extra instruments just for doubling parts. He wanted them to play lines and motifs of their own as well, and enrich the harmonies. This can be well heard during for instance "Planet of the baritone women".

Intro Fm Cm | A^b G Fm Cm | A^b G
Meanwhile, on Wall Street...

Verse 1 Fm Cm A^b G
 On the planet of the baritone wo - men
 Fm Cm G Fm Cm G
 They talk low 'bout stuff they know,
 Fm Cm G F Cm G
 They sing "Ooh" and laugh at you.
 Cm G/D Cm/E^b N.C.
 Ha-ha-ha-ha, Hey,

Etc.

Verse 2 A^b G
 They sing "Li-li-li-li."
 A^b G
 They sing "Lo-lo-lo-lo."
 A^b G A^b G
 The men carry purses wher - ever they go.

Etc.

Verse 3 Fm G D7(b9) G
 They sing about wheat,
 A^b G D7(b9) G
 They sing about corn.

Etc.

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Planet of the baritone women, lyrics-chords, samples. Two chords are less legible, with a normal font-size they are: Ab and D7(b9).

On internet I could find thumbnails of the lyrics with chords published by Kobalt music. It's an authorized issue. As you can see, the song is made up of three themes, with the instrumental intro using the chord progression from the opening line of theme one.

3. Any kind of pain

"Any kind of pain" however is about all conventional and has no parody effects. It's the most commercial song on the CD, but still has some complexities as changing keys and the adding in of two 7/8 bars. The song opens with a II 7th - I progression in F. In bar 15-16 it has arrived at B flat minor. The 7/8 bars cause an acceleration effect, a little stretto they would say in classical music. The set-up of "Any kind of pain" is the following verse - refrain construction, with a guitar solo functioning as the bridge:

Verse:

0:00 Instrumental intro (bars 1-4 in the transcription below, the key is F till bar 8).

0:08 Motif 1 (bars 5-8).

0:19 Motif 2 (bars 9-10, modulation to G).

0:23 Motif 3 (bars 11-14, C minor).

0:33 Motif 4 (bars 15-17, Bb minor).

Refrain:

0:40 Main theme, played twice (bars 18-25, F Lydian).

0:59 Variation upon the main theme (bars 26-30 (with the little stretto), first with a chord alternation of Am-Bb, in its tail ending in A minor).

Handwritten musical score for three systems, each with four staves. The notation includes various musical symbols, accidentals, and performance instructions.

System 1:

- Staff 1: Treble clef, 4/4 time. Includes handwritten notes: $\sharp\sharp\sharp$, $(H)\ast$, $\ast\ast$, $\sharp\ast\sharp\ast$.
- Staff 2: Treble clef, 4/4 time. Labeled "Brass". Includes the instruction "Broad way, --".
- Staff 3: Bass clef, 4/4 time. Labeled "Keyb.".
- Staff 4: Bass clef, 4/4 time. Labeled "Prabassa".

System 2:

- Staff 1: Bass clef, 4/4 time. Includes the instruction "You are the...".
- Staff 2: Bass clef, 4/4 time. Labeled "Keyb.". Includes the instruction "Repeats" and a musical notation for a repeat.
- Staff 3: Bass clef, 4/4 time. Labeled "Keyb.". Includes the instruction "Repeats".
- Staff 4: Bass clef, 4/4 time. Labeled "Prabassa". Includes the instruction "Repeats".

System 3:

- Staff 1: Bass clef, 4/4 time. Includes the instruction "Like bar 11".
- Staff 2: Treble clef, 4/4 time. Labeled "Brass and bells play along".
- Staff 3: Bass clef, 4/4 time.
- Staff 4: Bass clef, 4/4 time. Labeled "Prabassa".

1:48 Motif 4.

Refrain:

1:55 Main theme, played twice.

2:13 Variation upon the main.

Bridge:

2:28 Guitar solo in F Lydian with the main chord progression I-VII. The bass is alternating F and E.

Verse:

4:18 Instrumental intro.

4:27 Motif 1.

4:37 Motif 2.

4:41 Motif 3.

4:51 Motif 4, repeated three times in the form of a sequence, moving up a major second each time (in total a diminished fifth).

Refrain:

5:11 Main theme, played twice (following the previous sequence, the main theme also gets transposed up a diminished fifth, thus going from F Lydian to B Lydian).

5:30 Variation upon the main theme.

5:42 End.

4-5. Dickie's such an asshole - When the lie's so big

From track 4 onwards we're getting at the political and anti-religious part of the CD. "Dickie's such an asshole" is a song Zappa had in stock since 1973 from the Watergate scandal era. It still fits in well in this context. The original recording from the Roxy theatre got included in "YCDTOSA Vol. III". Two examples from this latter version are included in the Roxy section of this study. "When the lie's so big" is another mainstream pop-song, summarizing Zappa's dislike of tv-evangelists and their support of the Republican party.

The image displays a musical score for the song "Dickie's such an asshole". It features three staves: Vocals, Horns, and Rhythm. The key signature is two sharps (F# and C#), and the time signature is 12/8. The Vocals staff includes the lyrics: "Just who do they real-ly sup-pose that they are -". The Horns staff includes the lyrics: "A7". The Rhythm staff includes the lyrics: "3", "3", and "3". The score is divided into three measures, each ending with a double bar line and a repeat sign. The first measure contains the lyrics "Just who do they real-ly sup-pose that they are -". The second measure contains the lyrics "A7". The third measure contains the lyrics "3", "3", and "3".

Previous page: When the lie's so big, sample.

The image shows a musical score for a piece titled "Stop-time blues". It consists of three staves: Vocal, Horns, and Rhythm section. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The first system shows the Vocal line with the lyrics "The man in the White Ho - use Ew!". The Horns line has a whole rest. The Rhythm section line has a whole rest with an "E7" chord symbol. The second system shows the Vocal line with the lyrics "He's got a cons - cience blackas sin...". The Horns line has a whole rest. The Rhythm section line has a whole rest with a "B" chord symbol. The third system shows the Vocal line with the lyrics "("Battle Hymn of the Republic")...". The Horns line has a whole rest. The Rhythm section line has a whole rest.

Dickie's such an asshole, sample.

In 1995 Christopher J. Smith published an article, called "Broadway the hard way: techniques of allusion in the music of Frank Zappa". One example of these allusions is citing from "The battle hymn of the Republic" (with two samples included above), about which Christopher writes:

"Zappa referred to certain stylistic, idiomatic, and timbral elements, and his manipulation of these elements for their allusive impact as "Archetypal American musical icons" [quoting Zappa from *The real Frank Zappa Book*]:

"I attempt to devise "language" that will describe my musical intentions, in shorthand form . . . There's an assortment of "stock modules" used in our stage arrangements . . . These "stock modules" include the *"Twilight Zone" Texture* (which may not be the actual *Twilight Zone* notes, but the same "texture"), the *Mister Rogers texture*, the *"Jaws" texture* . . . and things that sound either *exactly like* or *very similar to* "Louie Louie." These are *Archetypal American Musical Icons*, and their presence in an arrangement puts a spin on any lyric in their vicinity. When present, these modules "suggest" that you interpret *those lyrics within parentheses*".

Use of "Archetypal American musical icons," then, connotes deliberate compositional incorporation of musical quotation and allusion in order to influence reception. Such allusive material can consist of or combine motivic, rhythmic, textural, timbral, textual or harmonic elements.

A specific archetypal American musical icon, "The Battle Hymn of the Republic" is quoted five times in four pieces, each time with consistent allusive intent:

- "Dickie's such an asshole", to refer to former Republican U.S. President Richard Nixon.
- "When the Lie's So Big," referring to Reagan-era Republican political leaders.
- "What Kind of Girl?," referring to television evangelist Pat Robertson's political affiliations.
- twice in "Jesus Thinks You're a Jerk," referring first to young members of the Republican party, and then to lynch-mob mentality."

6. Rhymin' man

Handwritten musical score for the song "Rhymin' man". The score is written on ten staves, organized into three systems. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the staves, and the musical notation includes notes, rests, and bass lines.

System 1:

- Staff 1: Treble clef, key signature of two sharps, 4/4 time. Contains a melodic line with a trill and a fermata.
- Staff 2: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 3: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 4: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 5: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 6: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 7: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 8: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 9: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 10: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.

System 2:

- Staff 1: Treble clef, key signature of two sharps, 4/4 time. Contains a melodic line with a trill and a fermata.
- Staff 2: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 3: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 4: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 5: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 6: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 7: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 8: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 9: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 10: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.

System 3:

- Staff 1: Treble clef, key signature of two sharps, 4/4 time. Contains a melodic line with a trill and a fermata.
- Staff 2: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 3: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 4: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 5: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 6: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 7: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 8: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 9: Bass clef, key signature of two sharps, 4/4 time. Contains a simple bass line.
- Staff 10: Treble clef, key signature of two sharps, 4/4 time. Contains a simple bass line.

Lyrics:

Few years later legend says,
 rhy-min' man made a run for prez.
 etc.

Far-ra-khan made him a clown,
 etc.

over there near Hy-mie-Town.
 Said he was a di-plot,

Annotations:

- Staff 1, System 1: *plus bra*
- Staff 1, System 2: *plus bra*
- Staff 1, System 3: *plus bra*



Rhymin' man, 1:40 till 2:21. Transcription: KS (2nd printed edition 2001).

Next is a section of another country and western song, "Rhymin' man" from "Broadway the hard way". This comic song is all about the use of clichés. Its first theme is a typical country and western tune. The second theme is a melody beginning with a motif comparable to the opening of "Lonesome cowboy Burt". Every two bars the melody gets interrupted by two bars, that each time contain another familiar sounding tune remindful of the showbusiness world. The song includes three of such blocks.

"Rhymin' man" is in A and straightforward 4/4 for the lead melody. The interrupting bars can deviate from this by using altered notes and moving through various forms of syncopic figures. Showbusiness is also the subject of "Any kind of pain" and maybe the reason for the title of the CD.

INTRODUCTION: CHORUS:

Vocal 15 measures

Horns (etc.) 15 measures

Bass 15 measures

Rhy - min' Man tall and tan

A Bass ad. lib. D A

rhyme or rea - son play your hand (Guitar) rhyme on

D A

this rhyme on that oh you laugh

(Piano/marimba chromatic gliss.) (Piano/marimba chromatic gliss.)

D A E7

VERSE:

ty De mo - cratt! They say when Doc - tor King got shot

Horns in unison

A ("Twilight Zone")...

The musical score is written for four parts: Vocal, Horns (etc.), and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into three main sections: Introduction, Chorus, and Verse. The Introduction consists of 15 measures for each part. The Chorus follows, with the vocal part singing 'Rhy - min' Man tall and tan'. The bass part has a 'Bass ad. lib.' section with notes for D and A. The verse begins with 'ty De mo - cratt!' and continues with 'They say when Doc - tor King got shot'. The horns play a unison line. The score includes various musical notations such as chromatic glissandos, arpeggiated guitar licks, and specific chord markings (D, A, E7).

Rhymin' man, chorus. Transcription: Christopher J. Smith.

The second example above is the chorus as transcribed by Christopher Smith. Christopher comments: "'Rhymin' Man," a savage critique of Jesse Jackson's political persona and style of discourse, is entirely constructed in order to facilitate the sophisticated semiotic manipulation of Archetypal American musical icons. The strophic structure, arpeggiated guitar licks, root/fifth-oriented bass part, and high tenor vocal harmonies are all defining characteristics of the cowboy-song genre. The idiom's antecedent-consequent phrase structure facilitates insertion of rapid-fire melodic allusions, including melodramatic television

themes for "The Twilight Zone" (line 6: "Oh you naughty Democrat!"), "The Untouchables" (line 9: "Dipped his hands in the Doctor's blood"), and "Mission Impossible" (line 8: "Jesse hatched an awful plot"); stereotypical bits of ethnicity including "Hava Nagilah" (line 18, quoting Jackson's "Over there near Hymie-Town") and "La Cucaracha" (line 21: "Castro was simpatico"); evocations of the circus ("March of the Gladiators" at line 17: "Farrakhan made him a clown"), the Presidency ("Hail to the Chief" at line 19: "Said he was a diplomat") and the Democratic Party ("Happy Days are Here Again" at lines 15-16: "A few years later, legend says/Rhymin' Man made a run for Prez"); and the editorial implications of sound effects ("Teletype" motive at line 11: "Looked around for all the press"). All invoke associations, parody conventions, and comment on textual events."

7-8. Promiscuous - The untouchables

The last musical trend Zappa paid attention to was rap. Because of its speech influence, rap has some stylistic characteristics of its own. The singers are arguing as in a sort of indictment, using only small intervals and keeping pace with a severe steady beat. Zappa contributed with "Promiscuous" on "Broadway the hard way", having Ike Willis arguing against the Aids speculations of Surgeon General Dr. Koop.

The musical score for the opening of "Promiscuous" is presented in a multi-staff format. The top system consists of three staves: two for guitar (treble clef) and one for drums (bass clef). The guitar parts feature complex rhythmic patterns, including triplets and a "Teletype" motive. The drums provide a steady beat with "random scratch sounds". The bottom system consists of three staves: two for guitar (treble clef) and one for bass (bass clef). The bass line is a steady eighth-note pattern. The guitar parts continue the complex rhythmic patterns. The lyrics "Ri - co - the sur-geon ..." are written under the vocal line.

Promiscuous, opening. Transcription: KS (update 2005, 3rd printed edition 2007, details renewed in 2019).

It's entirely following the conventions of this style, but without a parody intent. The song is in D Mixolydian and begins with hammering the I 7th chord for beat 1 of bars 1-4. This example has been in this study since 2005. I've renewed it in 2019 because the voicing of the 7th chord is different compared to how I notated it earlier: the bass plays a F#, guitar #1 a C and guitar #2 a D-chord on top of it. The

combination is D7, with the open tritone F#-C making this chord sound more dissonant than usual. This renewal is a consequence of my discussion with Brett Clement. This exact tritone is the reason why he calls this chord prohibited in his 2009 study and 2014 article: it would destabilize the overall Lydian tonic of his Lydian system (C in this case). See the Zoot allures section for his way of reasoning. Next the singers enter into the picture with only a drum beat to accompany them. At that point the song isn't really Mixolydian anymore. With "The untouchables" a series of covers of songs by others and new versions of Zappa's own songs begins. Above to the right photos from the 1988 tour (downloaded from the internet, photographer unknown).

9-10. Why don't you like me? - Bacon fat

"Why don't you like me?" is for its music the "Tell me you love me" track from "Chunga's revenge", with its lyrics adapted to Michael Jackson. See the corresponding section for the score. At the time Jackson's album "Bad" got released the first signs of him trying to reshape his face got visible. Zappa couldn't have had an idea what happened afterwards. "Bacon fat" is a cover of a political song by Williams/Brown.

11-12. Stolen moments - Murder by numbers

"Stolen moments" is an instrumental jazz classic featuring Walt Fowler on trumpet. The 1988 tour saw the return of Bruce and Walt Fowler as members of the brass section. Together with their brother Tom, as bass player, they had contributed earlier to Zappa's albums from the seventies. "Murder by numbers" is a song written by Sting, who has a guest appearance on this CD. Zappa accidentally met him in the hotel lobby where he was staying, and asked him if he would like to perform with him. So the band had to learn this song swiftly. It worked out well and Zappa thanked Sting, on stage of course, but also in the CD liner notes. Something similar happened with Johnny Cash. The band had learned how to play "Ring of fire", but Johnny said he had to leave before the show because his wife got sick. On this occasion the band played this song anyway with Zappa making some fun of the situation.

13-14. Jezebel boy - Outside now

With "Jezebel boy" we're back at Zappa himself composing. Next is the opening of this song. It's to a degree diatonic, though not attributable to keys. And there's a lot of chromaticism taking place. The song begins with a sustained Db chord on top of an E pedal, a dissonant combination. Next the main theme gets presented. It follows a chromatically downwards moving chord progression: Db-C-B-Bb with an additional E by the bass as passing note for each chord. Thus a sequence of major triads. Staves 2-3 in bars 3-10 represent sirens, mostly in dissonance with the other parts, so creating an atmosphere of tension with police cars arriving. Rhythmic variation is achieved by letting bar 3 continue in triplet time and the syncopic figure the bass is following.

1

Je - ze - bel - boy ---

Irregular downwards line, with much rubato

3 $d_1 = d$

7

You ---

Jezebel boy, opening. Transcription: KS (update Fall 2019, deposited at the I-depot, The Hague).

"Jezebel boy" is a strange song, both regarding its structure and lyrics. It depicts a situation in the Hollywood Boulevard district in L.A. with policemen rounding up female prostitutes with short pants, while at the same time a distinguished gentlemen in a Lincoln is meeting a male prostitute, apparently unhindered, the Jezebel boy. Even more peculiar is what guitarist Mike Keneally writes as a comment upon this song in the diary he kept, available on-line:

(1998 comment: It was in fact the only time we ever played "Jezebel Boy", and although it was loaded with mistakes, it's this version which by default ended up on "Broadway The Hard Way". Why we didn't play more versions for Frank to choose from [we rehearsed it at least 100 times in Los Angeles] I do not understand.)

The theme from the specific "Broadway the hard way" version of "Outside now" is included in the Joe's garage section of this study, thus including the additional harmonies by the brass section from the 1988 tour.

15-16. Hot plate heaven at the Green hotel - What kind of girl?

The image shows a handwritten musical score for a piece titled "Hot plate heaven at the Green hotel - What kind of girl?". The score is written on ten staves, with the first staff marked with a "1" in a box. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#) and the time signature is 12/8. The score is written in a cursive, handwritten style. The first staff has a "1" in a box above it. The second staff is labeled "Iva" and the third staff is labeled "Iva". The fourth staff has a "2" below it. The fifth staff has a "7:6" and "5:6" above it. The sixth staff has a "2" below it. The seventh staff has a "2" below it. The eighth staff has a "2" below it. The ninth staff has a "2" below it. The tenth staff is labeled "Iva." at the beginning. The score is written on a white background with black ink.

Handwritten musical score for a song. The score is written on ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The first staff is marked with a square box containing the number 14. The lyrics "What's a girl Like you" are written under the first staff. The score includes various musical notations such as notes, rests, and accidentals. The bottom staff is labeled "vab.".

14

What's a girl Like you

vab.

The image shows a handwritten musical score for the song "What kind of girl?". The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#), and the time signature is 4/6. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. There are several annotations in the score: "I - Left -" above the first staff of the first system, "5:6" above the third staff of the first system, "4:6" above the fourth staff of the first system, "2" below the second staff of the first system, "4:6" above the sixth staff of the first system, "2" below the sixth staff of the first system, "4:6" above the eighth staff of the first system, "2" below the eighth staff of the first system, "4:6" above the tenth staff of the first system, "2" below the tenth staff of the first system, "4:6" above the twelfth staff of the first system, "2" below the twelfth staff of the first system, "4:6" above the fourteenth staff of the first system, "2" below the fourteenth staff of the first system, "4:6" above the sixteenth staff of the first system, "2" below the sixteenth staff of the first system, "4:6" above the eighteenth staff of the first system, "2" below the eighteenth staff of the first system, "4:6" above the twentieth staff of the first system, "2" below the twentieth staff of the first system, "4:6" above the twenty-second staff of the first system, "2" below the twenty-second staff of the first system, "4:6" above the twenty-fourth staff of the first system, "2" below the twenty-fourth staff of the first system, "4:6" above the twenty-sixth staff of the first system, "2" below the twenty-sixth staff of the first system, "4:6" above the twenty-eighth staff of the first system, "2" below the twenty-eighth staff of the first system, "4:6" above the thirtieth staff of the first system, "2" below the thirtieth staff of the first system, "4:6" above the thirty-second staff of the first system, "2" below the thirty-second staff of the first system, "4:6" above the thirty-fourth staff of the first system, "2" below the thirty-fourth staff of the first system, "4:6" above the thirty-sixth staff of the first system, "2" below the thirty-sixth staff of the first system, "4:6" above the thirty-eighth staff of the first system, "2" below the thirty-eighth staff of the first system, "4:6" above the fortieth staff of the first system, "2" below the fortieth staff of the first system, "4:6" above the forty-second staff of the first system, "2" below the forty-second staff of the first system, "4:6" above the forty-fourth staff of the first system, "2" below the forty-fourth staff of the first system, "4:6" above the forty-sixth staff of the first system, "2" below the forty-sixth staff of the first system, "4:6" above the forty-eighth staff of the first system, "2" below the forty-eighth staff of the first system, "4:6" above the fiftieth staff of the first system, "2" below the fiftieth staff of the first system, "4:6" above the fifty-second staff of the first system, "2" below the fifty-second staff of the first system, "4:6" above the fifty-fourth staff of the first system, "2" below the fifty-fourth staff of the first system, "4:6" above the fifty-sixth staff of the first system, "2" below the fifty-sixth staff of the first system, "4:6" above the fifty-eighth staff of the first system, "2" below the fifty-eighth staff of the first system, "4:6" above the sixtieth staff of the first system, "2" below the sixtieth staff of the first system, "4:6" above the sixty-second staff of the first system, "2" below the sixty-second staff of the first system, "4:6" above the sixty-fourth staff of the first system, "2" below the sixty-fourth staff of the first system, "4:6" above the sixty-sixth staff of the first system, "2" below the sixty-sixth staff of the first system, "4:6" above the sixty-eighth staff of the first system, "2" below the sixty-eighth staff of the first system, "4:6" above the seventieth staff of the first system, "2" below the seventieth staff of the first system, "4:6" above the seventy-second staff of the first system, "2" below the seventy-second staff of the first system, "4:6" above the seventy-fourth staff of the first system, "2" below the seventy-fourth staff of the first system, "4:6" above the seventy-sixth staff of the first system, "2" below the seventy-sixth staff of the first system, "4:6" above the seventy-eighth staff of the first system, "2" below the seventy-eighth staff of the first system, "4:6" above the eightieth staff of the first system, "2" below the eightieth staff of the first system, "4:6" above the eighty-second staff of the first system, "2" below the eighty-second staff of the first system, "4:6" above the eighty-fourth staff of the first system, "2" below the eighty-fourth staff of the first system, "4:6" above the eighty-sixth staff of the first system, "2" below the eighty-sixth staff of the first system, "4:6" above the eighty-eighth staff of the first system, "2" below the eighty-eighth staff of the first system, "4:6" above the ninetieth staff of the first system, "2" below the ninetieth staff of the first system, "4:6" above the ninety-second staff of the first system, "2" below the ninety-second staff of the first system, "4:6" above the ninety-fourth staff of the first system, "2" below the ninety-fourth staff of the first system, "4:6" above the ninety-sixth staff of the first system, "2" below the ninety-sixth staff of the first system, "4:6" above the ninety-eighth staff of the first system, "2" below the ninety-eighth staff of the first system, "4:6" above the hundredth staff of the first system, "2" below the hundredth staff of the first system. The score is written in a clear, legible hand, and the notation is consistent throughout.

What kind of girl?, 0:00-0:32. Transcription: KS (update Fall 2017, deposited at the I-depot, The Hague).

The theme from the 1984 version of "Hot plate heaven at the Green hotel" is included in the Does humor belong in music? section of this study. "What kind of girl?" belongs to the so-called groupie opera from the 1970-71 tours. These form a specific intertwined story, so the individual songs from this opera weren't fit for inclusion in other tours. In 1988 TV evangelist Jimmy Swaggart got caught visiting a prostitute. By itself nothing illegal about it, but in his condition the hypocrisy of it was severely embarrassing. Zappa simply loved this coming out to the open and couldn't resist adapting the lyrics of some of his songs to the occasion, like in "What kind of girl?".

The general set-up of this piece goes as:

- 0:00 Compared to the original from 1971, this instrumental intro is new. It follows old-fashioned striptease music standards and, for that reason, fits in well into the context of this section. You've got the band members largely improvising over the bass progression that ends the central theme of the song. It goes upwards as A-C#-D-D#-E. First with two beats per note during bars 1-2, next with a note per beat in bar 3.

Nominally this song is in A Mixolydian, but the C turns up just as much as natural as as sharp. Bars are switching between A Mixolydian and A Dorian. The intro, like the phrase it's derived from, ends with playing around a chord progression. Here it's a F-E progression, thus further challenging the A Mixolydian

tonality. Altered notes as D# and B# are used as well.

- 0:16 Central theme, following the blues scheme. During bars 5-7 you've got the four vocalists singing in lower registers. In bars 8-9 Bobby Martin is continuing solo in a high register, kind of suggesting the higher voice of a prostitute compared to her male visitors. The basic rhythm of this piece is three ticks per beat, thus embedded in a 12/8 meter. Frequently beats get subdivided into two as well. Bobby Martin is here singing in an irregular rubato manner. These bars 5-9 are steps I-IV from the blues scheme. The example from above stops here and the song continues with IV-I-V-IV-I. At 0:48 the bass line, that got mentioned above, is used for ending the theme. This time it's followed by a C-Bm chord progression.

- 0:54 Central theme some more. Variations and additions turn up during the repetitions of the theme all through this song.

- 1:43 Citation from "Strawberry fields forever" by The Beatles. Zappa covered a number of classic tunes and pop-songs during his 1988 tour, including Beatles songs. No Beatles songs appeared on CD due to copyright related reasons. "Lucy in the sky with diamonds" got played too, with the opening line adapted to the Swaggart situation as "picture yourself on a whore in a motel".

- 2:00 Central theme for the third time.

- 2:38 Central theme, now with the title from the song as part of the lyrics.

17. Jesus thinks you're a jerk

The closing song of "Broadway the hard way", called "Jesus thinks you're a jerk", opens with an outspoken cliché theme. It sounds as a joke, as if a vaudeville show might begin. The entire song is a sequence of four blocks. The connection between the blocks is made by some cross references and, of course, the lyrics.

Block I:

During the first block the opening theme is repeated several times. Zappa keeps it interesting by adding extra phrases to this theme and varying it via different settings. The notes of the basic melody remain unaltered. The first example below is in C and one of these instances with the main theme being played. At 3:16 a second theme turns up before the main theme gets played one more time.

- 0:00 Theme A, instrumentally, lasting 13 seconds.

- 0:14 Pick up notes ("There's an ...").

- 0:17 Theme A, sung. Zappa inserts two little add-ins at 0:26-0:32 and 0:34-0:37. Combined these 10 seconds explain, why this instance of theme A, being sung, lasts 23 seconds in total. The tempo has remained the same.

- 0:40 Theme A, instrumentally, with a different instrumentation.

- 0:53 Theme A, sung.

- 1:07 Theme A, instrumentally, similar to 0:40. At this point the first example below starts.

1

Handwritten musical score for system 1, measures 1-4. The score is in 4/4 time. The melody is written in the treble clef and features several triplets and sixteenth notes. The bass line is written in the bass clef and is simpler, with a 'vabassa' label at the bottom left. The first measure has a '1' in a box above it. The fourth measure has a 'Gimmethak' label and a triplet of eighth notes.

5

Handwritten musical score for system 2, measures 5-8. The score continues the melody from system 1. The first measure of this system has a '5' in a box above it. The melody includes a triplet of eighth notes and a 'religion' label. The bass line is labeled 'vab.' at the bottom left. The eighth measure has a 'Now' label and a triplet of eighth notes.

9

what if--

+bird sounds

vab.

Jesus thinks you're a jerk, 1:08-1:22. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

1

mf -- me--

mf They're--

-- years--

Would they do that,

se-ri-ous--

vab. mf

Handwritten musical score for a song, featuring lyrics and musical notation across two systems.

System 1:

- Staff 1 (Bass):** Contains lyrics "And now -- .. gen-tle-men," and "the dynamic, E-ric Bux-ton-." Above the staff are handwritten notes: "bx. x x bx." and "bx. x x bx.".
- Staff 2 (Treble):** Contains the lyric "-ly" and a melodic line.
- Staff 3 (Treble):** Contains a melodic line with a dynamic marking "pp" and a crescendo hairpin.
- Staff 4 (Treble):** Contains a melodic line with a dynamic marking "p".
- Staff 5 (Bass):** Contains a melodic line with a dynamic marking "p" and a five-measure rest.

System 2:

- Staff 1 (Bass):** Contains lyrics "I-ma-gine, if you will --," and "a mul-ti-". Above the staff are handwritten notes: "x x x" and "bx. bx. x x x".
- Staff 2 (Treble):** Contains the text "(Chord continues)".
- Staff 3 (Treble):** Contains the text "Keeps repeating".
- Staff 4 (Bass):** Contains a melodic line with a five-measure rest.

Jesus thinks you're a jerk, 4:19-4:35. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

- 1:20 Theme A, sung.
- 1:32 Variation upon theme A.
- 1:43 Theme A, instrumentally. The accompaniment and bass are now playing at double speed while the lead melody remains the same.
- 1:56 Theme A, sung, a little cut off at the end.
- 2:07 A longer add-in becomes a side theme ("To the bank..."), in some of its aspects related to theme A.
- 2:25 Theme A, instrumentally, with several of the repeating notes skipped. It thus sounds as slowing down, while at 1:43 it sounded as an acceleration. The same number of bars is still played during 13 seconds as at the beginning.
- 2:38 Theme A, sung, a little faster.
- 2:49 A repeated second side theme, also still being related to theme A. A couple of times the sung bars alternate with instrumental bars.
- 3:16 Theme B, sung ("Convinced they are..."). This is truly a new theme, played over an alternation of Em7 and Dm7. It's sung four times, the last time with some rhythmic variation in it.
- 4:02 Theme A, sung, no brass or keyboards this time.
- 4:12 The second side theme from 2:49 returns twice. Bars 1-6 from the second example below contain its tail with Zappa preparing the transition to Block II ("And now, ladies and gentlemen, ...").

Block II:

- 4:28 After Zappa has introduced Eric Buxton, this second block continues with Eric doing a little speech in a gloomy atmosphere. This surrounding is created via dissonants, a chromatic bass line and a diminished 5th chord in the background (if I hear it right). It follows a pattern lasting four bars with the bass lick of one bar returning every four bars and pausing in the other three. One might call this theme C. The on-line midi file sounds a bit crappy here; it's hard to represent someone talking in midi format. Bars 7-12 from the second example are the opening of this block with Eric taking over from Zappa from bar 9 onwards.

Block III:

- 5:48 Theme D. When Eric has finished his speech, a more regular pop block follows. It begins with the main theme of this block, played over an alternation of Em7 and Fmaj7, the bass switching between C and F underneath it. In this block III this Em7 and Fmaj7 chord alternation, later on Am/Am7 and G, is more a constant factor than the pedal notes, that keep changing position.
- 6:11 Variations upon theme D.
- 6:30 Reference to block II.
- 6:33 Theme D returns as presented below, again with a reference to block II. This time the original Fmaj7 chord gets played before the Em7 chord and both chords get reduced. Without the F and E as root they become Am and G. Material from the second block returns in the interrupting bars 11-12 and 15-16.

1

p Right here... hot.

mf I hope we never see that day —, In the land —, of the tree

p

mf

2

Or maybe — will we —? Nine-ty-two?

mf

pp

pp = p
p = mf

pp

p = mf

112

Will we—? Ninety-six?

As bar 11

As bar 11

As bar 11

pp < p >
p < mf >
p p < mf >

mp

mf

As bar 12

vab.

117

And if you—

mf

vab.

Jesus thinks you're a jerk, 6:33-7:01. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

- 6:55 Theme D once more, now with Am7 and G alternating and the bass switching between F and D as pedal notes.
- 7:07 Side theme ("Then surely...").
- 7:31 Variation upon theme D with the original Em7 and Fmaj7 alternation as at the beginning. At the end of the second repetition you shortly get to hear one of the many vaudeville like instrumental passages.
- 7:42 The side theme from 7:07 returns, followed by a coda for this block.

Block IV:

- 8:04 Theme E. At 8:04 a fourth block starts, again with a vaudeville like theme ("there's an old rugged cross"). This part thus refers to the opening as it comes to style.
- 8:15 As a closing for theme E, one of the various quotes of the "Louie Louie" progression can be heard, also mentioned in the Absolutely free section. Zappa liked to include this progression every once in a while in his compositions.
- 8:32 Coda.
- 8:56 Intermission of the show starts.
- 9:17 End.

THE BEST BAND YOU NEVER HEARD IN YOUR LIFE - MAKE A JAZZ NOISE HERE: LIVE COMPILATIONS #3

In 1987 preparations were made for Zappa's biggest tour effort. At first the rock band section rehearsed, afterwards a brass section joined in, bringing the band's magnitude up to twelve members. In total it took four months of practicing for a program of five hours, enough for two completely different shows. Touring started in the east of the U.S., next Europe. The U.S. west and south coast, planned for the autumn, had to be cancelled however. Tensions within the band had become too big to continue. Zappa let everybody vote whether they could move on with bass player Scott Thunes and the general opinion was no, so in Zappa's words the band self-destructed. The financial loss was compensated by releasing as good as all material on CD. "Broadway the hard way" was dealt with in the previous section. Here we continue with seven examples from the two double CDs that ensued from the tapes.

THE BEST BAND YOU NEVER HEARD IN YOUR LIFE

Heavy duty Judy (1988)

The 1988 "Heavy duty Judy" version opens "The best band you never heard in your life". It only overlaps with its predecessor from "Shut up 'n play yer guitar" in reusing the vamp in 12/8, otherwise it's a new composition (Steve Vai notated the "Heavy duty Judy (1980)" vamp in 4/4, using triplets). He might just as well have used a new title as "Son of Heavy duty Judy", as he had done several times before. The brass section is used for creating an opening theme around the vamp. After up to two minutes Zappa falls in with a sharp solo.

The repeated bar 1 represents an intro for this version of "Heavy duty Judy". In bars 4-5 you've got the characteristic vamp returning, beginning before beat at beat 4 in bar 4. Steve Vai describes it as "sort of boppin'", using triplets if you would notate it in 4/4. At this point it's in a different key compared to the original. Here it's in D Mixolydian with the progression I-II-VII. At bar 13 you get at an interlude without the vamp. Here the band gets to play through varying keys. The basic chord progression in rock terms in staff 3 is Eb-F-Db-Eb-F#m. The bass moves downwards: Ab-G-Gb-F-E. In none of these instances is the bass part of the 5th chords of staff 3, thus the bass enlarges the total sounding chords. In bar 13 for instance to Abmaj9. In bar 20 we get at the vamp in its final key: E Mixolydian again as in the original (same I-II-VII chord progression). Other than in the original the bass doesn't give an E as a pedal note, but forms part of the chords.

Handwritten musical score for Vibes/bells, Brass, Bells, and Bvabassa. The score is divided into three systems, each with four staves. The key signature is one sharp (F#) and the time signature is 12/8.

System 1:

- Staff 1: Vibes/bells
- Staff 2: Bells
- Staff 3: Brass
- Staff 4: Bvabassa

System 2:

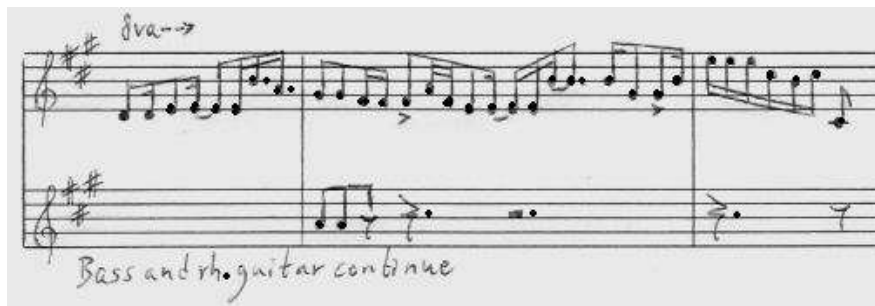
- Staff 1: Repeats
- Staff 2: Like bars
- Staff 3: Repeats
- Staff 4: Repeats

System 3:

- Staff 1: Repeats
- Staff 2: Repeats
- Staff 3: Repeats
- Staff 4: Bvabassa

The score includes various musical notations such as notes, rests, and bar lines. A box containing the number 5 is present in the first system, and a box containing the number 10 is present in the third system.

1319



Heavy duty Judy (1988), opening. Transcription: KS (update 2006, 3rd printed edition 2007).

The torture never stops (1988)

The torture never stops part two, opening. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

As it comes to new compositions "The best band you never heard in your life" has only one unreleased song by Zappa himself, the others are covers. More than on "Make a jazz noise here" it's the alternative bars and solos that make this collection worthwhile, like the six minutes solo from "The torture never stops part two". Regarding the live versions of the original studio songs from "Zoot allures", the themes are more brought back to their basic elements. In the case of "The torture never stops" the "Zoot allures" version has a lot more of adornal embellishments to it, and of course the moaning of Gail Zappa. You can compare the black dots from the Zoot allures section with the one below. Biographer Neil Slaven states that he prefers the group effort above Zappa playing most of the overdubbed parts on "Zoot allures", so there are people who don't see this as a disadvantage. Zappa included "The torture never stops" in about every tour since it was written, each time playing a large solo in the middle of the song. Next is the main theme plus the opening of the guitar solo from the 1988 version.

This one is in A Dorian instead of G Dorian on the "Zoot allures" album. Zappa frequently transposed his songs for his different tours. The harmony in bars 1-2 is also different. On "Zoot allures" it's I followed by a blending of I and VII in G Dorian (bar 1). Here it's I 7th - I 9th in A Dorian (bars 1-2).

Zomby woof

"Zomby woof" is present three times in Zappa's catalogue. The original studio version appeared on "Overnite sensation" in 1973. Next you've got live versions from 1982 en 1988 on "YCDTOSA I" and "The best band you never heard in your life" respectively. They differ in various minor elements. The bigger difference lies in the included guitar solo. Wolfgang Ludwig transcribed the lead melody of the first minute for his study from 1992, whereas all of "Zomby woof" (1973 version) got published in the Hal Leonard series (2011, transcr. Paul Pappas). It's a complex song, made up of a multitude of motifs, smaller themes and riffs. The meters keep changing. The below follows the set up from 1988:

Instrumental opening:

- 0:00. Instrumental opening theme of three bars, played in parallels. Bar 1 returns the most in this song and can be seen as the central melodic element. As for most of "Zomby woof" it's diatonic material from varying scales without clear key notes. Ludwig and Pappas use different meter notations for most of their bars. The first bar lasts 3/4, subdivided into four times 3/16. Wolfgang Ludwig notates this as actually four 3/8 bars, while Paul Pappas chose for 3/4 with a syncope. Ludwig is using smaller units in most cases in a similar way (I'm here following the Pappas meter notation).
- 0:05 Motif 1 (bar 4 in the example below) made up of five beats with quintuplets. The bass plays a chromatically descending line. You can see this bar as polyscale, with a scale fragment per bar.
- 0:08 Motif 2, played four times (bars 5-8) with the instrumentation building up in layers.

Block with lyrics alternated with instrumental bars:

- 0:18 First sung theme ("300 years ago ..."). It's played over a bass riff.
- 0:28 One intermediary bar ("You know I ..."). Whereas the larger part of "Zomby woof" is relatively monodic, without much chords, or composed polyphonically, this bar has a clear chord present for the bass plus brass section (Dm7).
- 0:31 Motif 3 (bar 14) in 2/4, instrumental.
- 0:32 Motif 1 repeats.
- 0:35 Second sung theme, starting over motif 2 as a guitar/bass riff for the first two bars ("Seems to me ..."). Beat 4 of the riff gets augmented with one 16th note so that it now lasts a normal 4/4 bar instead of 15/16. In bars 17-18 you can see the B-D motif of bar 1 returning.
- 0:45 Two bars (20-21) with instrumental improvisation.
- 0:51 Two bars from the second sung theme (bars 18-19) get repeated instrumentally. The first example ends here.

1

Bass plays parallel

14

15 16 Plays parallel

6

Bar 5 repeats three times with more parallels each time

9

Ay-.

300 years---

10

11

12

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15

Asbar 4

Seemsto-- wise-- didyou--

19

morning--

witha-- eyes--

Witha-- eyes--

Etc.

4th beat

21

Plays parallel

Zomby woof (1988), opening. Transcription: W. Ludwig (lead melody)/Paul Pappas (acc. riffs)/KS (various elements from the 1988 execution).

Second instrumental block:

- 0:57 Motif 1 gets varied upon. Here you've got a 6/4 and a 5/4 bar. The first one contains the melody of motif 1 identically followed by a one beat pause with some percussion. Bar 2 plays this melody backwards. Instead of the quintuplets, Zappa is now using normal 16th notes, thus beats of 5/16 (Ludwig notation). Paul Pappas chose to maintain the original quintuplet notation of motif 1 and then has to change the tempo: it goes from the metronome tempo of a quarter note being 90 to being 76. Arithmetically the result is as good as the same: $(90/76) * (4/5)$ is about 1.

- 1:05 Instrumental bars with a little chord progression and the bass riff for the next third sung theme.

Second block with lyrics alternated with instrumental bars:

- 1:15 Third sung theme over this bass riff ("I am the Zomby woof..."). It's a theme of four bars, played twice, of which the first bar is a variation upon bar 9.

- 1:35 Fourth sung theme of two bars, of which the first is a variation upon bar 1 ("Tellin' you all ..."). These two bars can also be interpreted as a free variation upon bars 18-19.

- 1:40 Motif 4, an instrumental sequence of 32nd notes, played four times.

- 1:46 The fourth sung theme returns once more.

- 1:52 Little theme of two bars, repeated four times with variations. The first contains two-part counterpoint and gets either instrumentally played or sung ("Reety awrighty ..."). The second bar is monodic.

- 2:12 Two bars with a flatly sung fifth theme, that introduces the guitar solo ("They was awreety ...").

Guitar solo:

- 2:18 Guitar solo in A Dorian, played over a one bar bass vamp in 4/4. The original 1973 solo is played over a bass pedal note, though also here you can discern the vamp in the first couple of bars. Both the 1982 and 1988 solo are using the bass vamp from below all through. It comprises about half of the time the song lasts.

Third block with lyrics alternated with instrumental bars:

- 4:36 Polyphonic instrumental bars, not present in the 1973 version. The brass and bass play a melody twice. It's made up of two bars in 4/4 over which the guitar lets the figure from the second bar of the little theme return, that started at point 1:52.

- 4:47 Sixth sung theme ("I gotta great big ..."). For the larger part it's sung with only accompaniment by the drummer.

- 5:09 Motif 3 returns in a 4/4 bar: the first two beats are motif 3 played identically, beats 3-4 are for the drummer.

- 5:12 The sixth sung theme continues, now sung over motif 2.

- 5:16 The fourth sung theme now returns as the outro theme, followed by two bars with instrumental improvisation. All four bars are played twice.

- 5:35 The instrumental opening now returns as the coda. It gets augmented by one beat where Zappa at last seems to settle for a key: A Dorian.

- 5:41 End.

Handwritten musical score for "Zomby woof" (1988), section. The score is written on ten staves, organized into three systems. The first system (staves 1-4) is labeled "1 Guitar" and includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a guitar part with various techniques like bends and triplets, and a bass line. The second system (staves 5-6) is labeled "4" and includes a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a guitar part with a "Loco" section and a bass line. The third system (staves 7-8) is labeled "6" and includes a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a guitar part with a "9" section and a bass line. The fourth system (staves 9-10) is labeled "9" and includes a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a guitar part with a "3" section and a bass line. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Zomby woof (1988), section. Transcription: KS (4th printable edition 2012).

Other tracks from The best band you never heard in your life

"The best band you never heard in your life" is a live compilation. Various original recordings of the included tracks turn up elsewhere in this study. The three titles from above are the ones specifically transcribed from the "The best band you never heard in your life" version.

MAKE A JAZZ NOISE HERE

The black page (new age version)

Next is another variant upon "The black page #2" from "Make a jazz noise here", taking this composition a step further regarding tempo changes, instrumentation and soloing. This "new age" version opens in a very slow relaxed tempo with percussion embellishments, but later on everybody accelerates to the original tempo. When you compare this version to the "The black page #1", and the disco version example from my Sheik Yerbouti section, you can see that everything is played much slower. What used to be the five notes of a quintuplet during two beats, now gets spread out over four bars. When I first included this example in 2001, I assumed the rhythm had remained a quintuplet, but that's not really accurate. Zappa changed the rhythm too. The quintuplet with five over four eighth notes didn't become enlarged as five whole notes over four 4/4 bars. Instead it got the division 4+3+3+3+3. This is one of the reasons why Zappa called version #2 the easy version. The more difficult irregular rhythmic groupings got re-ordered towards more even divisions.

The image shows a handwritten musical score for a piece titled "The black page (new age version)". The score is written on two systems of staves, each with three staves (treble, alto, and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system is marked with a Roman numeral "II" and a box. It begins with a double bar line and a key signature change to one sharp. The first staff is labeled "vlna" and "mf". The second staff is labeled "vlna" and "mf". The third staff is labeled "vab." and "mf". The first system ends with a double bar line and a key signature change to one sharp. The second system is marked with a box. It begins with a double bar line and a key signature change to one sharp. The first staff is labeled "vlna" and "mp". The second staff is labeled "vlna" and "mf". The third staff is labeled "vab." and "mf". The second system ends with a double bar line and a key signature change to one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations: "Grand B fade out" in the first system and "Grand B fade out" in the second system.

The black page (new age version), opening. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague). Notes:

- Basis for the lead melody is the original score (see The black page #2 example from the Sheik Yerbouti section).
- This example is an improved version of the transcription that has been in this study since 2001, editions 1-4. I wrongfully assumed that the quintuplet from bar 2 of The black page #1 had went into this version in only a slower rendition. Instead Zappa had adapted the rhythm too (bars 17-20).

It begins with a sequence of thirds and fourths in bars 1-4. The beginning of this sequence returns half-speed in bar 10-12. This version can be called the jazz version. The bass is playing like a walking bass. You can also see that the brass players from staff 1 are applying some rhythmic freedom. The basis, however, remains strict 4/4. This piece was the opener of the first of two concerts at Ahoy, Rotterdam (1987 tour), the first time I had the opportunity to see a Zappa concert myself. Luckily so, because nobody at that time knew it was also going to be the last chance. After having conducted the band, Zappa again falls in with a strong solo.

1

mf

mf

mf

8va b. mf

5

p

8va b.

9

Guitar

Guitar

8va

p (feedback)

mf

8va b.

The black page (new age version), section. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

Apparently Zappa had the guitar he used for this solo tuned down to get at least at C2, a third below the standard E2 root of the guitar tuning. While the "Zappa in New York" versions of "The black page" are heavily embedded in Lydian keys, this goes less for the 1988 version. Bars 1-5 are the end of the written part. No note can be identified as key note, the bass is playing along with the melody. From bar 5 onwards this piece settles in F major. In his discussion with me Brett Clement disagrees saying "It's Bb Lydian, as all Black page solos are". I can't verify the latter (I'm not a bootleg collector), nor do I consider it much relevant. If this was the only occasion the bass followed the figure from above, I still would call it major. The choice of Brett is peculiar:

- Like me he's looking at pedal notes to determine the tonic, the approach that he himself calls vertical. I'm hearing two alternating bass pedal notes, F and E. With the F appearing first in bar 5, the accompaniment becomes a I-VII alternation in F. In this bar 5, you've got a downwards figure with the F being the lowest note, held longer as well. So it's awkward to call the Bb the pedal note. The F takes the weight of being the tonic. The keyboards and rhythm guitars are playing lightly in the background during the solo, not following a particular pattern.
- In other instances, like "Watermelon in Easter hay", Brett is also taking the lowest bass note as tonic.
- The chord progression in bars 5-12 is Dm-Gb-F-Gb-F-Gb-F, with the Gb being a chromatic element. Though this isn't decisive in my study, the "horizontal" approach makes a reading in F more obvious as well.

When yuppies go to hell

For the 1988 tour Zappa took the synclavier with him on stage. "Make a jazz noise here" contains three larger pieces with combinations of written themes, solo improvisations and synclavier sections. You could see Zappa typing in the parameters to set off stored music and modulate sampled sounds via the pc keyboard and the keys of the synclavier keyboard. The results are bizarre collages. "When yuppies go to hell" opens with a synclavier theme made up of a sequence of sustained 5th chords. These chords belong to varying keys, so the melody as a whole becomes chromatic.

The plain notes of the theme itself are rather simple. They get their special character by sound effects from the catalogue of the machine, like (de-)crescendo, moving a sound from one type to another and various sampled emotional outbursts of the human voice. The synclavier theme gets interrupted by written bars for the band with some irregular counterpoint figures in varying meters. This part is also chromatic. After this little interlude the opening theme returns in another meter and via 7th chords. Then you get to the weird sounds collages, solos and little stored composed parts. Above is the opening theme.

The image shows a handwritten musical score for the opening theme, consisting of two systems of staves. The first system is marked with a box containing the number '1' and the second system with a box containing the number '9'. The score is written in 4/4 time and includes various musical notations, dynamics, and performance instructions.

System 1 (Staff 1-3):

- Staff 1 (Treble Clef):** Starts with a whole note chord (F4, A4, C5) marked 'Syhel.' and 'mf'. This is followed by a half note (F4) marked 'mf oh —'. The system ends with a half note (F4) marked 'Auv.' and 'mf'.
- Staff 2 (Bass Clef):** Starts with a whole note chord (F3, A3, C4) marked 'mf Syhel.'. This is followed by a half note (F3) marked 'mf oh —'. The system ends with a half note (F3) marked 'Auv.' and 'mf'.
- Staff 3 (Bass Clef):** Starts with a whole note chord (F3, A3, C4) marked 'p' and 'mf'. This is followed by a half note (F3) marked 'p' and 'mf'. The system ends with a half note (F3) marked 'p' and 'mf'.

System 2 (Staff 4-6):

- Staff 4 (Treble Clef):** Starts with a whole note chord (F4, A4, C5) marked 'Art.'. This is followed by a half note (F4) marked 'Ah —'. The system ends with a half note (F4) marked 'Art.' and 'mf'.
- Staff 5 (Bass Clef):** Starts with a whole note chord (F3, A3, C4) marked 'p' and 'mf'. This is followed by a half note (F3) marked 'p' and 'mf'. The system ends with a half note (F3) marked 'p' and 'mf'.
- Staff 6 (Bass Clef):** Starts with a whole note chord (F3, A3, C4) marked 'p' and 'mf'. This is followed by a half note (F3) marked 'p' and 'mf'. The system ends with a half note (F3) marked 'p' and 'mf'.

Additional Annotations:

- Bars 1-3 repeat:** A handwritten note indicating that the first three bars of the first system should be repeated.
- As barg:** A handwritten note indicating that the music should be played as a 'barg' (a type of musical instrument or style).

Handwritten musical score for "When yuppies go to hell, opening". The score is written on three systems of staves. The first system includes staves for Keyb., Guitar, and Brass. The second system includes staves for a melodic line, Brass, and a bass line. The third system includes staves for a melodic line, a bass line, and a low-frequency line. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf', 'p', 'pp', and 'vibr.'. Handwritten annotations include 'Slower', 'Repeats', 'Syncl.', and 'plus bass guitar'.

When yuppies go to hell, opening. Transcr. KS (update 2007, deposited at the I-depot, The Hague).

King Kong (1988)

"Make a jazz noise here" is not an overall jazz album as "The grand wazoo", but the executions of pieces as "Big swifty" and "King Kong" justify its title quite accurately by their inclusion of extraordinary improvised sections. During most tours "King Kong" would serve as a vehicle for band members to improvise extensively. The theme itself is short and usually gets repeated towards the end. Here it doesn't. From 1:02 onwards this version might just as well be seen as a separate composition. No reference whatsoever is made to the thematic material from "King Kong".

Brass

Bells

Rhythm Guitar

Keyb.

Bass

Sax, solo

Sax

Rhythm Guitar

Keyb.

Bass

7:8

King Kong (1988), section. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

Briefly summarized, the 1988 version of "King Kong" is built up as:

- 0:00 Main theme.
- 1:02 "Diplodocus" intro.
- 1:29 Sax solo.
- 4:07 Smaller solos mixed with synclavier extravaganza.
- 10:53 Trumpet solo.
- 13:11 End.

The example above begins with the last repetition of the "Diplodocus" intro. I'm calling it this way, because this intro would return under that name on "Trance-fusion". On "Trance-fusion" it stays in the Eb Dorian key as "King Kong" is in, but here it swiftly modulates to D Dorian. It's also harmonized quite differently:

- Bar 1, beats 1-3: two times I 7th - V 9th and one time I 7th - II 7th. The difference between beat two and the other two beats is caused by the bass not picking an A too at the end of beat two, but holding the D. As a fast 32nd note the difference is hardly audible.
- Bar 1 beat 4: I 7th - II 7th.
- Bar 2 beats 1-2: II 7th - V- II 7th - I.

At some points it's difficult to distinguish each individual note. It can also be argued that some notes should be interpreted as incidental harmonic fill-in or as passing notes, like the A by the bass and the notes in my keyboard staff. Someone else might identify the chords here and in "Diplodocus" from "Trance-fusion" differently, but things like this conform Zappa's flexibility towards harmony over and over again. The CD liner notes don't say who's playing the sax solo. In bars 3-4 from the above example you can see that the sax solo is played in a chromatic manner, while the bass player maintains the D Dorian tonality. The rhythm guitar remains in D Dorian as well, whereas the keyboard follows the sax soloist as it comes to altering notes. Because it's improvised, the keyboard player can't know in advance what the sax player will do, so the whole sounds a bit weird. Diatonic or atonal ... truly a jazz noise, especially when the synclavier oddities enter the picture. The lizard again, coming soon in a theatre near you.

Let's make the water turn black (1988)

On disc I of "Make a jazz noise here" Zappa returned to some of his sixties tunes, now with a brass arrangement and without lyrics. Below is the opening of "Let's make the water turn black". It's in C, with altered notes in bars 6 and 9-10. Bars 9-10 are an example of a progression of chord types, unrelated to a specific scale: Bb, Eb, Ab and G, thus four major triads. It's another example of Zappa using a fast reggae or ska rhythm, as he occasionally did during the eighties (see also "The black page (1984)" example from the YCDTOSA section). The song starts with four bars with the Cadd2 chord, played as an arpeggio. The example begins with the last two of these arpeggio bars. The guitar/keyboard chords from bar 3 onwards are the same as the ones used in the Songbook Vol. I. The brass arrangement is standard, playing the lead melody mostly via parallel thirds, every now and then replaced by a fourth. See "Let's make the water turn black (1968)" from the We're only in it for the money section for more about this song.



Let's make the water turn black (1988), opening. Source/transcription: Songbook, adapted to the 1988 version by KS (update June 2014, deposited at the I-depot, The Hague).

"Let's make the water turn black" is also an example of a song that is present in Zappa's catalogue in both an instrumental version and one with lyrics. The degree instrumental music is present in Zappa's output is one of his distinctive features compared to standard pop albums. You've got many entirely instrumental compositions, many compositions with instrumental sections and songs that have appeared on CD both instrumentally and with lyrics. Just to mention a few:

- Oh no! (Lumpy gravy vs. Weasels ripped my flesh).
- Tuna sandwich suite/Bogus pump (200 Motels vs. L.S.O.).
- Strictly genteel (200 Motels vs. L.S.O.).
- Sofa #1 and #2 (One size fits all).
- Sleep dirt album (CD re-release vs. L  ther/original vinyl version).

On some occasions ZFT releases have shown the existence of both versions where you might not have expected this:

- Think it over/The grand wazoo (Joe's damage vs. The grand wazoo).
- Farther O'blivion/Cucamonga (Imaginary diseases vs. Bongo fury).
- Envelopes (Odeon Hammersmith vs. L.S.O.).
- Amnerika (Civilization Phaze III vs. FZ for president)

The guitar solos are of course by definition instrumental. The effect of the instrumental element in Zappa's music is that half of the examples in my study are instrumental. Whether a Zappa song has lyrics is partially determined by the feasibility of singing the lead melody. Also here Zappa could push things to the limits, like the second "Montana" example in my study, the part that Tina Turner and the Ikettes are singing.

The Barcelona concert of May 1988 got filmed for television and broadcasted several times by the Spanish TV entity RTVE. Below is an announcement from their 2006 program. It says: "Live from Barcelona the concert given by the composer and guitar player Frank Zappa, May 1988, as part of his last tour as a rock musician. Frank Vincent Zappa (U.S.A., 1940-1993) founded the group The Mothers of Invention in 1964, till he dissolved it in 1969, when he started a long solo career. In 1973 he triumphed

commercially with his records "Apostrophe (')" and "Overnite sensation". Apart from being a musician Zappa also was a composer, who let himself to be influenced by doo-wop, rhythm and blues and contemporary modern music, thus his compositions include all modern styles: classic, rock, jazz, reggae, blues. His music is characterized by the intensive use of instruments that are unconventional for a rock band, like the marimba or the violin."

Adres:  <http://www.rtve.es/canales/mantenimiento/entry.php?id=163>

MÚSICA: Concierto de Frank Zappa. Retransmisión en directo, desde Barcelona, del concierto ofrecido por el compositor y guitarrista Frank Zappa, en Mayo de 1988, dentro de la última gira que realizó como músico de rock Frank Vincent Zappa (EE.UU 1940-1993) fundó en 1964 el grupo The Mothers of Invention, hasta 1969 que lo disolvió, comenzando una larga trayectoria solista. En 1973 triunfa comercialmente con los discos "Apostrophe" y "Overnite Sensation". Como músico, Frank Zappa era compositor y se dejó influenciar por el doo-wop y rythm & blues y la música contemporánea, así sus composiciones abarcan todos los estilos modernos: clásico, rock, jazz, reggae, blues. Se caracterizó por el uso intensivo de instrumentos no convencionales para un grupo de rock, como la marimba o el violín.

Realización: P. Vila San Juan

Producción: Maite Varela Intérprete: Frank Zappa

Fecha de emisión: **Sábado, 5 de agosto a las 22:00 horas**

Zappa began this concert by addressing himself to the audience in Spanish. Like in 1971 (with some German texts) he read the lyrics phonetically. Apparently he got sufficient aid, because his pronunciation is good enough for following the message:

"Buenas noches, España. Hola, sonámbulos, disculpe mi pronunciación, pero he aprendido mi discurso como un loro. Este concierto lo quiero dedicar a las gentes que hablan y sienten en Español. Trescientos millones en España, Sud-América y Norte-América, quienes cooperando entre ellos y salvando sus diferencias podran llegar a ser el tercer poder."

In English: "Good evening, Spain. Hello, night wanderers, forgive me my pronunciation, but I've learned my speech like a parrot. I would like to dedicate this concert to the people who speak and feel in Spanish. Three hundred millions in Spain, South-America and North-America, who, working together and solving their differences could become a third power".

Other tracks from Make a jazz noise here

"Make a jazz noise here" is the second live compilation from the 1987 tour. Various original recordings of the included tracks turn up elsewhere in this study. The four titles from above are the ones specifically transcribed from the "Make a jazz noise here" version.

TRANCE-FUSION: CHROMATIC NOTES AND QUARTER-TONES

The omens for another guitar album from the 1988 tour were unfavourable. Since the previous 1984 tour Zappa was composing on the synclavier and he wasn't that eager to start playing again. It was also said that tensions within the band around bass player Scott Thunes prevented Zappa from playing the normal amount of solos. So when the existence of "Trance-fusion" got confirmed by the ZFT I felt surprised. The almost permanent delay of its release also suggested that there was something dubious about this collection. But this is not the case. It's once more Zappa selecting the best solos at the same level as before. Scott Thunes may have been a pain in the ass to some, but his bass part in the examples in this section is fine. Here he keeps varying the vamps, so that it doesn't become a mechanic repetition. Regarding style "Trance-fusion" offers more of the same. Normally that would be a negative qualification, except when the same means excellence. A lot has already been said about the solos in the preceding Shut up 'n play yer guitar and Guitar sections. There you find a list of all solos with their modes and types of accompaniments. Still "Trance-fusion" offers some new angles, some of them being indicated below. The album cover shows Zappa's name shining into the sea with dolphins forming his mustache and goatee (outtake above).

1. Chunga's revenge

Nine of the sixteen solos from "Trance-fusion" stem from the 1988 tour. So the accent lies on Zappa's last live solos. Only a few times he would return to playing a guitar solo afterwards. See the Documentaries and Dance me this sections for examples. "Chunga's revenge" has a written introduction and a vamp, going back to 1970. Two versions of this introduction are included in this study. Zappa's own original version from "Chunga's revenge" and one released by the ZFT, re-named as "Chunga's basement". The song was included in a couple of setlists from 1970 onwards, allowing both Zappa and band members to solo. The "Rhythm guitar solo" from my Joe's menage section is an outtake from a 1975 performance, at that point not directly related to the vamp anymore. This 1988 version features Frank and Dweezil soloing together.

2. Bowling on Charen

The other seven tracks cover the period 1977-1984. "Bowling on Charen" is the oldest solo, going back to the Halloween concerts from 1977 when "Baby snakes" got filmed. It's an unusual solo, made up of three blocks. It gets amply dealt with in the Baby snakes section of this study with three examples from these different sections.

3. Good Lobna

Even after the massive amount of 1982-4 solos as released on "Guitar" there was still more material of interest from that period to be included in an official CD. "Good Lobna" is a short outtake from a 1984 solo. It begins with everybody using only a limited number of figures. This is unusual in Zappa's output and it makes transcribing it easy for a change.

Good Lobna, opening. Transcription: KS (update Autumn 2017, deposited at the I-depot, The Hague).

This section might be called a mild form of bitonality. As I've mentioned in the Burnt weeny sandwich section, the keys in Zappa's music are largely determined by bass pedal notes. In this case it becomes F# Dorian. Zappa himself is focusing on D#, thus playing as if in D# Locrian. The keyboard simply plays two minor thirds upon F# and G#. So the whole doesn't sound simple harmonically. Instead of confirming the keynote by the bass, the guitar and keyboard parts are putting their accents on other notes from the F# Dorian scale. This goes for the opening only (0:00 through 0:16). After these bars things are returning to normal. Bitonality becomes more explicit when you've got parts following non-overlapping scales. In this study this is happening in "Uncle rhebus" (Uncle Meat section) and "That's not really a shuffle" (Guitar section).

4. A cold dark matter

Most guitar solos are outtakes from songs. Only when a solo had a written opening theme or a written opening by the band, Zappa would play it by itself ("Ancient armaments" being one of the rare exceptions). "Heavy duty judy", "Watermelon in Easter hay" and "Black napkins" are some examples with written themes, included in this study. What songs the solos are taken from is mostly known by circumstantial sources, namely the bootleg circuit as described in the Live recordings section from my left menu.

Though originally played as larger instrumental interludes of songs, the solos are in every aspect independent compositions by themselves. First they aren't directly related to the thematic material from the songs that they are part of, nor do they follow chord progressions from these songs. Without the information, that can be derived from the bootlegs, it would have been impossible to figure out where they stem from. In fact the solos are interchangeable as it comes to their inclusion in songs. Secondly Zappa treated them as individual compositions by giving them titles of their own and compiling three CDs with guitar solos without any reference to the songs they were part of. I'm not a bootleg collector myself and I

can only take the mentioned song contexts for granted. I'm having problems with listening to an inferior sound quality, but mostly I'm afraid it could get frustrating. When encountering something of interest it would be inadmissible for this study. Strictly by law bootlegs are illegal as a source, which means that any example taken from it is illegal as well. That bootlegs can contain material of importance is demonstrated by the examples from the "Beat the boots" series in this study, the bootlegs that got legalized by Zappa himself to spoil the bootleg market.

"A cold dark matter" is another Inca roads solo featuring the I-II alternation in C Lydian. "Inca roads" was included in quite a few setlists, but not released live till "The best band you never heard before in your life" from 1991. Other examples of this alternation, as included in this study, are:

- "Holiday in Berlin, full blown (Burnt weeny sandwich).
- "Inca roads" (YCDTOSA vol. II).
- "Occam's razor" (One shot deal).
- "Shut up 'n play yer guitar".
- "Gee, I like you pants" (Shut up 'n play yer guitar).
- "The return of the son of Shut up 'n play yer guitar".
- "System of edges" (Guitar).

It can't be taken for granted, however, that a I-II alternation in C Lydian stems from an Inca roads solo.

"Pick me, I'm clean" is from the same period, doing the same. Pieces preceding "Inca roads", using this type of accompaniment, are "Holiday in Berlin" and "Billy the mountain". The latter for a keyboard solo.

5. Butter or cannons

"Butter or cannons" is one of the few exceptions to what I just said about the previous track. Here you can hear its relationship with a song during the solo itself. Here the connection with the song it stems from is direct, being "Let's move to Cleveland". One of the themes from this song returns during 1:05 through 1:16 of the solo and gets varied upon at 1:40 through 1:45.

The image displays a musical score for the song "Butter or cannons". It consists of two systems of staves. The first system (measures 1-3) is labeled "Guitar" and "8va ->". It features a guitar part with eighth and sixteenth notes, a bass line with eighth notes, and a middle staff with chords. The second system (measures 4-7) continues the piece with similar instrumentation, including a guitar part with eighth notes, a bass line with eighth notes, and a middle staff with chords. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

Butter or cannons, 1:26-1:41. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

"Butter or cannons" is a good example of chromaticism. The bass is using C-Gb-Eb, while the guitar begins with playing around Bb-Cb. The C can be seen as a pedal note, but nowhere a diatonic scale is

getting formed. Beginning at beat 4 of bar 6 a variation upon the "Let's move to Cleveland" theme can be recognized.

6. Ask dr. Stupid

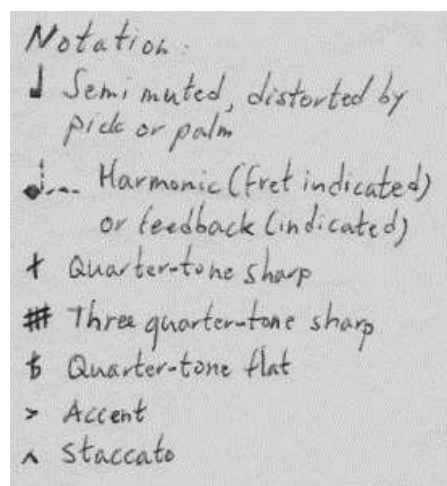
To the right Zappa in his house, late eighties (outtake of a photo by Lynn Goldsmith). He never used quarter-tones when writing sheet music. Quarter-tones do occur when he's speechwise singing or during his solos. Steve Vai notates them every now and then in his transcriptions for the FZ Guitar book. In case of guitar solos quarter-tones happen as passing notes or for creating guitar effects, more or less incidentally. "Ask dr. Stupid" is an exception. During the intro Zappa is intentionally picking quarter-tones (not properly represented in the on-line midi file; as something exceptional, the midi format doesn't support this). This opening section has a pre-arranged theme, played four times. It's made up of a upwards going line, followed by a chord progression. The upwards going melody begins diatonically and ends chromatically, including clear quarter-tones:

- Bars 1-2: Zappa moves over from Bb on beat 4 of bar 1 to B natural on beat 2 of bar 2. In between you have the B quarter-tone flat on beat 1 of bar 2.
- Bars 5-6: the theme doesn't get repeated literally, but gets varied upon. Here Zappa starts with an E instead of F#. An A quarter-tone sharp is now happening between the A and Bb from these two bars.
- Bars 9-10: again a variation, but with the same occurrence of an A quarter-tone sharp.

The image shows a handwritten musical score for the piece "Ask dr. Stupid". The score is written on three systems of staves. The top system is labeled "Guitar 8vab." and the bottom system is labeled "8vab." and "As bar 1". The music is in 4/4 time and features a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf", "f", "mp", and "nf". The score is divided into measures by vertical bar lines, and there are handwritten annotations and corrections throughout.



Ask dr. Stupid, intro. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).



The rhythm of "Ask dr. Stupid" is utter simplicity, quite uncommon for Zappa's solos. Everybody is playing strictly on beat in 4/4, also the drummer. Recorded in 1979, the vamp used is the one from the later "Easy meat" song. In the Tinsel town rebellion section I'm describing the phases this piece went through. The hammering rhythm, combined with the chromatic notes and quartertones, creates a brutal sound. The chord progression is more regular. Here Zappa briefly switches from F# Dorian to F# Mixolydian with major harmonies taking the upper hand. This is simply done by altering the A to mostly an A#. In bars 3-4 the progression is B-F#m-F#-B-F#. During bars 7-8 it's B-F#-B-F#m-D#m-A#m-5. The tonality of "Ask dr. Stupid" thus isn't outspoken. Also the vamp. It starts with a repeated E-D# motif, but the lower and more loudly played E-F# motif turns it towards F# Dorian.



Bars 57-58 from "Variations on the Carlos Santana secret chord progression". Source: FZ Guitar book,

Bars 156-158 from "Stucco homes". Source: FZ Guitar book, page 182.

Two bars from "He used to cut the grass". Source: FZ Guitar book, page 252.

Above are some examples from the Frank Zappa Guitar book with quarter-tones happening as passing notes or guitar effects by bending a string irregularly between the frets:

- Two bars from "Variations on the Carlos Santana secret chord progression" with B quarter-tone flat, as well as D, F and G quarter-tone sharp.
- Three bars from "Stucco homes" with F three-quarter-tone sharp.
- Two bars from "He used to cut the grass" with F and G three-quarter-tone sharp, as well as G and A quarter-tone sharp.

All three examples are transcribed by Steve Vai. See the Shut up 'n play yer guitar section for more examples from the Guitar book and the keys/types of these solos. The "Mo' mama" example from my Sheik Yerbouti section is another example transcribed by Steve Vai, containing quarter-tones. An A three-quarter sharp and an A quarter-tone flat on this occasion. They are also other examples of irregular rhythmic groupings, as they happen frequently in Zappa's solos. As you can see, they can cause problems for professional printers too. Bar 157 from "Stucco homes" has a 7:4-tuplet of eighth notes on beats 1-2. Bar 158 has a 3:2-tuplet of quarter notes with a quintuplet within it. I don't have a budget for doing this study, so most examples by me are handwritten to be on the safe side. Even when I would invest, say, two thousand dollars in an editing program, I doubt if I could get my "Budapest solo" example out of it neatly.

7. Scratch & sniff

This is the third solo with Zappa playing over the Carlos Santana type of vamp. See the FZ Guitar book for a transcription of the first one, "Variations on the secret Carlos Santana chord progression". It returned on "Guitar" as "That ol' G minor thing again". This one is from the 1988 tour. See the Guitar section for the vamp.

8. Trance-fusion

The image shows a handwritten musical score for the opening of 'Trance-fusion'. The score is written on ten systems of staves, each consisting of a treble and bass staff. The key signature is one sharp (F#), and the time signature is 12/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including 'Rh. guitar' at the top, 'pp' and 'p' for dynamics, 'mf' for mezzo-forte, 'Ova-->' for overbowed, 'Lead guitar', 'Etc.', 'As bar 1', and '5' for a five-measure phrase. The score is a transcription of a live performance, capturing the improvisational nature of the piece.

Trance-fusion, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

The example above is the opening of the title track. Most solos are in 4/4, but this one has a vamp in D Dorian alternating two odd meters, 9/8 and 12/8. He had done such things before as in "Outside now" and "Watermelon in Easter hay", but this division is more complicated. The Roxy and Elsewhere section gives an overview of all metres occurring in the examples included in this study. The table from the Roxy section isn't specifically mentioning the metres from the solos, but you can filter out the 90 guitar solo examples if you would like to get an idea about the metres used in the solos only.

The subdivision of the two meters is:

- First bar in 9/8: 3+2+4.
- Second bar in 12/8: 3+2+3+4.

They can be seen as variations upon each other, beginning similarly and being different in their endings. The main melodic notes are D-G-C and D-G-C-B-G. The 12/8 bar thus sounds as an extension of the 9/8 bar. To the right Zappa soloing during the 1988 tour (photo downloaded from the internet, photographer unknown).

9. Gorgo

While "Shut up 'n play yer guitar" and "Guitar" are neutral as it comes to the deployment of modal scales, on "Trance-fusion" the Dorian scale dominates. See the Shut up 'n play yer guitar section for an overview of all solos from these three CDs. During "Gorgo" Zappa is soloing in Dorian in a simple, very basic 4/4 meter with an A pedal. Mostly it's just the A note on beats one and three.

10. Diplodocus

"Diplodocus" is an outtake from "King Kong", as it was played during the 1988 tour. Apart from the Eb Dorian key, the connection with "King Kong" is completely lost when you take it separate. "Diplodocus" thus becomes an individual composition.

By comparing the "Diplodocus" intro with the "King Kong" fragment from the Make a jazz noise here section, you can see once again how Zappa kept applying his AAAFNRAA principle (Anything, anytime, anywhere for no reason at all). Here the intro is in Eb Dorian instead of D Dorian and it is harmonized quite differently:

- Bars 1 and 3: three times I 9th - VII 9th, followed by one time I 9th - VII 9th - IV.
- Bars 2 and 4: IV - V - IV - III.

The intro is made up of two bars, played four times. The example above contains the last two repetitions and the first two bars of the soloing. The intro starts with a series of (incomplete) 9th chords, followed by more regular triads. When the guitar solo starts, the accompaniment continues in a standard manner: a vamp in Eb Dorian with improvised chords, mainly triads. In traditional harmony a 9th chord is seen as a non-standard chord that normally resolves to a triad. In Zappa's music all chords can appear as independent chords, chords that aren't expected to resolve. Here the 9th chords are played as such and when the last one moves over to the triad on step IV, it's not the standard resolving triad on step VII.

The image displays a handwritten musical score for the introduction of the piece 'Diplodocus'. The score is organized into two systems, each containing five staves. The instruments are labeled on the left: Lead Guitar, Rhythm Guitar, Brass, Bells, and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system includes a rehearsal mark 'II' at the beginning. The second system includes a rehearsal mark 'IV' at the beginning. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Specific annotations include '8va' (octave up) and 'As bar 1' (As bar 1) in the first system, and '8va' and '3' (triple) in the second system. The score is written in a clear, legible hand.

Diplodocus, intro. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

11. Soul polka

"Soul polka" in C sharp Dorian has a reggae type vamp in 5/8 (it's not related to the dance the polka). Reggae is normally in 4/4. Here Zappa is using a different meter for playing reggae, as he also did in the "Let's move to Cleveland" example. The latter is in 3/4.

The image shows a handwritten musical score for the "Soul polka" section. It consists of three systems of staves. The first system has three staves: "Lead guitar" (top), "Rh. guitar" (middle), and "Obabassa" (bottom). The "Lead guitar" staff has a treble clef, key signature of two sharps (F# and C#), and a 5/8 time signature. It contains a complex melodic line with many beamed eighth and sixteenth notes. The "Rh. guitar" staff has a treble clef, the same key signature, and a 5/8 time signature. It contains a simpler, more rhythmic line with the handwritten note "Keeps repeating". The "Obabassa" staff has a bass clef, the same key signature, and a 5/8 time signature. It contains a bass line with some sustained notes. The second system has three staves: "Obabassa" (top), "Obabassa" (middle), and "Obabassa" (bottom). The top staff has a treble clef, the same key signature, and a 5/8 time signature. It contains a melodic line with the handwritten note "(Rh. guitar continues)". The middle staff has a bass clef, the same key signature, and a 5/8 time signature. It contains a bass line with the handwritten note "Keeps repeating". The bottom staff has a bass clef, the same key signature, and a 5/8 time signature. It contains a bass line. The third system has three staves: "Obabassa" (top), "Obabassa" (middle), and "Obabassa" (bottom). The top staff has a treble clef, the same key signature, and a 5/8 time signature. It contains a melodic line with some sustained notes. The middle staff has a bass clef, the same key signature, and a 5/8 time signature. It contains a bass line. The bottom staff has a bass clef, the same key signature, and a 5/8 time signature. It contains a bass line.

Soul polka, section. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

The melodic pattern of the vamp is three times a C#m7 chord, followed by two times an F# chord. Scott Tunes keeps playing around the bass pattern with relatively little variations. The example also shows some sustained notes in between the faster notes. Most guitar players tend to accentuate such notes and make faces as if they are in great emotional distress enforcing these tones from the strings. Zappa wouldn't do that.

12-13. For Giuseppe Franco - After dinner smoker

Because of its relationship with "Hot plate heaven at the Green hotel" from "Does humor belong in music?", "For Giuseppe Franco" is getting dealt with in the section with the latter CD. "After dinner

smoker" is yet another solo in Dorian, this time over an A pedal note by the bass.

14-15. Light is all that matters - Finding Higgs' Boson

14 Guitar

Rh. Guitar

mf

mf

mf

p

mp

pp

Keeps repeating

15

(Acc. figures continue) mf

p

As bar 5

16

mf

p

As bar 5

As bar 6



Light is all that matters, opening. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

Most solos follow one diatonic scale or a few related diatonic scales. "Light is all that matters" belongs to the few solos, that are chromatic. Other examples, coming by in this study:

- Canarsie. The Zappa solo that is most outspokenly atonal. See the Shut up 'n play yer guitar section for the details.
- Republicans. At the beginning an E pedal by the bass plus an ongoing D# chord, with Zappa completing it to something you might call a self-created scale. See the Guitar section for an example.
- Canadian customs. Similar to Republicans and also present in the Guitar section. Both solos tend towards using sets of notes over longer periods, while many chromatic notes are occurring as well. They definitely aren't diatonic, but also not utterly atonal in the sense that there are no scales discernable at all or that melodic patterns are absent.
- Butter or cannons. See above.

In "Light is all that matters" you can hear the following:

- An ongoing on beat chord by the rhythm guitar plus keyboard, being B-E-G-A#.
- A bass vamp with E-B-D-A during the little intro, followed by C-G-Bb-F when Zappa starts soloing. In every bar it's a downward fourth.
- Zappa using another self-created scale: F#-G-A#-B-C#-D#.

So there are some patterns and you might call the first C from the bass vamp a ground-tone or tonic, but it only functions as a tonic for the bass part itself. It's the combination of these three parts that makes the whole atonal. The more than average presence of minor seconds causes dissonants to occur pretty often. "Finding Higgs' Boson" is quite different. This solo is Zappa playing at his most lyrical, here in A Mixolydian. "Light is all that matters" begins with a little intro with irregular synthesizer sounds (bars 1-4 of the above example are the second half of the intro). Next Zappa starts soloing over the vamp, transposed a third down. In bar 12 the bass pattern briefly gets interrupted before returning to its standard appearance again in bar 13. At 2:22 this solo moves over to a second smaller section in G Lydian, thus the more regular diatonic way of playing a solo. It's as good as unrelated to the first block with another guitar chord turning up overnight and the bass moving over from the vamp to a G pedal. It's something Zappa hardly ever does. He now follows this scale rather loosely. Chromatic notes keep returning, like a Bb at 3:10.

16. Bavarian sunset

"Trance-fusion" ends with a joint solo by Frank Zappa and his son Dweezil. It's in E, mingled with E Mixolydian (D sharp versus D natural as in the example below). It stems from the 1988 concert at

Munich, a city in the German province Bavaria. Hence its title "Bavarian sunset". Dweezil opens the solo playing alone. Next the band and Frank Zappa join in. At first the accent lies on either Frank or Dweezil soloing, alternating each other. Hereafter they become a true unity as in the section from below. To the left: Dweezil, Moon and Frank at the David Brenner show, 1986 (Associated press).

The image shows a handwritten musical score for a fragment of the song "Bavarian sunset". The score is written on six staves, organized into two systems of three staves each. The top system features two guitar staves labeled "DZ" (Dweezil) and "FZ" (Frank Zappa), and a bass staff labeled "Eva". The bottom system features two more guitar staves and a bass staff labeled "Eva". The music is written in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Handwritten annotations above the staves include "Guitar Dva-->" and "Guitar Dva-->" for the guitar parts, and "Eva Bassa" and "Eva b." for the bass parts. The score is a transcription of a live performance, showing the interplay between Dweezil, Frank Zappa, and Evan Dreyer.

Bavarian sunset, fragment. Transcription: KS (4th printable edition 2012).

When Dweezil was still in his teens he took part of both the 1984 and 1988 tour, as a guest player, as well as playing on some of the "Them or us" recordings. The total of his solos on Zappa's CDs became five. Dweezil started learning playing guitar at the age of twelve with Steve Vai as an instructor. Two years later he had made enough progression for Frank Zappa to have him collaborate with him on his own records. Correctly so. He's not there just because he was Frank's son, but for his own skills as well. In *Guitar Player*, August 2006, Dweezil talks about his Zappa plays Zappa tour and comments about Frank's music: "But Frank blended so many styles together - and there was so much going on musically - that once you're exposed to it, you're so disappointed that no one else is even trying to do something like that. Who is writing music this hard? And it's not hard for the sake of being hard. It's very musical and memorable and cleverly arranged." Talented parents are inclined to test if their children have inherited these gifts, whether they like it or not. Apparently this didn't happen in the Zappa family. Only Dweezil chose to learn to play an instrument and read scores.

The late works (1991-1993)

In 1991 it was publicly announced that Zappa suffered from incurable prostate cancer. He still lived for three years, being able to compose and yet again come up with new directions for his music. It did something to make up for his early death in 1993. After *Jazz from hell* Zappa continued working on the synclavier, eventually leading to *Civilization phase III* and *Dance me this*. Both CDs show a mix of composed music and collage pieces, achieved by assembling samples. *Wolf Harbor* is a fascinating world of industrial sounds and percussion sections. Other synclavier music reached a public via indirect sources, as *The Valdez score* (radio broadcast) and *Uncle Sam* (as part of a ZFT release). The cooperation with the Ensemble Modern worked out very well. With *The yellow shark*, Zappa could release some early and recently written chamber music.

OUTRAGE AT VALDEZ AND OTHERS: DOCUMENTARIES

After the creative blast of the 1988 tour Zappa returned to his tape archive once more and started writing the *Real Frank Zappa book*. Most of 1989 was spent on listening to the 1988 tapes for selecting the best tracks for the two double CDs from the previous section. As it comes to releasing or performing newly written material since 1988, the years 1989-1991 were a period of a relative still. At some point people wondered if Zappa had become more interested in politics and setting up business deals with Russian companies than in composing. He did continue working on the synclavier, eventually resulting in "*Civilization phase III*" and "*Dance me this*".

Outrage at Valdez - The Valdez score

The best sources on Zappa's actual musical activities during the years 1989-1991 are four documentaries that have been broadcast on national TV in various countries. In 1989 Jacques Cousteau commissioned Zappa to write the music for his *Outrage at Valdez* documentary about the environmental disaster by a leaking oil tanker in Alaska. He wrote a synclavier piece of fifteen minutes, most of it used spread out through the documentary when it got broadcast in 1990. Visit http://globalia.net/donlope/fz/songs/Outrage_At_Valdez.html for the details. To the right the video of the documentary, that used to be available via the Cousteau Society. This synclavier piece also got aired by the NOS on Dutch radio, December 1990, where it got introduced as "the Valdez score by Frank Zappa". "Valdez score" is since then the title bootleggers came to use for their copies of the radio broadcast. Zappa's comment in the *Yellow shark* booklet that only 50 seconds of the 1992 "*Outrage at Valdez*" composition were used for the documentary is bound to be misinterpreted. It suggests that these 50 seconds is the only music by him that got used, whereas what actually is the case is that 50 seconds of "*Outrage of Valdez*" are present in the "Valdez score". For the largest part these two pieces are different compositions.

"*Outrage at Valdez*" as we know it appeared in total on "*The yellow shark*" from 1993 with a version played by the Ensemble Modern. It's a relaxed piece of music, well sounding and peaceful. It's in 9/4, just as "*Get whitey*", to which it is related. "*Outrage at Valdez*" has a gentle through-composed main melody, played along various side melodies. In the "*The yellow shark*" booklet conductor Peter Rundel rightly calls it a ballad and talks about the difficult rhythmic relations in it. The transcribed section below isn't that difficult, but you can look at "*Get whitey*" in the next section for examples of such difficulties. The harmonic climate in this composition is strongly determined by the subsequent pedal notes, over which everybody is playing. The transcribed opening with bars 1-8 is in F minor, played over an F bass pedal note. The staff for the woodwinds represents the lead melody, the others sort of play around it.

12

Bells

Flute

Woodwinds

Various

VCs

Bass Drum

Tuba

Handwritten musical score for "The Rose Tree" (March). The score is written for a full band and includes the following parts:

- Harp:** Treble clef, key signature of two flats (B-flat, E-flat). Starts with a *mf* dynamic.
- Bells:** Treble clef, key signature of two flats. Includes dynamics *f*, *mf*, and *mp*.
- Flute:** Treble clef, key signature of two flats.
- Woodwinds:** Treble clef, key signature of two flats.
- Various:** Treble clef, key signature of two flats.
- VCs (Violoncellos):** Bass clef, key signature of two flats.
- Tuba Bass Drum:** Bass clef, key signature of two flats.

The score is divided into three measures. The first measure contains the main melody and accompaniment. The second measure features a key change to one flat (F major/C minor) and includes a *pizz.* (pizzicato) instruction for the VCs. The third measure continues the melody and includes a *r37* (ritardando 37) marking.

Outrage at Valdez, opening (concert pitches). Transcription: KS (update 2010, deposited at the I-depot, The Hague). For renting the original score for performances, visit www.zappa.com. Reduced bars of the opening as in the original score can be found in the Clement study, that I encountered after I did this transcription. It could have saved me the effort. There are no serious differences.

The subsequent pedal notes and scales, with their starting points, are F minor (0:00), Eb Mixolydian (0:43), F minor (1:01), F# minor (1:19) and F minor again (1:44). At 1:38 you briefly have a G pedal with the melody modulating back to F. The composition gets at a closing chord at 2:51 with Bm9. The bass is first giving the tonic F, followed by a Db at 3:01 for 6 seconds till the end. So it ends with sort of a deceptive cadence. When Zappa used a final chord, specifically in the eighties, he liked to evade the previous pedal note/chord every once in a while, so that it comes out as a surprise, as in for instance the following five instances:

- "Sofa no. 1/2": while the main key of this song is C, at the very end it moves over to a sustained A chord.
- "Teen-age prostitute": the apparent B closing chord suddenly moves to a single D (not part of the same scale).
- "Pick me, I'm clean": the apparent D closing chord suddenly moves to a C chord.
- "Jesus thinks you're a jerk": the apparent C closing chord moves to an Eb chord with an A pedal beneath it (as a combination an 11th chord on Eb).
- "Things that look like meat": a solo in G Dorian, that at the very end evades to an Eb7 chord.

"Outrage at Valdez" is also coming by in the Clement study and my discussion with Clement. Clement gives this cadence a different meaning than me. See the left menu for the details.

The image shows a handwritten musical score for a section of "The Valdez score". It consists of three systems of staves. Each system has three staves: a top staff (treble clef), a middle staff (bass clef), and a bottom staff (bass clef, labeled "dvabassa"). The music is written in a key with one sharp (F#) and includes various time signatures: 2/4, 7/8, and 5/8. Dynamic markings include *f*, *mp*, *mf*, *pp*, and *f > mf*. There are also accents and slurs throughout the notation. The score is transcribed by KS (update 2010, deposited at the I-depot, The Hague).

The Valdez score, section. Transcr. KS (update 2010, deposited at the I-depot, The Hague).

Note: the meters are my notational choice. There are no downbeats here, so it may very well be that Zappa notated the meters in a different manner.

In the above transcribed section of "The Valdez score", Zappa is mostly using a self-created scale: B-C#-D#-E-F#-G-A. It's a variation upon B Mixolydian, using G natural instead of G sharp. A few spots with altered notes turn up. Bars 4 and 7 have a C natural and bar 12 has an A sharp. The bass is playing a slow counterpoint line and there's an upcoming and fading harmony chord present. The transcription contains varying meters, but they are to a point my notational choices, so I can't comment upon that aspect with certainty.

Electronic music by FZ - Worms from hell

The German documentary Peefeeyatko from 1991 shows Zappa working on the synclavier. Seen his physical appearance, the footage is probably from 1990. This documentary is of specific interest because it contains various sections of synclavier pieces from that time, a mix of unreleased music and pieces from "Civilization phase III" in an earlier state. You can see him building up a composition by entering notes on the keyboard, speeding things up and combining the result with earlier recorded tracks. He also explains how the sound quality could become so good. He would sample a clarinet tone by picking out the best note humanly played from a series per register, recorded in an ideal acoustic area. Then the synclavier can vary the pitch and you get a scale of all the chromatic notes. Using it you get an always perfect sounding clarinet.

Less fast, not strict

Fast, strict pulse, plus various pizz. notes

Keeps Repeating

Keeps Repeating

A bit slower

Continues Like Bar 8

As bar 1

A bit faster

Continues Like Bar 1

Electronic music by FZ - Worms from hell, section. Transcription: KS (by approximation).
Update 2010, deposited at the I-depot, The Hague.

Peefeeyatko contains a section of seven and a half minute with synclavier music, played without interruptions or voice-overs. In the credits it gets referred to as "Electronic music by Frank Zappa". It's an about fifty-fifty mix of components from "Civilization phaze III" and music unreleased on CD. It shows how much Zappa was combining and reusing tracks before he came to the definitive versions on "Civilization phaze III". The above is a section from this "Electronic music by Frank Zappa". It contains a melody played over a steady pulse played by string instruments. It appears that this melody is either recorded independently of the pulse or played over it in a rubato manner. At least I'm not hearing a synchronism. Without information about how such music was constructed, it's difficult to get it on paper with any certainty. So the transcription above is only one by approximation. In 2011 the ZFT released "Feeding the monkeys at ma maison", where you can hear this fragment as part of a larger synclavier composition called "Worms from hell". This five minutes piece is centred around variations upon the pulse as in the transcription from above. The on-line midi file corresponds with 3:39-3:54 from "Worms from hell".

Improvisation in A - Budapest solo

The image shows a handwritten musical score for a piece titled "Improvisation in A - Budapest solo". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked "Slowly" at the beginning. The score includes various musical notations such as notes, rests, triplets, and dynamic markings like "mp" (mezzo-piano), "p" (piano), "mf" (mezzo-forte), and "8va" (octave). There are also handwritten annotations like "Guitar 8va" and "Loco". The score ends with a section marked "(Low noise)" and a circled "X" symbol.

Previous page: Improvisation in A, 0:08-0:47. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

The next year Zappa did some guest appearances during his visits of Prague and Budapest, where people were celebrating the ending of the communist era. Both visits got broadcast on Czech and Hungarian TV channels. In Prague Zappa played one solo with a group called Praczky Vyber, the "Improvisation in A" from below. After congratulating the audience for their uniqueness, Zappa introduces this solo as reggae in A (photo to the left). The group then starts with a reggae vamp over A pedal. It's played in a free form. Traditional reggae has the rhythm guitar consistently playing on the 2nd and 4th beat, but their guitarist is here playing on the first beat just as well. Zappa plays solo in A Mixolydian for some three minutes, whereafter the guitarist from Prazsky Vyber launches a duet with Zappa responding to his phrases. Zappa hadn't touched his guitar for about three years before this gig, but this doesn't show, he's doing fine as usual. Prazsky Vyber included the solo on their "Adieu CA" CD from this concert and their later "Komplet" compilation.

Handwritten musical score for "Improvisation in A". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as quarter note = 60. The score includes various musical notations such as triplets, sixteenth notes, and rests. Handwritten annotations include "Guitar", "mf", "pp (vague)", "8va-->", and "Etc.". The score is a transcription of a live improvisation.

Previous page: Budapest solo, section. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

In Budapest Zappa went on stage again with another group at a site called Taban. Two of his solos could be heard during the Zappapest documentary, that was broadcast that year. The section above contains a section of the second solo in 3/4, where he's extracting notes out of his guitar as fast as possible. He had done this before towards the end of "St. Etienne". In an interview he explained that for creating this effect of speed he didn't have to pick every individual note. It's a combination of bending the strings and picking them, not necessarily synchronous. On video it indeed looks less phrenetic as the notes suggest (still to the right). It's still possible to hear the individual notes for a transcription. With its a:b formula, the note system supports any rhythmic relationship. The more precise you're notating sections like this, the more unreadable it gets however. The transcription above has drifted far away from sight reading.

Roland's big event/Strat Vindaloo

In 1991 the rehearsals with the Ensemble Modern started. Zappa was present on different occasions and these sessions were also used to experiment. Various of these experimental try-outs landed on "EIHN", to be dealt with in the next section of this study. Footage also exists in the shape of the AAAFNRAA documentary. This paragraph is about so-called world-music in Zappa's output. It's present, but its influence is marginal:

Latin music

- "Bossa Nova Pervartamento" (see the Projects section of this study).
- The "Be-bop tango" and the "Sheik Yerbouti tango" (see the Roxy section).
- The Latin rhythm of the interlude from "Father O'blivion" (see the Apostrophe section).
- "Variations on the Carlos Santana secret chord progression" (see the Guitar section for the vamp or the FZ Guitar book).

Eastern music

- The emphasis on pedal notes as in "Friendly little finger" and "Canard du jour".
- The appliance of the whole-tone scale in "Echidna's arf (of you)" and the "Sheik Yerbouti tango" (see the Roxy section).
- The melismatic Arab-like bars from my "Filthy habits" example.
- The "Almost Chinese" lick from my Lumpy Gravy section.
- On track 5 of disc 1 of the 2019 ZFT release "Halloween 73", Zappa describes "T'Mershi Duween" as a "pseudo-Middle-Eastern tune" (see the next Yellow shark section for an excerpt from this title).

"EIHN" is of interest in this context because it contains a full-blown Indian piece, called "Roland's big event/Strat Vindaloo". It starts with clarinetist Roland Diry improvising, followed by Zappa on guitar and Shankar on electric violin. See the Joe's garage section for more about Zappa's collaboration with Shankar. Zappa liked Indian music and once considered flying to India, but eventually didn't go (the "Overnite sensation" album cover refers to this). A pity, because it's a nice country. You don't have to worry about the temperature (the heat is for free) and the collection and disposal of garbage is privatized. Zappa wasn't a traveller by nature and mostly went where it was profitable to hold concerts. This could include Eastern Europe, Japan and Australia, but apparently not Latin America.

1

Piano

Clarinete

Guitar

Violin

Bass

3+3+2 =

tr

6

f

pp

mp

f > mf

mp

pp

7:8

mf

8va

5

Piano

Clarinete

Guitar

Violin

Bass

3+3+2 =

mp

mp

mp

mf

pp

3

5:6

8va

Handwritten musical score for the first system of "Roland's big event/Strat Vindaloo". The system includes four staves: Piano, Guitar, Violin, and Bass. The Piano part begins with a square symbol in a box. The Guitar part features a "Sva-" marking and a "pp" dynamic. The Violin part has a "p" dynamic. The Bass part has an "mp" dynamic. The music is in 4/4 time and key of D major.

Handwritten musical score for the second system of "Roland's big event/Strat Vindaloo". The system includes three staves: Piano, Guitar, and Bass. The Piano part has a "pp" dynamic and a "mp" dynamic. The Guitar part has a "p" dynamic. The Bass part has a "p" dynamic. The music is in 4/4 time and key of D major.

Handwritten musical score for the third system of "Roland's big event/Strat Vindaloo". The system includes three staves: Piano, Guitar, and Bass. The Piano part has a "pp" dynamic. The Guitar part has a "pp" dynamic. The Bass part has a "p" dynamic. The music is in 4/4 time and key of D major.

Roland's big event/Strat Vindaloo, section. Transcription: KS (update 2016, deposited at the I-depot, The Hague).

The Indian atmosphere is effectuated by a number of elements:

- The odd subdivision of the meter, being 3+3+2 as in for instance bars 2 and 5, followed by the figure from bar 6, beginning with a syncope. Thus basically a vamp of two bars, but it keeps being varied upon.
- The Indian type of scale, A-Bb-C#-D-E-F-G#.
- The frequent occurrences of chromatic passages.

Other than the title suggests (very spicy), the atmosphere is relaxed. The example above is happening at the transitional part of this track, with the soloists changing. During bars 1-4 you have the end of Roland's clarinet solo. Bar 6 in 3/8 is not an intentional change of meter. It stems from editing out the applause Roland received at the end of his solo on the original tape (as explained in the "EIHN" booklet). After this the original meter returns with Zappa on guitar. At first Shankar is only playing lightly in the background. Next to the percussion section, you can also hear harmonic fill-in on the piano every once in a while. Everybody is improvising, also the bass vamp gets varied upon. It makes the transcribing of it fatiguing, at least if you want to do it rather exact. The result is a nice oddity in Zappa's catalogue, once again stressing the wide range of styles happening in his music. Though the sound is outspoken Indian, no specific Indian instruments are being used to achieve this effect.

In the on-line version two stills are shown from the AAAFNRAA documentary, featuring the Ensemble Modern rehearsing with Zappa. I don't know who has the rights to all the footage of the material referred to in this section. Various copies, stills and photos are circulating on the internet. A DVD and/or a CD would be welcome, especially since there's so little else from this time before the rehearsals with the Ensemble Modern started during the fall of 1991. The quality of the music also justifies a wider distribution.

THE YELLOW SHARK - EIHN: COUNTERPOINT #2

Zappa's late projects show an increasing counterpoint contribution. The late projects being the three synclavier albums and the successful "The yellow shark" project featuring the Ensemble Modern from 1993. Take for instance the bass line, that plays through most of "G-spot tornado" (better audible on "Jazz from hell" than on the "The yellow shark" version; see also the fragment from the Jazz from hell subpage), the second half of "While you were out II" and sections of "Xmas values" and "Times beach II". To the right the actual fiberglass yellow shark and beneath at the intro the logos of the three concert halls, where the programme was played (Yellow shark booklet). This yellow shark, a gift, stood beneath the TV in the basement of Zappa's house. When members of the ensemble visited Zappa in 1991 to discuss the programme it was decided that this yellow shark should be the emblem and title.

This section works in conjunction with the "Weasels ripped my flesh: counterpoint #1" section, filling in the picture with some examples from Zappa's late works.

1) Classical counterpoint.

An example of the classical use of counterpoint is included in the counterpoint #1 section.

2) Counterpoint including complementary harmony.

In the Orchestral favorites section, I mentioned "Strictly genteel" as a composition where Zappa is applying classical structures. In this case the variations form. A couple of sections from "Strictly genteel" are present in the L.S.O. section. The third counterpart example includes complementary harmonies.

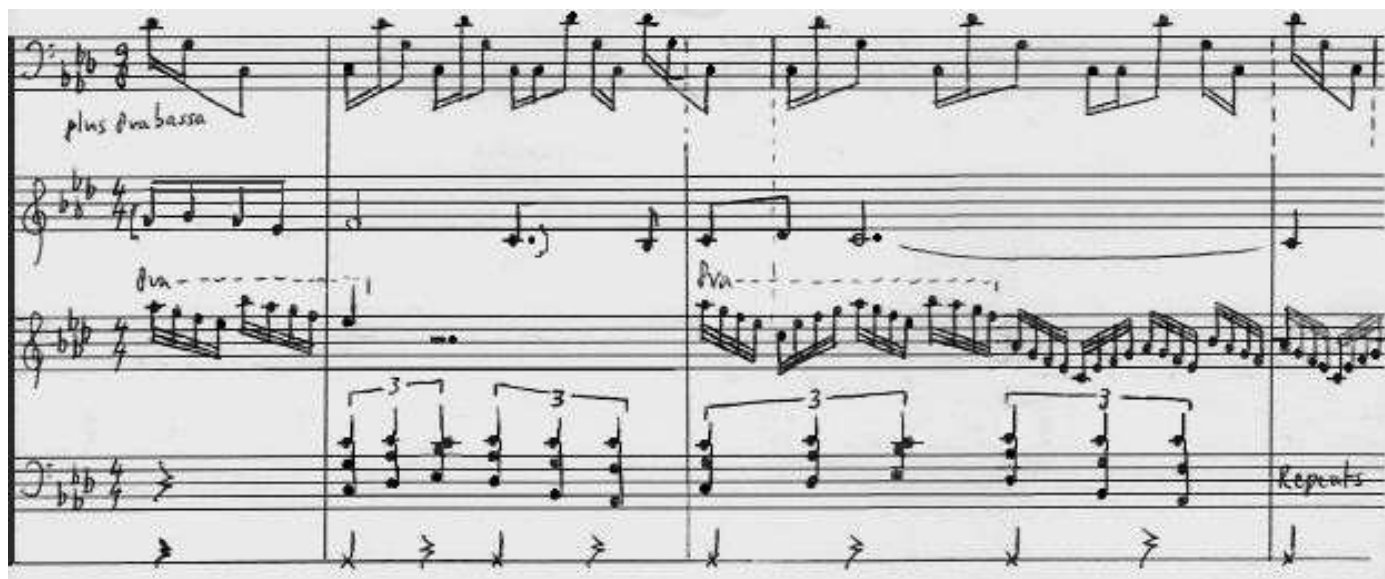
3-4) Counterpoint through multiple layers and counterpoint with shifting harmonies.

9/8 Objects - T'Mershi Duween - What will Rumi do?

See also the counterpoint #1 section. Next are other examples of counterpoint with shifting harmonies, where the melodic lines are playing in a different meters. The first is an exercise for playing 4/4 and 9/8 simultaneously. The drumset plays a steady 4/4 beat, over which the marimba and cello play a 9/8 figure in the same tempo. After a while the flute and clarinet join in with arpeggio figures in 4/4. Brass instruments are playing in triplet time, while Shankar is improvising on violin. Its recording got released in 1999 on the Zappa Family Trust release "Everything is healing nicely", often abbreviated to "EIHN" (see also the Ensemble Modern section of the left menu). "EIHN" knows rehearsal and try-out recordings, next to a lot of improvisations. It wasn't meant for release by Zappa himself, but some of its episodes can be interesting nevertheless. The excerpt below is from the most dense section from "9/8 Objects", when all parts are playing together. The scale is C Phrygian. The chord formed by the 9/8 figure is a fifth plus a diminished fifth on C or Cm7-9 without the 3rd and 7th.

The notation here is done so that it shows the 9/8 over 4/4 effect, otherwise I would have notated 4/4 for all parts and let the 9/8 figure shift through it (like in "Echidna's arf (of you)"). I've chosen to let the 9/8 meter start at the first drum beat of the example, but one might just as well opt for letting the figure start at another point (like the notes that are played first at the beginning).

The first staff is the 9/8 object, the second is Shankar on violin (at first only a vague indication between brackets, because I can't hear this part properly with everyone else playing). The third staff contains arpeggio figures, played by a flute, oboe and a clarinet. The fourth staff is played by the brass. The fifth line is the bass drum beat of the drumset part.



9/8 Objects, section from 0:55 onwards. Transcription: KS (original score handed over and communicated to the Ensemble Modern). Update 2005, 3rd printed edition 2007.
See also the main text for its notation.

"What will Rumi do?" is another example of such a 9/8 object over 4/4. Here the 9/8 figure is played by the piano. The composition was made up by Zappa during rehearsals by assigning melody lines to the various sections of the ensemble. It gets build up layer over layer. The fragment from above is from the end, when everybody is playing. It's going from the bottom staff of the transcription playing solo, with every few bars a new bar added bottom up. Rumi, being the percussionist Rumi Ogawa, joins in for the toms part. At the top the ultimate three-bars closing melody is represented. The piece has premiered on the Ensemble Modern CD called "Greggery Peccary & other persuasions". "What will Rumi do?" is one of the clearest examples of Zappa creating a harmonic field. In the final bars you've got all notes from E Mixolydian mingled, except for the C#. The 9/8 bar forces this field formation upon it explicitly, because, with its unequal length, it very deliberately seeks to form any harmonic combination with the other parts. On "EIHN" a variant upon "What will Rumi do?" is included in "T'Mershi Duween". This latter piece was part of the 1974 band repertoire, only to appear on CD 15 years later on "YCDTOSA vol. II". Its main melody lasts 23/16 in total. A performing difficulty lays in its reappearance halfway, to be played a tiny bit faster over a 6/4 accompanying figure, thus creating a 23:24 relationship. The transcription above includes some sections from the 1992 "EIHN" version, performed as follows:

A: The 23-tuplet bar in D Dorian, to be played twice.

B: A figure in 10/16, repeated various times and swelling via doubling and parallel playing. It starts just on F sharp and ends as indicated in the transcription, sort of in B minor.

C: After block B has reached its max, the ensemble moves to the "What will Rumi do?" variant, block C. This one also gets build up in layers, the closing melody from the top staff being played only once just at the end. Next most of the C figure goes to mezzo-piano and gets used as a vamp for the returning "T'Mershi Duween" melody. The vamp itself is in E Dorian, the top staff uses the G# from "What will Rumi do?" in E Mixolydian.

Handwritten musical score for a 12-piece orchestra. The score is written on 12 staves, each labeled with an instrument. The key signature is two sharps (F# and C#), and the time signature is 4/4.

Instruments and their parts:

- Trumpet 1 & 2:** Both play identical melodic lines with triplet markings.
- Harp:** Plays a single chord in the first measure, then rests.
- Violins:** Play a rhythmic pattern of eighth notes with accents.
- Toms:** Play a simple rhythmic pattern of eighth notes.
- (untransp.) Clar.:** Enters in the second measure with a melodic line.
- Oboe:** Enters in the second measure with a melodic line, including a triplet.
- (untransp.) Fr. Horn:** Plays a continuous melodic line throughout the first measure.
- Tromb.:** Plays a melodic line in the first measure.
- Piano:** Plays a complex harmonic accompaniment with chords and moving lines.
- Guitars:** Play a rhythmic pattern with chords and accents.
- Drumset:** Plays a complex rhythmic pattern with various drum sounds indicated by 'x' marks.

Handwritten Note: "All repeat except where indicated" is written in the center of the score.

Previous page: What will Rumi do?, final bars. Transcription: KS (original score handed over to the Ensemble Modern during rehearsals). Update 2007, deposited at the I-depot, The Hague.

The image shows a handwritten musical score for a piece titled "What will Rumi do?". The score is divided into three main sections: A, B, and C.

- Section A:** Starts with a treble clef and a 6/4 time signature. It features a melodic line in the upper staff and a bass line in the lower staff. A bracket above the first measure indicates a tempo or performance instruction of "23:24".
- Section B:** Features a treble clef and a 4/4 time signature. It includes a melodic line in the upper staff and a bass line in the lower staff. A bracket above the first measure indicates a tempo or performance instruction of "10:16".
- Section C:** Features a treble clef and a 4/4 time signature. It is marked "Slower". It includes a melodic line in the upper staff and a bass line in the lower staff. A bracket above the first measure indicates a tempo or performance instruction of "3".

The score includes staves for Oboe (Ova) and Bassoon (Bva). The text "All others repeat" is written in the right margin.

Bars from T'Mershi Duween. Source/transcription: original score (T'Mershi Duween, 1974), combined with transcribed notes by KS ("What will Rumi do? variation"). Update 2007, deposited at the I-depot, The Hague.

5) *Free counterpoint movements.*

This is a test

"This is a test" was handed over to the Ensemble Modern the first day of rehearsals in 1992 because it's easy to perform and fit for sight reading. Zappa didn't intend this composition to be officially released. It's a relaxed easy going miniature though and its recording also landed on "Everything is healing nicely".

The image displays two systems of handwritten musical notation for the piece "This is a test". Each system consists of three staves. The top staff is in treble clef, the middle in treble clef with a key signature of two sharps (F# and C#), and the bottom in bass clef. The notation is in 4/4 time. The first system covers measures 1 through 8, with a measure rest in the middle of the second staff. The second system covers measures 9 through 13, also with a measure rest in the middle of the second staff. The music features a melodic line in the top staff and a rhythmic, chromatic counterpoint line in the bottom staff, often marked with 'x' symbols. The notation is handwritten and appears to be a transcription of a manuscript.

This is a test, bars 1-2 and 9-13. Transcription: KS (original score handed over to the Ensemble Modern). Update 2005, 3rd printed edition 2007.

It's a variation piece, where the theme is presented in the first two bars. Then this melody gets varied upon till the end, leading it through all kind of diatonic scales. The bass part, played by the brass, is blowing chromatic counterpoint notes through it to season it. See below at "Exercise #4" for another example of free counterpoint movements.

The 1993 "The yellow shark" CD is a sort of a suite for an ensemble, though not written with that intention, with pieces that are highly diverse in their instrumentation, form and accessibility. The release contains some of Zappa's most difficult music, written for wind sextet and string quintet, as well as easier pieces to listen to like "Outrage at Valdez". Three concerts were held in Germany and Austria. To the right

a still from the ZDF TV registration with Zappa and Peter Rundel during applause in front of the Ensemble Modern. On the program were also some rearrangements of earlier pieces. From the counterpoint point of view the final version of "Pound for a brown" (first appearance on the "Uncle Meat" album) is very interesting because of the different sorts of counterpoint in it: motifs played against a melody at the beginning, bass and descant playing against each other in the middle section and repeating melodies at the end going from one melody to two and three part counterpoint in layers.

6) Counterpoint in an atonal field.

See for instance "Times beach II & III" (below), "Gross man" (next section) and "Overture to Uncle Sam". The last composition stems from the ZFT release "Frank Zappa for president". This CD contains another example of atonal counterpoint, called "Medieval ensemble", a rather frenetic example.

1. Intro

The actual concert, as broadcasted on ZDF TV, began with a nine minutes improvisation piece, presented as the "Overture". First the members of the ensemble come on stage improvising. Next Zappa walks on stage, all in black, with taped synclavier music being played. He starts with conducting the ensemble. A mixture of directed improvisations and synclavier outtakes follow. Next Zappa introduces Peter Rundel. The intro from the CD is from another concert, where Zappa is giving the audience a secret word for the evening one more time. It's some conceptual continuity type of fun for the Zappa fans in the audience, because he had done this before during his 1971 tour. The concerts were given on the three locations indicated below, where the three concerts held in Frankfurt were recorded for the CD. Because of his declining health, Zappa couldn't attend the concerts in full.

2. Dog breath variations

The opening of the "Yellow shark" version of the "Dog breath variations" gets dealt with in the Uncle Meat section of this study, next to earlier versions. The ones included in this study are:

- Uncle Meat (1969): Dog breath (in the year of the plague).
- Uncle Meat (1969): The dog breath variations.
- Just another band from L.A. (1971): Dog breath.
- The dub room special (1974): Dog breath variations.
- The yellow shark (1992): Dog breath variations.

All can be substantially different. Specific for the 1992 version is its intro, with bars in 9/8 and 11/8 alternating.



Bars 25-47 from the Oboe part of "Dog/Meat" ("Dog breath" as performed during the years 1972-4).

3. Uncle Meat

Around 1972 Zappa re-arranged "Uncle Meat (1969)" and "The dog breath variations" for his jazz ensemble as "Dog/Meat" (see the image below for a sample). This version was also used for the 1974 execution on "YCDTOSA vol. II" and this performance on "Yellow shark". "Uncle Meat" remains relatively close to the original version from 1969 (see the Uncle Meat section). The main differences are the coda and a different positioning of the accompanying figure for theme 1.

①

Desc.

Woodwinds

Basses

Bar. 1-2 keep repeating

Etc. (parallel)

Drum.

②

Bells

Brass

Woodwinds

Basses

Etc. (parallel)

Repeats

Etc.

Drum.

Handwritten musical score for "Uncle Meat" (1992). The score is written on a system of staves. The staves are labeled on the left: Woodblocks/vibes, Brass, Woodwinds, and Basses. The Woodblocks/vibes staff shows a melodic line with a deviation in measure 17. The Brass staff shows a complex rhythmic pattern. The Woodwinds staff includes a melodic line. The Basses staff shows a vamping figure on G. The score includes a key signature change to G major (one sharp) and a time signature change to 3/4. The score is marked with "116" in the top left corner and "As staff 3" in the middle right.

Uncle Meat (1992), 0:00-0:33. Transcription: KS, based upon the original 1969 score as reproduced in the FZ Songbook vol. I.

In the transcription you can see that the woodblocks deviate from the lead melody during theme 2 (bars 17-21). I don't have the original score, so I can't tell for sure if this was prescribed in detail. "Uncle Meat" gets a lot of attention in the Clement study from 2009, that I consider a mix of correct findings and lesser conclusions. See the left menu for this study and my discussion with Brett Clement. Here I'm briefly summarizing things with some additional remarks.

- Like the 1973-74 version, the 1992 version replaces the sustained bass pedal D by a vamping figure on G. Therefore the key changes from D major/Ionian to G Lydian for theme 1. The notes involved in the vamp are G-D-E-A, while the figures from staves 2-3 of my 1969 example touch upon all notes of the Ionian scale except C#. Theme 1 can also be heard in C Mixolydian during the "Uncle Meat variations" from the "Uncle Meat" album (see my Uncle Meat section). Brett calls the later Lydian version a "correction", because that version is much more in line with his theory (preference for Lydian, general avoidance of Ionian, etc.). You can listen to the 1969 and 1992 versions yourself and check if it sounds as a correction. Secondly you might then ask why Zappa didn't "correct" theme 2 from major to Lydian too.
- Brett wrote his Lydian theory in 2009. What he couldn't know at that time is that in 1973 Zappa not only re-arranged "Uncle Meat", but also "Exercise #4". The first minute of "Exercise #4 (1973)" contains variations upon the first theme from "Uncle Meat", utilizing the Mixolydian mode. It first appeared on CD in 2014 with the ZFT release "Road tapes venue#2". It's included in my Uncle Meat section as well.

"Honey, don't you want a man like me?" is another example of using different modes for the same song

over time (see the YCDTOSA section from this study). In my opinion it has nothing to do with retrospective corrections, looking for the best fitting scale or whatever adjustments. It's just one of many ways of varying the set-up of his compositions.

- Brett noted that there's a strong tendency not to use the Lydian tonic in the melodies played on top of this tonic. In the G Lydian version of theme 1, the melody of theme 1 indeed doesn't contain a G. In his 2009 study he gives no musicological reason why Zappa would do that. He just noticed it and the G Lydian version would be in line with it. According to my findings there's only a weak tendency to do so, thus not strong enough an argument. There may be a relatively lesser occurrence of tonics in melodies not only in Lydian. For matter of completeness I have to mention that in his Response to me he does try to give an explanation. On pages 185-186, he begins with saying: "In Clement 2009, I merely observed the feature of Lydian tonic avoidance, but was at a loss for an explanation. In Clement 2014 (152), I introduced the idea of a "tritone restriction", as well as Lydian properties of consonance and dissonance, that helps explain this factor [etc]." See the Roxy and elsewhere section from this study at "Son of Orange county" for the details.

Classical music is quite persistent regarding the necessity to confirm the tonic with harmonic cadences, especially as it comes to how to close a piece. In Zappa's music such necessities don't exist. You've got pieces like the beginning of "Good Lobna" (see the Trance-fusion section), where the tonic doesn't get confirmed in any manner. Neither melodically by the guitar, nor harmonically by the keyboards. See also Zappa's own comment upon "Heavy duty Judy", that I'm citing in the Shut up 'n play yer guitar section.



Bars 73-105 from the Oboe part of "Dog/Meat" ("Uncle Meat" as performed during the years 1972-4).

4. Outrage at Valdez

There are two quite different pieces that Zappa composed as "Outrage at Valdez" on behalf of the Jacques Cousteau documentary with the same title. The second one is only known from a radio broadcast, where it

got introduced as "The Valdez score by Frank Zappa". See the previous Documentaries section for examples from both pieces.

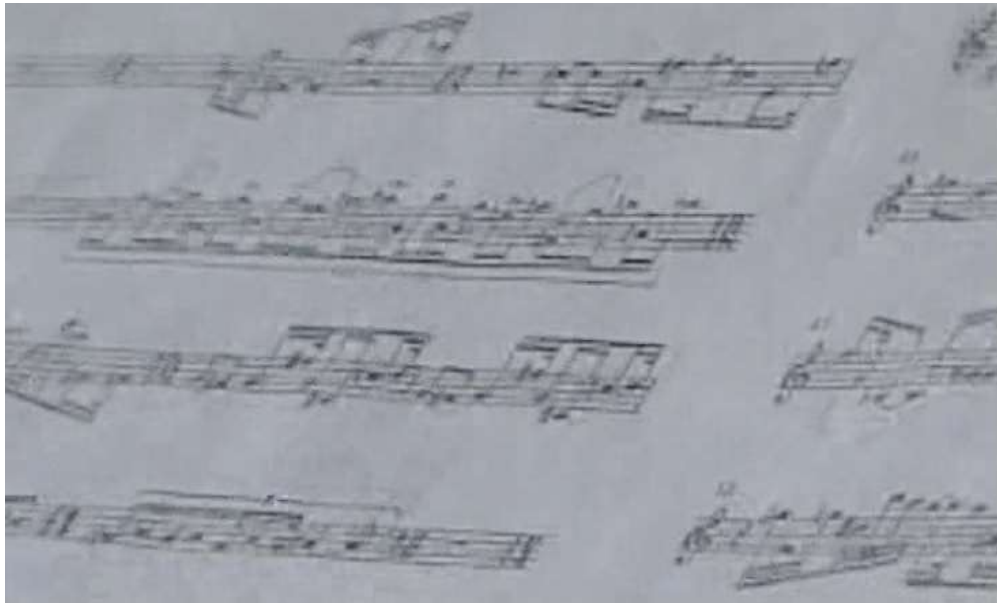
5. Times Beach II

The chamber music piece "Times Beach" belongs to Zappa's most inaccessible pieces. Originally this piece was composed as a five-movement quintet. Two movements got re-arranged as a sextet for the "Yellow shark". The members of the Ensemble Modern, who are playing it, first thought of it as just another modern atonal piece, but started to appreciate it in the long run. Straight from record it's difficult to transcribe music like this, specifically because there are little clues in it where to put the meter lines. For both its style and for containing good examples of free atonal counterpoint, I've included two fragments nevertheless. I couldn't get the meter/rhythm notation to a level with sufficient certainty to say anything about the meter and rhythm. Moreover they are existing scores for rent, though not available for the general public. So it's kind of useless to spend much time on transcribing music like this from CD. The first example below from "Times Beach II" contains two bars from the second movement, that comprehend a flute and a clarinet (untransposed "C-clarinet" notation) playing counterpoint figures. Obviously staves one and two follow their own melodic lines. This fragment is too small to say anything about this movement as a whole, but on a micro-scale you can see that bar 2 is a variation upon the movement from bar 1.



Times beach II, 2:47 till 2:55. Transcription: KS, by approximation (1st printed edition, 2000).

Another example from "Times Beach" is included below at track 13, the third movement from this sextet. As a quintet four of its five movements got premiered in 1985 (see the left menu at On the shelves), but not released on CD. So over half of "Times Beach" exists as sheet music only in the archives of the ZFT, not even available for rent.



Sample from the oboe part of the "Times Beach II" score (ZDF broadcast, with the camera briefly focusing on the score in front of the oboe player).

6. III Revised

"III Revised" is a movement from the string quartet "None of the above". See below at track 10 for this composition. Peter Rundel says: "I like this very much. I think it's wild. The thing is, it's one of the few pieces where you don't have the feel of rhythm and timing anymore. Which happens quite seldom in Frank's music. I think "III Revised" is quite radical in that way". It should be noted that the last two synclavier CDs weren't released at that point (see the next two sections), where this effect is sometimes reached as well.

1

mp

mf

pp \curvearrowright mp

mf

III Revised, bars 1-4 (Ensemble Insomnia, muziekgebouw aan het IJ, 2013). Transcription: KS.



III Revised, bars 1-4 (Ensemble Modern). Transcription: KS.

Indeed "III Revised" is beautiful music, but difficult to come to terms with. It begins gently with a few sustained notes coming up (bars 1-4 from above), after which the piece is becoming wilder and wilder. For Zappa standards the pauses in bar 2 are notable. Complete silence is something rare in his music. He preferred an ongoing stream, often even refusing to pause between songs. There are a couple of pieces by Zappa, where transcribing with any certainty about the meters is becoming difficult or even impossible. In this case a Youtube film of Ulrich Pöhl conducting the Ensemble Insomnio came in handy to do a tiny little bit with this composition. Again, as with "The perfect stranger", it's not identical to what the Ensemble Modern is playing on CD. In this case it may very well be the revision from quartet to quintet causing this.

7-8. The girl in the magnesium dress - Be-bop tango

Two smaller examples from the score of "The girl in the magnesium dress" are presented in the Perfect stranger section of this study. It's a synclavier piece, that got reworked upon for a score version. Zappa doubted if it would be fit for human performance. The ensemble persisted in performing it.

The opening of the specific "Yellow shark" version of the "Be-bop tango" is coming by in the Roxy and elsewhere section, where I've included a subsection about Zappa's tangos.



Bars 14-15 from the "Be-bop tango", Ensemble Modern version (reduced). The William Price study contains most bars in a reduced form. See the Roxy section for more. The "Be-bop tango" is an early

example, where Zappa is applying irregular rhythmic groupings in a systematic manner.

Versions from the following CDs are present in this study:

- Piquantique (1973, from the Beat the boots series, at that time part of "Farther O'blivion").
- Roxy and elsewhere (1974).
- Zappa in New York Deluxe (1976, as part of a "Purple lagoon" performance).
- The Yellow shark (1992).

The differences between these "Be-bop tango" versions are significant. Peter Rundel comments: "What's new about it, aside from the instrumentation, is a section in the middle where the players sound like jazz musicians doing that jazz talking. Frank told us to imagine we were suddenly sitting in a restaurant, and had to play the (corny cocktail lounge) restaurant piano, with people talking and laughing. It's very funny."

9. Ruth is sleeping

The image displays a handwritten musical score for the piece "Ruth is sleeping". The score is written on four systems of staves, each system containing a grand staff (treble and bass clefs). The notation is in 3/4 time. The first system is labeled "Pia" in the upper left and "P" in the middle. The second system is labeled "Pia" in the upper left and "P" in the middle. The third system is labeled "Pia" in the upper left and "P" in the middle. The fourth system is labeled "Pia" in the upper left and "P" in the middle. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in black ink on a light-colored background.

Ruth is sleeping, opening bars. Source: original score.

"Ruth is sleeping" is the first composition Zappa started with on the synclavier in 1982-3. Rather than beginning with something easy, he immediately went ahead exploring what a machine could do what would be difficult for humans. At the time it could operate with sampled sounds, he chose it to become a piano movement and started reworking upon the score. Technically the score below can be played on a single piano, but then it would become a circus act. It would mean that you would have to keep two to four balls in the air with each hand. The balls in this case are the four to eight melodic lines, that for performing purposes are divided over two piano parts of two staves. Each staff is doing sometimes one, sometimes two melodic movements. The meter in these opening bars is 3/4 with the melodic lines moving through it irregularly. There are just as much notes on beat, off beat, before beat and after beat. The meter then only serves as a time unit, there is no downbeat. The formation in the first example is such that there about two sequences of two 16th notes per bar, whereas the other sequences are slower. It's going from piano to forte, at the end a bit faster. Here it's completely free atonal music, passing through all registers of a piano.

The piece changes in character however frequently. There are for instance sections that sound like a modern jazz improvisation and sections with larger sequences, where melodic motifs are getting varied upon. This is happening for instance during bars 57-65, to be continued in bars 69-72 (1:11-1:27 on the CD). The piece ends with another example of sequences, bars 269-282 (5:15-5:31 on the CD). An example of a recurring motif at different spots are the cells with repeated 16th notes in bars 18, 34-35 and 38. This becomes notable, because repeating notes aren't happening elsewhere in this composition in this manner. The next example are bars 237-245 (4:33-4:44 on the CD). This section might be called an exercise for playing seconds (etude in French). It's made up of two bass lines plus two sustained notes by the descant at first. These two lines are alternating. While one is taking over playing the melody, the other is sustaining its last note. You can see little melodic cells that get varied upon. The mostly used interval is the minor second. Second comes the major second, as in the recurring F-Gb-Ab-F-G natural figure in bars 241-2. Only occasionally other intervals turn up. Bars 237-239 are played in the lower registers of the piano, bars 240-244 in the lowest registers, going down to C1 in bar 243.

237

Handwritten musical score for bars 240 and 243. Bar 240 shows a piano introduction with a treble and bass staff. The bass staff has a sequence of notes with intervals 18, 1, 1, 1, 13, 1, 1, 1, 1, 13, 14, 1, 13, 1, 2, 3, 2, 15, 1, 1. Bar 243 shows a continuation of the piano introduction with a treble and bass staff. The bass staff has a sequence of notes with intervals 6, 1, 3, 3, 1, 7, 1, 1, 1, 1, 2, 1, 1, 1. The score includes various musical notations such as notes, rests, and fingerings.

Ruth is sleeping, bars 237-245. Source: original score.

To the example I've added the intervals between subsequent notes as the number of minor second steps, as well as I've indicated cells with letters:

- a: little Eb-E step. The Eb always lasts a 16th note, while the length of the longer E note varies and the E can get repeated.
- b: a F-Gb figure at first, with varying tails getting added to it during its returns.
- c: plain chromatic movement, downwards or upwards.
- d: figure around E-Eb-E.
- e: two times a cell with a downwards minor second and minor third, beginning on E and B respectively.
- f and g: two more little figures, not directly related to the previous, as a transition to bar 245. With bar 245 the climate changes again to the free atonal music as in the opening bars.

The image shows two systems of handwritten musical notation. The first system is labeled '44' in a box at the top left. It consists of four staves. The top two staves are grouped by a brace on the left, and the bottom two staves are also grouped by a brace. The notation is complex, featuring many accidentals (sharps, flats, naturals) and ties. The second system is labeled '49' in a box at the top left. It also consists of four staves, with the top two grouped by a brace and the bottom two by a brace. The notation is similarly complex, with many accidentals and ties. The overall style is that of a handwritten musical score, possibly a sketch or a working draft.

Ruth is sleeping, bars 44-53. Source: original score.

During bars 44-45 the piece changes in a second from free atonal music to a brief moment of diatonic music. The harmony of bar 45 sounds surprising. It's the Em7 chord from E Dorian with the descant using this scale as well during bar 45 and the first beat of bar 46. In this example it's mostly the descant from staff 1, that continues playing a lead melody. Here it's done in a quasi-improvised jazz type manner. From the second beat of bar 46 the music is atonal again. While the previous two examples are notated in 3/4, here Zappa is using 9/8 (one time only), as well as 2/4 (as for several blocks). Bars 44-53 correspond with 1:00-1:09 on the CD.



Sample bars from the printed score. The meter is 2/4.

10. None of the above

"None of the above" was originally composed as a four-part string quartet for the Kronos Quartet, who premiered this piece in 1985. As in the case of "Times Beach", "None of the above" is available for only two of its movements. Image to the right (on-line version): Zappa in front of a page from "None of the above" (Yellow shark booklet). Both pieces are still waiting for a complete recording (see also the On the shelves section of the left menu). The corresponding tracks are:

- String quartet mvt. I => "None of the above" for string quintet.
- String quartet mvt. II: exists as sheet music only.
- String quartet mvt. III => "III Revised" for string quintet.
- String quartet mvt. IV: exists as sheet music only.

Related are:

- "Questi cazzi di piccione": another string quintet piece from "The yellow shark", regarding style related to "III Revised".
- "None of the above (revised & previsited)": rehearsal sections from "EIHN", starting with the opening of "III Revised". Next this track continues with string quintet music with additional chamber orchestra embellishments. It sounds like it is recorded in a rather fragmented way with many pauses. The CD liner notes suggest that next to the expansion for string quintet, some sections were also rewritten for string quintet plus chamber orchestra. On Youtube bootleg recordings of the 1985 performance of movements II and IV by the Kronos Quartet can be found.

In 1992 The Ensemble Modern had five string players, the reason why Zappa adapted "None of the above" for a string quintet. It's for two violins, and one viola, violincello and contrabass. The scores of "Times Beach" and "None of the above" are only for rent for ensembles, nor have I found examples elsewhere. It's difficult music to transcribe, because the meters are mostly only functioning as time units. There's a lot of counterpoint happening in "III Revised" and "Questi cazzi di piccione", as well as hocketing. Compared to these two movements and "Times Beach", "None of the above" is much more accessible, even though also this section is all atonal. This is accomplished by the formation of sequences and the more homophonic writing style.

Accelerando poco a poco →

Accel. poco a poco

None of the above, section. Transcription from the CD by KS (update summer 2016). I'm not positive about the notation of bar 12 in 9/8. If the acceleration still continues here, it might be notated differently. The original score is available for rent via www.zappa.com.

The example above is from the middle part of this piece, where the cello is taking the lead. It's not possible for me to be sure who's playing which note, so I've notated this with three staves corresponding with ranges. One staff for the higher descant notes, one for the alt range and one bass staff. The cello is playing a sequence of mostly downwards moving strings of four notes per bar. The others are complementing the cello part with mostly harmony notes and occasionally some light counterpoint movement. About the whole example, bars 1-11, is played accelerating little by little. If I'm not mistaken, it ends with a sustained chord, preceded by a bar in 9/8. It's a broad chord, containing Gb-C-Ab-E-Eb, spread out over four octaves.

11. Pentagon afternoon - Times Beach IV

Zappa himself calls "Pentagon afternoon" a tone poem in the CD booklet. The term came in use in the 19th century for works that are trying to depict a story musically, with the titles indicating the subjects. In this case Zappa explains the little story in the CD booklet. The ray guns, he's talking about, can actually be heard on stage during this piece. Peter Rundel says this track is only part of a bigger piece, where they did a lot of work on. Some subdued annoyance about Zappa's decision to eliminate most of it can be detected.

1

5

Previous page: Pentagon afternoon, section. Transcription from the CD by KS (update summer 2018). The original score is available for rent via www.zappa.com.

The fragment from "Pentagon afternoon" from above is played between 1:46 and 1:58, a passage where the meter can be recognized more easily. It involves the whole ensemble, so some notes might be missing in the transcription. Bars 1-4 are the only episode from this piece with a returning motif, the remainder is through-composed. The example is too small to say anything substantial about the piece as a whole, but you can see that it's of the free atonal kind.

Time's Beach
IV.

Frank Zappa

Moderato ♩=72

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On Youtube I could find mvt. IV from "Times Beach", posted by Derek Pavlic. Some elements from its opening go similar to the section from "Pentagon afternoon" from above. Here you can see the original quintet instrumentation:

- Flute.
- Oboe.
- Clarinet in Bb.
- Horn in F.
- Bassoon.

Most scores by Zappa are concert scores with all parts being untransposed. The Songbook knows one example, the excerpt from Music for low budget orchestra, with a part for Bb clarinet that is transposed. Another example is the Bb clarinet part in his own handwriting, that is included below my "The new brown clouds" example from the Wazoo section. A comparison with the bootleg recording of the 1985 performance by the Aspen Wind Quintet indicates that the page from above is a concert score. So the clarinet and horn parts shouldn't be transposed. On the other hand "Get whitey" does have a Bb clarinet part, that should be transposed. The image above has "Copyright © 1985 Frank Zappa Munchkin Music ASCAP" as a footer, so it looks as the original score itself.

The bootleg recording of the complete 1985 Aspen Wind Quintet performance contains:

- 0:00-3:30 Mvt. I.
- 3:30-9:19 Mvt. II.
- 9:19-13:30 Mvt. III.
- 13:30-21:26 Mvt. IV.
- 21:26-21:38 applause.

The sound quality of the instruments is good (no distortion), though there is much hiss. Movements I and IV are just as good as movements II-III, which makes this situation frustrating. Of movement V no scores or recordings are publicly available whatsoever.

12. Questi cazzi di piccione

"Questi cazzi di piccione" belongs to the abstract atonal works. When rehearsing it the string players conducted themselves, using taps to keep the time. Zappa proposed they should do this on stage too. During the concert you can see that on stage Peter Rundel did conduct, so to a point you could derive the meter by looking at him when he's on camera conducting. Most scores from "The yellow shark" are available for rent at Schott music. Hopefully they will get more easily available one day. Transcribing things as "Times beach" or "Mo 'n Herb's vacation" from CD isn't rewarding.

The title is in Italian. Zappa comments: "That means "Those fucking pigeons". If you have ever been to Venice, well, instead of trees, they have pigeons, and pigeon byproducts. Which is probably one of the reasons the city is sinking. The title was an afterthought. There are all these knocking sounds in that piece, and the knocking sounds were an invention of the string players."

13. Times Beach III

The next example stems from the third movement of "Times Beach". It's one of the fast passages in this mostly adagio movement. As mentioned above, I can only approach it straight from CD. So I can't get into details, but it might be clear nevertheless that it's a good example of free atonal counterpoint. See "Igor's boogie", "Greggery Peccary" and "Envelopes" for other such examples in this study. Peter Rundel can occasionally be seen conducting during Times Beach, during mvt. III in a slow tempo (ZDF broadcast). Because of that the fragment below is very likely notated differently in the original score. Probably it's a figure within another meter.



Times Beach III, 3:08 till 3:13. Transcription: KS, by approximation (2nd printed edition, 2001). See the main text for the degree of uncertainty of the meter/rhythm notation.

Zappa: "'Times Beach' was commissioned by the Aspen Wind Quintet, and it was in five movements, one of which seemed to be unplayable at the time that they gave their premiere performance in Alice Tulley Hall in 1985. Nobody has played it (in full) since they tried it. The title refers to our special little toxic town-you know, Time's Beach, the dioxin-infested town that was the first major U.S. environmental disaster where they had to remove everybody out because of the dioxin." Peter Rundel, conducting the Ensemble Modern: "We had already prepared other pieces, but we needed something more. The musicians opposed it, but I said maybe we should try that again. Frank said, 'Why not, let's do it', and it became very clear how to play it. It had no dynamics, no articulation-just plain notes. Frank sang the phrases for us. Suddenly it became very lively, and the character of the music came out. It was not an abstract kind of music anymore" (CD Booklet).

14-15. Food gathering in post-industrial America - Welcome to the United States

"Food gathering in post-industrial America" and "Welcome to the United States" have their outlines written out, while the details can be improvised. Because of the cliché type of intro from the second track, I've included two examples from it in the Broadway the hard way section. The first is the fanfare type of opening (not part of the score), the second is the opening from the score itself as reproduced in the CD booklet.

No meter

mf We-gaze in as-to-nish-ment as the de-ni-zens of new per-fect A-

gva-me-ri-ca- (laughter and applause)

Dine-, on-, rats- pp

mf

mf

p

mf

mf

17

b

mf

p

pp

mp

Frog sounds Low noise

pp

Food gathering in post-industrial America, 0:27-0:59. Transcription: KS (update Fall 2019, deposited at the I-depot, The Hague). See the main text for the notation.

The example above is a section from "Food gathering in post-industrial America", transcribed from the CD. It should be stressed that this is not how the score looks: Zappa never prescribed the rhythm and pitches of spoken texts. For constructing a midi file that goes similar to the CD, I need these details nevertheless. Viola player Hilary Sturt is the narrator during this piece, pronouncing the words with bright pitches, because of which I'm using normal notes instead of crotchets. The bars with the ensemble saying "new perfect America" are different. The pitches are randomly chosen, forming clustered chords. I've only notated some notes on behalf of the on-line midi file. The moments when the harp is playing the arpeggios must have been indicated in the score. To the right photos of Hilary Sturt and Ellen Wegner, the harpist of the ensemble (source: CD booklet). The figures in the 11/8 bar must have been written out in detail in the score as well. These are musical, without improvisation. It's a rhythmically complicated figure with playing 17 over 11. In its difficulty it can be compared to the 23:24 bar from "T'Mershi Duween" (see above). The upper melody is moving downwards chromatically, played via parallel major thirds. The bottom staff plays a repeating figure against it, lasting 4/8. There are probably more notes for staves three and four, played lightly in the background. I've notated what I can hear. The 11/8 bar can be seen as the main theme from the piece. It returns between 1:19 and 1:38, as well as between 2:12 and 2:37.

16 Pound for a brown

"Pound for a brown" is the oldest piece from "Yellow shark", dealt with in the Zappa's teens section of this study. He performed it all through his career. It has a main theme, that always has been kept basically the same, followed by a middle block and/or soloing, ending with an optional reprise of the main theme. Specific for the "Yellow shark version" is a very strong, newly arranged middle block. Also included in this study is a version of this piece from the "Uncle Meat" album, carrying a one-time only different title, "Legend of the golden arches". Some of the melodic material of the middle block of this last track returns in the 1992 version.

17 Exercise #4 (1992)

"Exercise #4" appears three times in the official catalogue. The set-up of the "Yellow shark" version is as follows:

0:00 Theme 1. A melody in G Mixolydian, played via parallel fourths over a repeating chord (Gsus4 add m7).

0:09 Theme 1 gets repeated, transposed a minor second down.

0:00 Theme one on G again. Here my transcription starts. Rhythmically it has the lead melody played as four times 3/16, while the chord is repeated as standard 6/8.

0:18 Counterpoint block. Here it's getting irregular. The homophonic and polyphonic writing styles get mixed and the notes are sometimes forming parts of a diatonic scale, while at other moments it's more atonal. Theme 1 is in 6/8. This section has no clear downbeat pattern. I continued notating in 6/8, but it's possible that Zappa notated this differently. My transcription stops towards the end of this block.

0:29 Theme 2. A motif that gets varied upon. There's a light form of counterpoint included, because the two melodic lines can move into diverging directories.

0:40 Variations upon the earlier counterpoint block.

0:53 Outro with repeating chords.

1:06 Applause.

1:37 End.

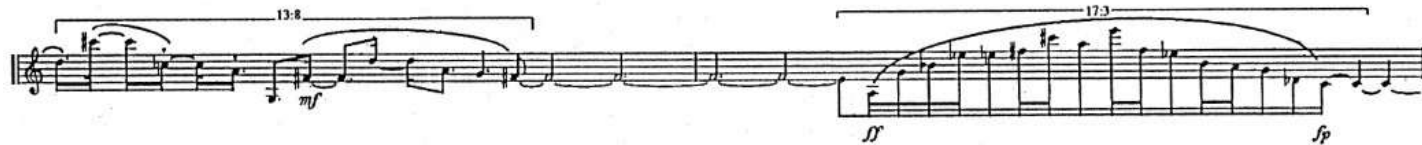
Exercise #4, section. Transcription: KS (update 2015, deposited at the I-depot, The Hague).

Note: the original score has been used by The Ensemble Modern, but is not available to the general public.

"Exercise #4" premiered as the intro for the "Uncle Meat variations" from the 1968 "Uncle Meat" CD. On that album only themes 1 and 2 are played, much slower than on the "Yellow shark". "Exercise #4" is not directly related to "Uncle Meat", but stylistically they belong to the same category: modern diatonic music, not using traditional harmony patterns. Interesting is the "Road tapes, venue #2" version with a 1973 performance. This one actually starts with "Uncle Meat" variations - that is variations upon the melodic material from "Uncle Meat". The variations as present in the 1969 "Uncle Meat variations" are basically the theme replayed as a series of different instrumentations. This one features theme 1 from the exercise and has an interlude of its own. I've included part of this section from the 1973 version in the Uncle Meat section of this study.

18. Get whitey

"Get whitey" is an example of a composition where Zappa is using the synclavier for playing extremely difficult irregular rhythmic groupings. The Ensemble Modern succeeded in approaching it. Below are some sample bars from the Bb clarinet part (to be transposed). See the next Civilization phase III section for examples of the complete score.



Bars 40-41 with 13:8 and 17:3. The meter is 9/4 all through Get whitey.



Bars 60-61 with 11:9 and 7:6.

As far as possible, the notation is done in a way to ease its readability. The 13:8 figure is notated in a way that the eighth note or a quarter note is directly visible as a time unit. But sometimes you have to peer a while at a figure to get its intention. The 17:3 figure is meant as 17 16th notes over 3 quarter notes.



Bars 28-30 with 7:5 and 43:3.

With these last bars you can see that this piece really is a synclavier piece. The septuplet from bar 28 is a normal figure, but 43:3 from bar 30? To see that it fits one has to start counting with a 64th note as time unit $((2*6)+(7*3)+10=43)$, indeed played over a period of three quarter notes. The odd relationship of 6, 3 and 10 gets in the way of any better readable form. A synclavier might play that perfectly, but humans can only approach something like that. When Zappa did write for humans, as in the "Black page", it features a more normal form of composing with irregular groupings. Still difficult, but doable to play it accurately.

19. G-spot tornado

"G-spot tornado" is another synclavier composition. This one can be performed by humans without much difficulties. See the Jazz from hell section for two examples. It was performed with dancers on stage. It appears to have become a favorite. In 1992 it was used for an encore.

At the start of 2014, the Ensemble Insomnio managed to get a permission to play the larger part from the Yellow Shark program anew. On-line two photos are shown from their concerts at the Lantaren, Rotterdam, and at the Muziekgebouw Het IJ, Amsterdam (photographer unknown). In 2019 they returned to this project, now playing the entire program. See the Jazz from hell section for a photo of them, playing "G-spot tornado" in Vredenburg, Utrecht, 2019.

Other tracks from EIHN

Apart from the intro, all titles from "The yellow shark" know scores. Most are for rent on the list of Munchkin Music at www.zappa.com. "EIHN" is a combination of composed music, themes made up on

the spot and improvisations. Some compositions, like "T'Mershi Duween", are also on the Munchkin Music list.

- "Strat Vindaloo": this title features members from the Ensemble Modern, improvising Indian music with Zappa and Shankar. See the previous documentaries section.
- "Amnerika": See the Civilization Phaze III with a vocal version from around 1983.

The left menu of this site has a section with the tracks that have appeared on the three Ensemble Modern CDs with music by Zappa, 42 in total. Many note examples from these pieces are dealt with spread out over this study. In case of their last "Greggery Peccary and other persuasions" CD it concerns the following titles, all of them included in this study:

- Moggio: The man from Utopia section.
- What will Rumi do?: above.
- Night school: Jazz from hell section.
- Revised music for low budget orchestra: Orchestral favorites section.
- The beltway bandits: Jazz from hell section.
- A pig with wings: Civilization part III section.
- Put a motor in yourself: idem.
- Peaches en regalia: Hot rats and Tinsel town rebellion sections.
- Naval aviation in art?: The perfect stranger section.
- The adventures of Greggery Peccary: Orchestral favorites section.
- Does this kind of life look interesting to you? (hidden bonus track): 200 Motels section.

CIVILIZATION PHAZE III: THE SYNCLAVIER #2

The synclavier follow up album for "Jazz from hell" was already announced in 1986 (see below), but it would last until 1994 that it would appear as the double CD set "Civilization Phaze III". The album did a lot to make good for Zappa's early death because of cancer in 1993. Rather than a reflection upon his career it's a big blast into new directions, with several high quality compositions on disc one and bizarre experiments on disc two. For these experimental parts Zappa included improvisations from the three live concerts with the Ensemble Modern, that make up 30% of the music. Speaking for myself I find it impossible to hear the difference between the notes that were humanly played and the synclavier notes, because the synclavier by now could work with sampled notes from the same instruments.

For long "Civilization Phaze III" had the status of being Zappa's latest work. The existence of "Dance me this" was known from the beginning, but its release got delayed thus long, that the suggested implication was that this might be a less important experimental work. When this CD was finally released in 2015, its postponement turned out to be little more than a quirk by Gail Zappa. It's a masterpiece just the same. Some nuances should thus be made about Zappa's final works. It's a collection of projects. Some parts of "Feeding the monkeys at ma maison" and specifically the two synclavier works from "Frank Zappa for president" can be seen as part of Zappa's final output too. Here however it's getting difficult to know to what degree Zappa considered the dozens of existing synclavier pieces finished or worthwhile releasing.

Get whitey

The synclavier from the mid-eighties onwards had achieved facilities as the possibility to enter weird irregular rhythmic groupings as applied in the "Get whitey" example from below. Between 1993 and 2000 the Ensemble Modern played several of Zappa's synclavier compositions (some note examples are included in an article by Erik Voermans in the Dutch magazine "Mens en melodie" ("People and melodies") of December 1995). "Get whitey" is included on the "Yellow Shark" CD of 1993. It's one of the more relaxing pieces of the album. This relaxing effect is formed by a strict 9/4 meter, where the underlying harmonic basis is mostly mixing the white keys of the piano. The notes of the melody are carried through the various instruments of the orchestra, like bars 1 and 2, given beneath (0:00 till 0:10 on the CD). Upon this comfortable basis solo instruments play erratic counterpoint figures in wild irregular groupings. Bars 15 and 16 are examples of playing 23 over 9 with various note durations (1:06 till 1:15). Such extreme rhythmic variation occurs more often in the later synclavier works. I don't know whether it's feasible to perform bar 16 exactly as this other than on a computer; at least the Ensemble Modern plays it a bit differently.

It's not always clear if Zappa's scores are untransposed concert scores or not. In this case the transposing instruments do have to be transposed. One has to compare it with the CD performance to be positive: the sustained note by the clarinet in bar 16 is an E. Some more sample bars of the clarinet part are included in the previous Yellow shark section.

Handwritten musical score for a large orchestra, featuring various instruments and dynamic markings. The score is written in 2/4 time and includes a first ending bracket.

Instruments and Parts:

- All Flute G:** First ending bracket, dynamic f , fp .
- Bari. Oboe C:** dynamic mf , f .
- Bass Clar. Bb:** dynamic f , mf .
- Bassoon Trump.:** dynamic f , mf . Includes *Bassoon* and *Trumpet* markings.
- Horns F:** dynamic mf , fp .
- Fltn. Bb:** dynamic fp .
- Trbn. 1, cup muto:** dynamic f .
- Trbn. 2, plunger muto:** dynamic f .
- Tuba:** dynamic f .
- Marimb.:** dynamic f , mf , sfz .
- Chimes Vib.:** dynamic f , mf . Includes *Chimes* and *Vibr.* markings.
- Piano:** dynamic mf , ff .
- Harp:** dynamic ff .
- Mand. Git.:** dynamic mf , ff . Includes *Git.* and *mand.* markings.
- Strings:** dynamic mf , f . Includes *mf* and *molto vib.* markings.
- Bra bass:** dynamic mf , f .

Previous page: Get Whitey, bars 1 and 2. Original score (a little reduced).

This image shows a handwritten musical score for two measures, 15 and 16, of the piece 'Get Whitey'. The score is written on a system of staves for the following instruments: Clarinet in B-flat (Clar. Bb), Percussion (Perc.), Wind instruments (Wind instr.), Guitar (Git.), Piano (Piano), and Harp. The key signature is one sharp (F#) and the time signature is 4/4. Measure 15 begins with a box containing the number 15. Above the Clarinet staff, there is a bracket spanning measures 15 and 16 with the tempo marking '23:18'. Similar markings are present above the Percussion, Wind instruments, and Harp staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is in ink on a light-colored background.

Get Whitey, bars 15 and 16. Original score in reduced form.

CIVILIZATION PHAZE III

"Civilization Phaze III" is problematic from the transcribing point of view. First because there are a lot of sound effects on the CD. The extent to which this is done in "N-lite" and "Dio fa" forms a new dimension in Zappa's music. The note notation system can only deal with sounds by giving each sound a staff of its own. When notes start to glide from one sound to another you would have to let this note fade out in one staff and come up in another staff. The score would become big and difficult to read. But mostly the problems stem from the fact that Zappa is here using different means for entering the music into the machine, because you can do it via typing in notes (as he mostly did in the earlier synclavier pieces) and by entering the music by playing it on a keyboard attached to the machine. Most music on "Civilization Phaze III" was never meant for human playing, so Zappa could do whatever he felt like without looking for a performable score. "Amnerika" is an exception, because in this specific form it was written for the "Yellow shark" program. During the years after Zappa's death, two employees of the Zappa Family Trust, Ali Askin and Todd Yvega tried to translate other pieces from the CD into performable score as well. They were successful for "Put a motor in yourself" and "A pig with wings", but attempts to convert "Xmas values" and "Buffalo voice" didn't work out well (according to the booklet accompanying the "Greggery Peccary & other persuasions" CD by the Ensemble Modern; below to the right a section from the CD cover, featuring a yellow shark and a piglet with white wings.).

It's possible however to score out anything by approximation when you don't have to bother about the readability. I can't approach most of "Civilization Phaze III" normally, but I find ignoring the album for that reason not an option either. Below are some sections that I could write out relatively normal, more or less, and several fragments that remain sketch-like, with approximate note duration lengths and sometimes without meters.

1.1-3 Put a motor in yourself

The image shows a handwritten musical score for the piece "Put a motor in yourself". The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 9/16. The notation includes various note values, rests, and dynamic markings such as *p*, *mf*, and *pp*. There are also handwritten annotations: "Bars 1-4 are played twice, staff 1 only the second time" and "Bar 1 repeats" appearing twice. The score is a sketch, with some notes and dynamics written in pencil and others in ink.



Put a motor in yourself, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

The first three examples are taken from "Put a motor in yourself". This piece has a basis in E Dorian and is full of unusual harmonic movements, like parallel fourths and fifths, chromaticism and the formation of 9th and 11th chords. The first example shows the opening theme, that is played in parallel fourths and ends chromatically. In the previous printed versions of this site the examples were shorter and more sketch like. The Ensemble Modern however had the nerve to actually play this piece and put it on record in 2003. So I got convinced that it can be performed by humans, thus it also must be possible to score it out more accurately. It takes an awful lot of energy to do this, but indeed, with the help of the version for the Ensemble, I could go back to the synclavier version. The Ensemble Modern version namely has more clues in it for transcribing it. Their rhythm section, as far as you can call it that way in an ensemble, is more specifically ticking 16th notes and bass drum beats, indicating the meters.

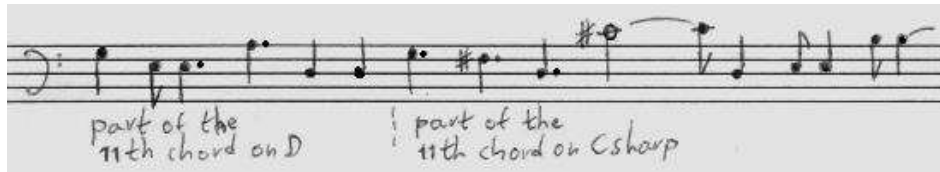
The opening presented here contains a number of varying meters, consecutively being 9/16, 10/16, 9/16, 6/16, 3/4, 4/4. It starts off with a vamp like figure with in staff three a motif that keeps being varied upon (except for one B the combination is E-G-A in various rhythmic figures). In staff 2 you've got a fourth (A-D) that keeps being played in a rhythmically irregular way. When the lead melody enters in the 2nd 9/16 bar it keeps being played as parallel fourths till it changes to three different intervals in the last bar. The lead melody in the bars with parallel fourths can be seen as part of larger chords similar to the two excerpts mentioned below. You can see parallel fourths turn up every once in a while in Zappa's music. His fondness of the sound of it goes back to his teenage years. In the Real FZ book he comments in chapter 2: "There were a few teachers at school that really helped me. Mr. Kavelman, bandleader on Mission Bay High, gave an answer to one of the burning questions of my youth. I went to him with a copy of "Angel in my life" - my favorite rhythm and blues tune from that time. I couldn't understand why I loved that record so much, but I thought that he as a music teacher might know. "Please listen to this", I said, "and tell me why I like it so much". "Parallel fourths" was his conclusion."

Between 3:36 and 4:20 there's a section played in parallel thirds, fourths, fifths and octaves. The main melody here is forming mostly 9th and 11th chords, as indicated in two little excerpts below. There are

Put a motor in yourself, 3:40 till 3:55. Transcription: KS (update 2006, 3rd printed edition 2007).



Tail of the above example with chord grouping of the lead melody.



Put a motor in yourself, 4:05 till 4:12, main melody. Transcription: KS.
See the main text for some remarks about the notation.

Both the Ensemble Modern version as the synclavier version are too irregular regarding drum beats to give any certainty about the meter notation for this last example straight from record. I can guarantee the duration lengths however.

All three transcriptions in this study follow the "Civilization Phaze III" version. The score that Todd Yvega handed over to the Ensemble (not in my possession) is about the same, but has apparently a few 16th note lengths taken from one note to another. The score Todd printed out got arranged for the Ensemble Modern by Ali Askin and re-arranged again by Andrew Digby of the Ensemble Ascolta. It's this last version that is currently for rent at the Schott Music site.

"Civilization Phaze III" is formally constructed like an opera, with the conversations by the piano people forming the scenario. Since this study is about music, I'm skipping comments on the tracks with these conversations, but I am following the numbering of the tracks with these episodes included. In the CD booklet the spoken parts are indicated with quotes, while the musical tracks are in bold. In this block tracks 1 and 3 are the piano people.

1.4 They made me eat it

Track 4, "They made me eat it", is a shorter composition with parts for piano, upright bass and drums. The irregular note strings by the piano are probably what Zappa refers to as synclavier sequences. In 2018 a study by Jeffrey Daniel Jones appeared, called Frank Zappa and his conception of Civilization phaze III (University of Kentucky, 2018). In it all tracks from "Civilization phaze III" are getting described extensively. About "They made me eat it" Jeffrey writes: "Zappa's compositional style is reflected in a duet for piano and bass, plus percussion. At times, the bass seems almost Webern-like in its succinctness, while concurrently the piano's stream-of-sound floridness is a characteristic that becomes distinctive in the course of Civilization. The percussion during this movement (and for large portions of the entire work) resembles a trap set, a resource which Zappa had utilized in earlier orchestral scores, and tended to favor for much of his orchestral work. For much of this movement the percussion accompanies the tuned instruments, playing, in turn, either the bass or piano notes, veering to independent statements at a few moments when the duet instruments are less active. It is interesting to note that Zappa has the untuned percussion play in registers that mimic the notes of the tuned instruments. He understood what percussion composers of the 20th century knew: untuned percussion nevertheless speaks in pitches."

1.5 Reagan at Bitburg

In 2007 a German group of chamber musicians, the Ensemble Ascolta, performed two synclavier pieces from "Civilization Phaze III" next to two unreleased pieces from the archives (the link for their site is

<http://www.ascolta.de>). See also below for "Samba funk". The known synclavier pieces were "Reagan at Bitburg" and "I was in a drum". No CD has been forthcoming from this event, so it has met the same fate as the Holland Festival. To the right you can see the ensemble performing "Reagan at Bitburg". The number of humanly performed pieces from "Civilization Phaze III" has thus been brought up to five, the other three having been executed and released on "EIHN" and "Greggery Peccary & other persuasions" CDs by the Ensemble Modern.

Much of "Reagan at Bitburg" and in fact most of "Civilization Phaze III" has to do with rhythmic irregularity. At virtually no point you can clap to a beat for a longer period or sing along with the melody. "Reagan at Bitburg" begins with a slow melody, made up of long notes of varying durations. The middle block is fast. The transcription above shows a series of strings of 16th notes. Here the rhythmic irregularity is achieved by changing the meter almost every bar. Another thing you can see in the transcription is how it was prevented that a computer version becomes too much mechanical. A note is there out of the blue with a perfectly constant pitch, which is unnatural. A normally played note needs a split second to catch its tone and never is perfectly constant. In case of the synclavier this was solved in the first place by loading humanly played samples into the machine. The synclavier became to support everything humans do, like vibrato and volume changes. Secondly Zappa used the entering of the notes themselves to give an execution more variation. At point a) in the transcription you can see that the two instruments, playing the lead melody, are setting in a little behind each other. At point b) an eight note is augmented with a 32nd note. At point c) the division of 16th notes is uneven for both instruments playing the lead melody, thus creating something jazz musicians call swing. All this combined makes the synclavier performances sound superb. I can't get near it with an ordinary midi file.

The image displays a handwritten musical score for the piece "Reagan at Bitburg". The score is written on multiple staves, with the top staff labeled "Sva" and a box containing the number "1". The notation is highly complex, featuring a variety of note values including 16th, 32nd, and 64th notes, as well as rests and accidentals. The score is divided into sections labeled "a)" and "b)". In section "a)", the notation shows a series of 16th notes with varying durations. In section "b)", the notation includes a mix of 16th and 32nd notes, with some notes being augmented. The score also includes various meter changes, indicated by the numbers 16, 32, 6, 7, 12, and 4 at the end of the staves. The handwriting is clear and legible, and the overall layout is well-organized.

Handwritten musical score for "Der Hase" by Franz Schubert, Op. 10, No. 1. The score is written on ten staves. The first staff is for the vocal part (Soprano), and the remaining nine staves are for the piano accompaniment. The piano part is divided into two systems of five staves each. The first system contains staves 2 through 6, and the second system contains staves 7 through 10. The score is in 4/16 time and G major. The piano part features a prominent triplet figure in the right hand and a bass line in the left hand. The vocal part has a simple melody with some grace notes. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for 'c)' with five systems of staves. The first system has a treble clef and a key signature of one flat. The second system has a treble clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The fourth system has a treble clef and a key signature of one flat. The fifth system has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'mp'.



Reagan at Bitburg, 1:16 till 1:41. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

1.6-8 Navanax

"Navanax" has been transcribed by Andrew Digby for the WDR Symphony Orchestra, Cologne, and can be found at the Schott Music site. Tracks 6 and 8 are the piano people. The couple of transcriptions Andrew did, fall under the ZFT policy. Unfortunately they aren't available for study purposes. In his study Jeffrey has included several examples and snippets, like me repeatedly without a meter indication. Below is his sample from "Navanax" with the opening motif of this piece.



Jeffrey writes: "From the deceptively simple, popular opening, through the movie music-influenced initial horn passages, the English horn statements of equivocal mood, the return of the horns, ensconced in a complex, modernistic texture, to the last, held horn chord, evoking again movie music, "Navanax" displays the scope of Zappa's talent for variegation and juxtaposition of disparate musical concepts." About my own work Jeffrey writes: "Sloots attempts to describe every musical event found in the entire Frank Zappa catalog, including Civilization. Sloots describes the events in Civilization with more detail than I have attempted here, yet he only discusses musical events without reference to their larger implications. Other than Sloots, Zappa's final work has enjoyed little other attention." Which is true. I'm

looking at the whole body of Zappa's output with the main conclusion being that Zappa's music follows no system whatsoever. When you're looking at individual works much more associations can be made. If for instance Brett Clement would have connected the "Black page" as an individual work with the Lydian chromatic concept by George Russell, it would have suited perfectly. The reason "Civilization phase III" has received little musicological attention is undoubtedly not its lack of critical acclaim, but the difficulties it creates for getting it on paper.

1.9-10 Xmas values

The image displays a handwritten musical score for a piece titled "1.9-10 Xmas values". The score is written on ten staves, organized into two systems of five staves each. The notation is complex and idiosyncratic, featuring a variety of note values, rests, and accidentals. The first system includes a key signature change from one flat to two flats. The second system features a key signature change to one sharp. The notation includes many slurs, ties, and dynamic markings, suggesting a highly expressive and technically demanding piece. The handwriting is clear but the overall style is experimental and non-standard.

Previous page: Xmas values, 1:27 till 1:37. Transcription: KS (update 2007, deposited at the I-depot, The Hague).

Some bars of "Xmas values" are transcribed below. It features a hocketing ensemble over which one of the atonal note strings/sequences with irregularly jumping intervals is played. "Civilization Phaze III" is full of such sequences. See also "Igor's boogie, phase II" and the "I promise not to come in your mouth" riff for early examples of hocketing.

The number of released synclavier pieces is only a fraction of the amount present in the archives in Zappa's vault. Quoting Steve Vai from the "Imaginary diseases" leaflet about the vault: "This plethora of unreleased recordings is so vast that even in the remainder of your on life ([...]), you will never get to hear all of it. And let's also not forget the some 400 Synclavier works that are in various forms of completion, securely buried in digital bliss...". Among these recordings was an at that moment still unreleased synclavier CD, entitled "Dance me this" and finished by Zappa himself in 1993. Track 10 features the piano people.

1.11 Amnerika

By now the "Amnerika" melody has appeared five times on official CDs:

- "Thing-Fish": "That evil prince". The first time Zappa used this melody.
- Idem: "The white boy troubles". See the corresponding section for a little outtake as an on-line midi file.
- "Civilization Phaze III". The hocketing version with a little of its opening as a midi file in the on-line version of this study.
- "EIHN". Same version, as performed live by the Ensemble modern.
- "Frank Zappa for president". The vocal version.

See below at the end of this section for a transcription of the opening in the vocal version. This vocal version is the one that gives the best clues for notating its meters. For that reason I would like to refrain myself to a note example of the vocal version, including only an on-line midi file of the hocketing version and the fragment from "The white boy troubles". What you can hear in this midi file is that it starts differently from the vocal version. The notes by hocketing instruments form F-B-C as chord instead of F-Bb-C. The pedal notes are less explicitly present than on the vocal version, but this means that Zappa changed F major to F Lydian in the scheme I'm presenting at the bottom of this page. The score of "Amnerika" was handed over to the Ensemble Modern for inclusion in the "Yellow shark" program, but currently isn't on the list of scores for rent.

1.12-14 Religious superstition

"Religious superstition" is made up of a series of irregular arpeggio-like strings, played over a sustained B. Tracks 12 and 14 are the piano people.



Jeffrey writes: "Four periodic statements are heard, each ending on a high, eighth-note d'" (figure 4.8

[example above]). Each of the four periods presents the same musical material, though Zappa introduces subtle variations, such as varying the precise order and timing of strummed, struck strings, and also introducing brief percussion accents resembling gamelan-like gongs."

1.15-18 Buffalo voice - Get a life

With "Buffalo voice" and "Get a life" the collage type of composing is getting the upper hand, which remains so for much of the rest of the album. Below are the first five bars from "Buffalo voice", lasting 5 seconds, thus being only a tiny fragment from the total composition. Nevertheless it gives some idea of the manner of composing. The entire piece is through-composed without returning themes. Instead it's a combination of sustained notes and shorter melodic movements, that keep varying all the time. The whole is atonal with irregular meters and rhythms. I could capture these opening bars in regular musical notation reasonably well, though to a point it remains my notational choice of course.

Handwritten musical score for "Buffalo voice", bars 1-5. The score is written on ten staves. The first staff has a tempo marking "A little bit faster" and a time signature change to 9/10. The notation includes various note values, rests, and dynamic markings such as "mf", "p", "mp", and "p-imp". There are also some handwritten annotations like "8va" and "8va b p". The time signature changes throughout the piece, including 9/4, 5/4, 9/8, 4/4, and 4/8.

Buffalo voice, bars 1-5. Transcription: KS (update Fall 2017, deposited at the I-depot, The Hague).

In 2011 the ZFT came out with "Feeding the monkeys at ma maison" (see also below), containing an earlier much longer version of "Buffalo voice". Vaultmeister Joe Travers had called it the complete piece as written in 1986. According to Todd Yvega this requires some adjustment: "Frank rarely regarded any composition as completed, and often at the end of a long day of work at the Synclavier he would record the composition on tape, in whatever condition it was currently in, just to have a record of it and perhaps to use as placeholder material in a draft version of an album" (CD liner notes). So the eventual version shouldn't be seen as a shortened version, but as a different state. Tracks 16 and 18 are the piano people.

1.19 N-lite

The most direct sources upon how Zappa operated the synclavier in the eighties are the Real FZ book, chapter All about music, and the Zappa! issue by the publishers of the Keyboard and Guitar player magazines. Here you can find that the synclavier supported:

- Note entry, as well as the possibility to print out scores as regular sheet music.
- Keyboard entry.
- Sampled music.

The synclavier could be integrated in a recording studio. The machine supported irregular rhythmic grouping as shown above with "Get whitey". Another possibility was the sampling of acoustic instruments. One perfectly played note would be enough. The synclavier could transpose this note to all pitches. The machine was difficult to operate. Zappa worked in a team with Todd Yvega being responsible for the technical details. The set-up was expensive, but extremely powerful. To the right a still from a 1993 interview, broadcast by the Today Show.

Zappa!, page 49, about note entry and keyboard entry:

Don Menn: "How do you resolve things in your music? How do you build and resolve? Is there a plan?

FZ: "It depends on what kind of piece it is. And there are a number of ways you can enter the data into the Synclavier. One is to play it on the keyboard, another is to play it on the Octapad. You can type it in this obscure language called Script - which I don't know how to do - or you can type it in on the "G-page", which is just a stack of numbers, kind of like a phone book, or you can type it in in music notation, which allows you to see staves on a screen. So there's a lot of different ways to enter it. Depending on how you enter it, that makes a difference in how you develop whatever was there to begin with. Since I only have minimal keyboard technique, anything that I play in on the keyboard, I have to do it with the speed knob turned way down. Then do a lot of editing to it after it's been entered in. But all those piano parts on "N-lite" - you know these cadenzas and stuff? I played them."

Zappa!, page 42, about sampled sounds:

Don Menn: "How do you catalog your samples? Is it broken down by car-bumpers-falling-off noises versus ...

FZ: "That would be under "Industrial". It's completely broken down. Not only that, but I think we've got tens of thousands of samples by now, and you memorize their names. There's an eight-digit computer name for each of these things. I can sit there and watch the thing, and I can see the name of the sample, and I know what it sounds like. I know every one of those little bastards. I know how far it will travel on the keyboard all by itself. I know this stuff inside and out. To be able to write music for that kind of sound universe offers some major opportunities if you have the time to do all the typing to manipulate it properly."

Handwritten musical score for the "N-lite" section. The score is written on three staves: Keys, Bass, and Bass instr. The tempo markings are "Tempo 2, a bit faster", "Retardando poco a poco", and "Tempo 2". The dynamic markings are "inf", "hp", "pp", and "mp". The notation is a transcription/approximation of the original recording.

N-lite, section. Transcription/approximation: KS (update Winter 2017, deposited at the I-depot, The Hague).

19. N-LITE 18:01

- I. NEGATIVE LIGHT
- II. VENICE SUBMERGED
- III. THE NEW WORLD ORDER
- IV. THE LIFESTYLE YOU DESERVE
- V. CREATIONISM
- VI. HE IS RISEN

The titles of the six movements from "N-lite", as listed by Zappa in the CD booklet (without time indications).

The track itself gives no clues how it could be subdivided like this. "N-lite" is about 95% musical notes and 5% samples of the "sewer sounds" type and "odd vocal sounds" (my words). Above is a section played towards the end. It's made up of note entry and keyboard sequences. Bars 1-5 from above are in normal notation. It's about certain Zappa entered these bars as notes instead of playing them on his keyboard. They are part of what you might call the central theme from "N-lite". This theme only enters the picture at 6:14, but next gets varied upon twice:

- 6:14 - 7:08 (first exposition).
- 7:25 - 8:00 (variation #1).
- 15:32 - 16:48 (variation #2)

"N-lite" is largely through-composed, but contains some motifs, that get varied upon as well. The mentioned theme is the only theme in a classical sense. The example from above contains:

- Bars 1-2: Part of the main theme, at this point in a G major type of key. It's a slow melody with two keyboards alternatingly playing it from different corners in the stereo field.
- Bars 3-5: Chord progression, that closes the main theme. These chords don't belong to one or more particular diatonic scales.
- Bars 6-7: Now I can't transcribe this music with certainty anymore in standard notation. It's only by approximation. The basis is a bass pedal notes movement, over which keyboard sequences are played. As Zappa explained above, it's played by himself and sped up. These two bars are atonal and a mixture of three keyboard parts.

- Bar 8: This is a sequence not only in the meaning of a string of notes, but also in the classical sense. After four pick-up notes you can see a figure being repeated four times, starting at different pitches. It's a sus4 chord. At the end of this bar the sequence chain gets broken in the sense that it evades to notes from a different scale, but it's still a F#sus4 chord.
- Bar 9-10: The speed remains pretty high. After gradually slowing down a little towards the end of bar 8, Zappa continues with a descending string. It's made up of stacked fourths and sus4-chords, thus forming non-conventional chords. The whole is diatonic, A Mixolydian with a heavy A as pedal note. Zappa himself used the word *cadenza* for bars 8-10. In bar 10 the music comes to a pause with a low sustained bass B with a mezzo-piano Eb in the descant.

2.1-7 Secular humanism - I was in a drum

The image shows a handwritten musical score for the piece "I was in a drum" by Frank Zappa. The score is divided into two systems. The first system (measures 9-18) includes parts for Synth., Marimba, Uprightbasses (two staves), and Tap Drums. The second system (measures 19-24) includes parts for Uprightbasses (two staves) and Tap Drums. The score features various musical notations including notes, rests, and dynamic markings like *pp*, *mf*, and *f*. There are also tempo markings: "A bit slower" and "First tempo".

Previous page: I was in a drum, 0:44 till 0:59. Transcription/approximation: KS (update Winter 2017, deposited at the I-depot, The Hague). See the main text for its notation.

Drum notation, bottom up: bass drum, toms 1-2, indeterminate tick, tom 3, hi-hat, toms 4-5, cymbal.

In "Secular humanism" the recorded sound samples are more important. This composition already existed in 1986, at that time lasting 6:37 minutes (as released on the "Feeding the monkeys at ma maison"). The 1994 edition is much shorter, lasting 2:41 minutes. Tracks 1, 3 and 5-7 are the piano people.

Rhythmic irregularity continues all through "Civilization Phaze III". "I was in a drum" is played by a little ensemble including one drummer, two upright bass players and occasionally some notes by marimba and synthesizer players. I can't tell if it's done by members of the Ensemble Modern, keyboard or note entry, or a mixture of these elements. Below is the section between 0:44 and 0:57. There are relatively few notes played here, so it's easier to transcribe than the "N-lite" example from above. I'm not hearing any pattern here as it comes to the rhythm and the meters. Again I can't get any further than an approximation. The pitches of the notes, however, form a clear variation sequence involving the cell F-Ab-G:

- Bar 1: a lower bass F, followed by higher Ab. Sometimes there are slight inequalities between parts. The Ab is played on two upright basses. One plays it as a mini-arpeggio with F-Ab.
- Bar 2: similar to bar 1. The F note lasts a little longer. Since the rhythm is only estimated, I can't positively comment upon the meter and note durations. To a degree it's my notational choice.
- Bar 3: the figure gets extended to F-Ab-G-F. The last F glides down to an Eb.
- Bar 4: this figure in a different rhythm.
- Bars 5-6: this figure again in yet another rhythm.
- Bar 7: just F-Ab-G. Every bar has the rhythm somewhat changed.
- Bar 8: F-Ab-G again, but with an additional bass D. The music of this section can be interpreted as diatonic, following a minor type of scale. So far it would be F Dorian, but the Db from bar 9 lets it switch to F minor.
- Bar 9: Db-F-Ab. Another variation upon the cell, including a melodic change by using an Db.

What I'm doing here is not transcribing anymore in its regular meaning. Instead of noticing with certainty what the pattern is, it's only estimating the lengths of the notes and trying out some values in order to get to a midi file (on line) that can be played reasonably equal with the CD. It's not unique. Other notations can be done to get it acceptably equal as well. This is only 15 seconds of a piece that lasts 3:38. It took me a day to set this up and it's not really enjoyable work to do. The whole composition would take up 15 days to get it on paper doing it in this manner. In order to have it performed by human beings, such a score has to be "normalized" towards a performing score. This has been done by Andrew Digby of the Ensemble Ascolta. They transcribed "I was in a drum" and "Reagan at Bitburg". Next they contacted the ZFT and got permission to perform these pieces, next to "Samba funk" and the "Overture to Uncle Sam". A couple of transcriptions/arrangements by Andrew have an authorized status and can be rented via Schott Music under the same conditions as the other official Zappa scores.

Though released in 1994 it looks like "Civilization Phaze III" was fully prepared in 1993, cover and all. I'm also getting the impression that Zappa had fixed the release date as for 1994 in his will, while the ZFT was given a choice for when to release "Trance-fusion" and "Dance me this", including the cover art. In case of "Civilization Phaze III" it was done by Uri Balashov and Command A Studios Inc. The front side shows a piano in flames, the backside is inspired by ancient Egyptian figures and signs. To the left (on-line version) a part of one of the many columns of the temple of Luxor (photo by KS). To the right an outtake of the backside construction from the CD. It doesn't directly refer to the little play and the piano people, that is the piano doesn't get in flames during the plot, nor are there any references to ancient Egypt.

2.8-9 A pig with wings

On page three of the "Civilization Phaze III" booklet Zappa states that all of act one is synclavier music and that the second act is combination of 70% synclavier music and 30% live performance. On page 31 the members of the Ensemble Modern get listed. Not just the ones participating as piano people. The implication thus is that the ensemble is to be credited for playing part of the music. In case of "A pig with wings" the ensemble proved their ability to play this on their "Greggery Peccary & other persuasions" CD. A performing score must thus exist. It's an interesting piece with arpeggio-like figures for a wide range of snare instruments. Track 9 is the piano people.

The image displays a handwritten musical score for a piece titled "A pig with wings". The score is organized into two systems, each with three staves labeled "Left", "Middle", and "Right".

The first system consists of six staves. The "Left" section (top staff) begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, followed by rests. The "Middle" section (middle two staves) features a complex melodic line with many beamed notes and rests. The "Right" section (bottom two staves) includes a bass line with eighth notes and rests. A triplet of eighth notes is marked with a "3" in the bottom right of the first system.

The second system is preceded by the instruction "A little retardando" written above the first staff. It also consists of six staves. The "Left" section (top staff) starts with a treble clef and a key signature of one sharp. It contains a series of eighth notes and rests. The "Middle" section (middle two staves) features a complex melodic line with many beamed notes and rests. The "Right" section (bottom two staves) includes a bass line with eighth notes and rests. A triplet of eighth notes is marked with a "3" in the bottom left of the second system.

Previous page: A pig with wings (Civ. ph. III), 0:43-0:48. Transcription/approximation: KS (update Spring 2018, deposited at the I-depot, The Hague). See the main text for the notation.

Handwritten musical score for "A pig with wings (Ens. Modern), 1:16-1:29". The score is divided into two systems. The first system, marked 'I', features a Mandolin part with a treble clef and a 9/16 time signature, and a Bass part with a bass clef and a 9/16 time signature. The Mandolin part includes a handwritten instruction "Accelerando un poco" and a dynamic marking "mf". The Bass part includes a handwritten instruction "Abit faster" and a dynamic marking "pp". The second system, marked 'II', features a Keyboard part with a treble clef and a 6/16 time signature, and a Piano part with a bass clef and a 6/16 time signature. The Keyboard part includes a handwritten instruction "Accelerando un poco" and a dynamic marking "pp". The Piano part includes a handwritten instruction "Retardando" and a dynamic marking "mf". The score also includes a handwritten note "Repeats five times with much rubato" and a handwritten note "As bar 12".

A pig with wings (Ens. Modern), 1:16-1:29. Transcription/approximation: KS (update Spring 2018, deposited at the I-depot, The Hague).

The first example is a section from "Civilization Phaze III". Playing it literally as it goes on CD is undoable. You've got a number of snare instruments with their notes appearing in different sections from the stereo field, playing through each other. It's rhythmically irregular and there are no clues in it for where to put the meter lines. This first example can be no more than an approximation with the dashed meter lines only being present to have some form of a time unit. Its main ingredient is an arpeggio-like figure that is getting varied upon: A#-E-F-G#-B-E. Notes can get skipped and the notes of the figure can get played by different instruments, like during beat 1. Beat 5 offers an alternative downwards figure, appearing only once, to a point like the arpeggio figure being played backwards. This first example has

some value for creating a midi file and describing what's happening, but it's unrewarding as it comes to setting up a performing score. Then it has to be normalized. The Ensemble Modern used a score constructed by Todd Yvega and Ali Askin. On their CD you can hear this section between 0:58-1:07, being played by a harp alone. The performing score concentrates on the arpeggio figures. The second example is transcribed from the Ensemble Modern CD. Now it does look more feasible to play it like this. Again an arpeggio figure is getting varied upon, this time G-D-C#-E-G-A#-D#. In its tail it's the previous figure, transposed a minor second down. The rhythm and, quite outspokenly, the tempo is used as a means to create these variations. For bars 5-9 I've indicated these fluctuations as to be played with "much rubato", in other bars I'm more precise. It corresponds with the "Civilization Phase III" version, 0:51-0:59, where it's played thus fast, that it's getting hard to discern each individual note. The whole piece had to be played slower to make it humanly performable: 4:25 versus 2:52 on "Civilization Phase III".

2.10-12 Hot & putrid - The (unanswered) cluster

"Hot & putrid" sounds as a directed improvisation, probably belonging to the 30% live recordings. It's a short piece with two of the piano people being overdubbed. It opens with a clustered dissonant chord, F-C-B-F#, starting in a sort of arpeggio manner by a number of instruments. The meters and rhythms are all by approximation. During bars 2-4 the Spider character from the piano people speaks along a vibrating A-G chord by the strings. This chord swells and diminishes again. Bars 5-6 begin with a gong beat. The clarinet leads with playing an A in an irregular rhythm. A piano and an oboe are playing along with some notes, mostly less loud in the background. The whole is chromatic.

The image shows a handwritten musical score for a piece titled "Hot & putrid - The (unanswered) cluster". The score is written on ten staves, each labeled with an instrument or voice part. The parts are: Narrator, AlibiSlower, Strings, Bells, Clar., Tromb., and Gongs. The score is divided into four measures, each with a time signature of 10/8. The first measure is marked with a box containing the number 1. The second measure is marked with a box containing the number 2. The third measure is marked with a box containing the number 3. The fourth measure is marked with a box containing the number 4. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, pp, mf, f). The lyrics "The hot-ter a- sound is-, the more pu-rid it smells." are written under the Narrator part. The score is written in a cursive, handwritten style.

5 First tempo

Bells

Clar.

Oboe

Piano

Gongs

>pp

mf

mp

p

Hot & putrid, opening. Transcription/approximation: KS (update Winter 2017, deposited at the I-depot, The Hague).

Tracks 11-12 are the piano people. In the Zappa! issue of Keyboard and Guitar player, page 11, Zappa explains that he did a series of such directed improvisations, calling them clusters: "The clusters are experiments that were conducted with the Ensemble Modern in July of 1991. I would just make things up, we would experiment and, if it sounded good, keep it; if not we'd dump it. Each musician had a piece of paper, and he would write down whatever the instructions were for his particular instrument, and Ali Askin collected those things and summarized them." The example above of "The (unanswered) cluster" is a sample reproduced in Zappa!.

My midi editor has insufficient capacities to represent this music properly. Both two midi files from this paragraph (on-line version) are rather rough compared to the score. This example from the "The (unanswered) cluster" series features a pulsing clustered chord, starting pianissimo to gradually become fortissimo. Each staff is adding elements to this in a different manner. Over this a motif of four notes is played twice by two different instruments. These instruments aren't indicated, but by putting their notes in different staves, not being grouped, the score suggests that they should sound differently. As it comes to the rhythm, the score is a bit sketch-like. Be their position you can see that the rhythm of the motif should not coincide with the rhythm of the pulsing chord, as well as that an eighth note in staff two lasts longer than an eighth note in staff one. This example is chromatic. Not only is the chord indicated as such, the four notes of the motif don't belong to a diatonic scale neither.

Pedal sound with much air (following home)
-walking across front of stage-

molto espr. e rubato

scraping bells on floor

molto espr. e rubato

lowest possible note

pp
cresc. on strings

air ring

ff

16' 18' 18' complex

moving chorm. cluster etc.

crossed strings

directly on ponticello without tone

SHAKERS (with 2)

The (unanswered) cluster, sample 1a. Original score as reproduced in Zappa!, page 11.

2.13-14 Gross man

"Gross man" belongs to the abstract atonal works from Zappa's later output. It's through-composed with very irregular melodic lines and, to a lesser degree, irregular rhythms. Much of it sounds as a clarinet solo with a smaller ensemble to accompany it. While the melody from staff 3 is largely following the eighth note as a time unit, the melody from staff 1 (the clarinet) is more versatile. In bar 3 the quadruplet, followed by a triplet and 16th notes, cause an acceleration effect. To a point the meters are my notational choice.

The image shows a handwritten musical score for a piece titled 'Gross man' (0:17 to 0:29). The score is divided into two systems. The first system includes staves for Woodwinds, Strings, and Basses. The second system includes staves for Piano and Bass. The score features various musical notations including notes, rests, dynamics (mf, p, pp, mp), and performance instructions like 'Faster' and 'Ritardando'.

System 1:

- Woodwinds:** Treble clef, 9/8 time signature. Measures 17-19. Dynamics: mf, p, mf. Includes a triplet of eighth notes in measure 19.
- Strings:** Treble and Bass clefs, 9/8 time signature. Measures 17-19. Dynamics: mf, p, mp, mf. Includes a sustained note in the bass line.
- Basses:** Bass clef, 9/8 time signature. Measures 17-19. Dynamics: mf, pp. Includes a sustained note in measure 17.

System 2:

- Piano:** Treble and Bass clefs, 5/4 time signature. Measures 20-22. Dynamics: mp, p. Includes a sustained note in the bass line.
- Bass:** Bass clef, 5/4 time signature. Measures 20-22. Dynamics: mf, pp. Includes a sustained note in measure 20.

Gross man, 0:17 till 0:29. Transcription/approximation: KS (update Fall 2017, deposited at the I-depot, The Hague).

The piece is using various styles, with the example from above being only a smaller outtake. Bars 1 and 3 from this example are using counterpoint figures. Bar 2 contains a single melody played over a sustained A. Bar 4 is mixed. Bars 5-6 feature a sustained Bb by the bass with some piano arpeggio chords. Again

bars 5-6 are an approximation. Especially the notes from the clustered dissonant chord from bar 6 are difficult to identify with certainty. Track 14 is the piano people some more.

2.15-18 Why not?

Handwritten musical score for a piece, divided into three measures by vertical dashed lines. The tempo markings are "Faster" and "A little slower".

Measure 1:

- 2va:** Treble clef, quarter rest, quarter note G4.
- 15ma:** Treble clef, quarter rest, quarter note G4.
- (bells):** Treble clef, quarter rest, quarter note G4.
- 2vab:** Bass clef, quarter rest, quarter note G2.

Measure 2:

- 2va:** Treble clef, quarter rest, quarter note G4.
- 15ma:** Treble clef, quarter rest, quarter note G4.
- (bells):** Treble clef, quarter rest, quarter note G4.
- 2vab:** Bass clef, quarter rest, quarter note G2.

Measure 3:

- 2va:** Treble clef, quarter rest, quarter note G4.
- 15ma:** Treble clef, quarter rest, quarter note G4.
- (bells):** Treble clef, quarter rest, quarter note G4.
- 2vab:** Bass clef, quarter rest, quarter note G2.

Dynamics and Performance Notes:

- mf:** mezzo-forte, appearing in measures 1 and 2.
- pp:** pianissimo, appearing in measure 3.
- mp:** mezzo-piano, appearing in measure 1.
- (bells):** (bells), appearing in measure 3.
- (continuous very faintly):** (continuous very faintly), appearing in measure 3.



Why not?, 1:15 till 1:25. Transcription/approximation: KS (update Summer 2018, deposited at the I-depot, The Hague).

After the atonal frenzy of the previous tracks, the diatonic atmosphere of "Why not?" sounds welcome. It's a beautiful piece, but rhythmically quite irregular. Again I can't get at a normal meter notation, using dashed lines instead to reach some form of readability. "Why not?" is another example of Zappa's search for harmonic diversity. Pedal notes and keys keep changing and the chords can vary between triads and larger uncommon chords. This idea gets a continuation in the second half of "Piano" from "Dance me this". Both "Why not?" and "Piano" have a piano as the central instrument. With the tempo changes and varying note lengths in the example below you can also see the irregularity of the rhythm, something which runs all through "Civilization Phaze III".

This example is too short to represent the diversity in the piece as a whole, but it gives some idea. With the dashed lines numbered as "bars" you can hear the following:

- "Bars" 1-2: C minor type with both the B and Bb turning up. Because of the sustained notes, broad chords are being built up.
- "Bar" 3: E Dorian.
- "Bars" 4-5: The pedal note switches to B, that you could call step V of E Dorian.
- "Bars" 6-7: An E altered to Eb turns up at the end of bar 6, being sustained in bar 7. In bar 7 a chromatic chord can be heard over a G pedal.

Tracks 16-18 are the piano people.

2.19-20 Dio fa

With "Dio fa" the atmosphere changes yet again. Much is made up of layers of alternating sustained notes and chords, some samples sounding as electronically mutated human vocals. Track 20 is the piano people for the last time. In the mentioned study by Jeffrey a lot of attention is being paid to an article by Louise

And: "With "Dio Fa", Zappa wrote a work that is unique for his opus. Here he managed to think well beyond the music of the heroes of his youth, and armed with the seemingly endless musical forces that his Synclavier provided, composed a work beyond what they had dared to envision. In this movement, Zappa transcends his compositional nature as an "old-fashioned modernist", and thinks and composes in a truly new manner."

1415

Handwritten musical score for "Beat the reaper". The score is written on ten staves, organized into two systems of five staves each. The first system contains measures 1 through 8, and the second system contains measures 9 through 12. The notation includes various musical symbols such as notes, rests, accidentals (sharps, naturals), and dynamic markings (p, mf, f). The time signature is 5/4. The key signature has one sharp (F#). The first staff of the first system is labeled "Vla" and "f p mf". The second staff of the first system has a "mf" marking. The third staff of the first system has a "p" marking. The fourth staff of the first system has a "mf" marking. The fifth staff of the first system has a "mf" marking. The first staff of the second system is labeled "Vla" and "Repeats". The second staff of the second system has a "Repeats" marking. The third staff of the second system has a "p" marking. The fourth staff of the second system has a "p" marking. The fifth staff of the second system has a "p" marking.

Beat the reaper, 2:19 till 2:34. Transcription: KS (update 2005, 3rd printed edition 2007).



Beat the reaper, 12:43 till 12:52. Approximation: KS.

The following is Zappa talking about this music, though not exactly in the shape as how it finally landed on the CD. He comments in Zappa!, page 42: "About a month ago, we finished something that I've been working on for 10 years; it's 24 minutes long. It sounds like an orchestra piece, but it's an orchestra like you never heard before. You couldn't get an orchestra like this. Not only do you have all normal orchestral-sounding instruments - the piano, percussion and the rest of that stuff - but it has any known kind of synthesizer noise built into it, plus vocal sound effects and car sounds and all this stuff organized into basically a diatonic composition. I've been working on this thing for years and years and years, and every time a new sample comes along, it would go into this thing. That's going to be the centerpiece of the second disc."

FEEDING THE MONKEYS AT MA MAISON

To the left a section from an advertisement sheet from 1986 by Barfko Swill for the upcoming album releases. The first mentioned is "Lumpy gravy phase III", as what would have been the follower up for "Jazz from hell". The others albums were actually released in 1987-8. The title implies that the idea of including more from the piano people conversations from "Lumpy gravy" already existed at this stage. "Civilization Phaze III" contains both the piano people from "Lumpy gravy" and new recordings with Moon and members from the Ensemble Modern.

A selection of synclavier works from 1985-6, called "Resolver + Brutality", is known via a cassette tape

copy, that Zappa apparently gave to one of his collaborators. Visit <http://www.afka.net/resolver-brutality.htm> for images of the cassette and the tracklist. It has Zappa's handwriting on it and is made up of collages like "H.R. 9211". It got out of the studio and landed in the bootleg circuit without any information about its provenance, which indicates that Zappa didn't intend this to happen. It's made up of two larger collages and some smaller ones, that include more from the Senate's hearing from 1985 as presented before on "FZ meets the mothers of prevention".

Samba funk

In 2011 the ZFT came out with the content of another tape, titled "Feeding the monkeys at ma maison". According to Gail Zappa it's the master tape of what could have been an album release. This one also has the title on it in Zappa's own handwriting. The title track is the same piece as "Resolver ED" from the cassette, thus now officially available with the best sound quality. The other two tracks are earlier states of two pieces from "Civilization Phaze III".

The image displays a handwritten musical score for a piece titled "Feeding the monkeys at ma maison". The score is written on ten staves, organized into two systems of five staves each. The first system is marked with a circled "1" in the top left corner. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp", "P", and "mf". There are also handwritten annotations, including "5" and "b", which likely refer to fingerings or specific notes. The second system is marked with a circled "8" in the top left corner. The handwriting is fluid and characteristic of Frank Zappa's style.

Samba funk, 0:00 till 0:18. Transcription: KS (4th printable edition, 2012).

Drumset notation (bottom up): bass drum, floor toms 1-2, snare drum, collision of sticks (crotch)/woodblocks (square), toms 1-3, hi hat (crotch, + open, o closed)/tom 4 (dot), cymbal (crotch)/tom5 (dot).

Two things are thus certain. First, Zappa had the material for an album release at hand in 1986 and considered releasing it seriously. Secondly he did not actually release this material till 1994, continuing to work on it for years. In my opinion Todd Yvega then accurately depicts the material from these tapes as work in progress in the CD booklet. Apart from the tape, "Feeding the monkeys at ma maison" contains two more tracks. "Worms from hell" is a coherent composition. Two smaller sections from this piece got already used before. One for the opening of the "Video from hell" video. The other section is part of the "Electronic music by FZ", that can be heard during the Peefeeyatko documentary (see the penultimate section). The second track is called "Samba funk" and got premiered by the Ensemble Ascolta in 2007. More than the pieces from "Civilization Phaze III", this song is fit for human performance. The above transcription of its opening for instance has a steady 4/8 meter. This part contains relatively slow melody sections alternated with sudden fast strings with irregular groupings. Between the two fast strings of bars 6 and 15 you have a number of bars with only drum beats. Harmonically this piece can be seen as either polyscale (with tiny scale fragments), or atonal altogether. Zappa avoids dissonants in the chords, thus the whole sounds friendly.

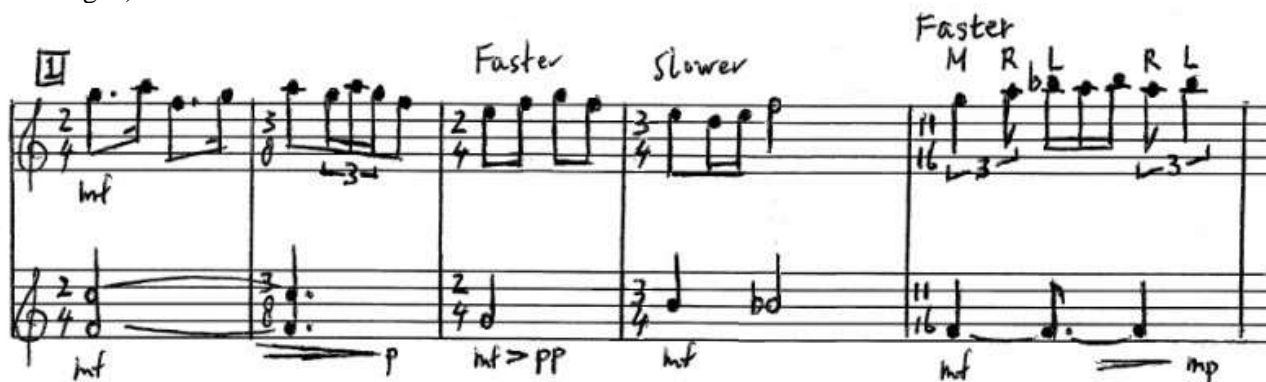
FRANK ZAPPA FOR PRESIDENT

Overture to Uncle Sam

As it comes to releasing new material, "Frank Zappa for president" is a major contribution to Zappa's output. The opening piece, "Overture to Uncle Sam" is a 15-minutes synclavier piece. In the "Dance me this" liner notes, this work gets mentioned as a piece Zappa was working on in his last year. Other than "Feeding the monkeys at ma maison", that has the character of work in progress, the "Overture to Uncle Sam" sounds as a finished composition. It's a carefully constructed piece with a couple of themes/motifs, that continuously get varied upon. The sounds belong to the set of sampled sounds from real acoustic instruments. The music gets led over various groups of what you could call a chamber orchestra. It's based upon note entry and has been partly performed as such by the Ensemble Ascolta in 2007. Andrew Digby wrote me that they have the first 6 minutes on paper, while still working on the complete piece (status November 2016). Their site contains a sound example (see above at "Reagan at Bitburg"). Two more synclavier pieces are included on this CD. "Medieval ensemble" is an earlier work. It's atonal and a rather wild example of Zappa applying counterpoint. Both pieces are pretty interesting technically as well, because, yet again, news facets are added to Zappa's repertoire.



Overture to Uncle Sam, 10:41 till 10:52. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).



Overture to Uncle Sam, 11:09 till 11:16. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).

Above are two fragments from the "Overture to Uncle Sam". Both are largely duets. The first between a "bassoon" and an oboe. I have to put the indication bassoon between quotes, because it's getting higher than the range of a real bassoon allows. This is played at the beginning of the part, where counterpart movements are getting the upper hand. This little example is atonal. It's free counterpoint with two melodies interacting. It starts in 2/4, after which the meters are getting to vary. The second fragment is a duet between two violins. Again this example is an approximation only as it comes to the rhythm. The sound involves another combination from the chamber orchestra, strings versus the woodwinds from above. Stylistically it's also quite different. This snippet contains diatonic material, though not having a specific tonic or following one particular scale. The set-up is homophonic with the second staff offering harmony notes below the lead melody from staff 1. In bar 5 stereo effects are used to let the notes of the music come from different parts of the stereo field. It's indicated as M-R-L in the example, middle-right-left.

Amnerika (vocal version)

Much relevant is also the vocal version of "Amnerika". While the melody of the instrumental version from "Civilization Phaze III" is accompanied by quickly hocketing instruments, this one has chords and bass pedal notes. As a surprise it also has lyrics, sung by Napoleon Murphy Brock. So it must stem from around 1983, when Napoleon was back in the studio with Zappa for recording a couple of tracks for "Thing-Fish". This latter CD is also the first time parts of the "Amnerika" melody appeared on CD. See the corresponding section with a fragment from "The white boy troubles". To the right an outtake from the CD booklet with an imaginary "Zappa for president" sign in front of a government building. Around 2005 Tom Trapp wrote me about some notational errors in my "Echidna's arf (of you)" example. At that time his site contained two transcribed examples from Zappa pieces. One was the opening of "Amnerika". It looks like the vocal version was already circulating, because it's this version that Tom transcribed. Below is my transcription of the opening bars from "Frank Zappa for president", where I could use his example as a starting point.

①

Accents

Amnerika, opening. Transcription: KS, with material by Tom Trapp (update Autumn 2016, deposited at the I-depot, The Hague).

Figure 4.7 Theme A

Opening of the lead melody from Amnerika, as transcribed by Jeffrey Daniel Jones.

The basis is the eighth note, every now and then interrupted by a 16th note or a dotted eighth note. This causes some odd-numbered meters. The notes of the melody are of varying lengths and I'm sometimes also hearing some inequalities between the parts. The chords are played unevenly regarding volume and accentuated notes. To approach this a little in the transcription and the midi file (on-line), I added a second staff with the accentuated notes. Zappa deliberately sought for rhythmic irregularity within this piece, which makes a transcription very difficult to be positive about. I'm not certain about all meters and note durations. For that reason I can't really comment upon the rhythm, but the example above does confirm the irregularity of this piece. The harmonic pattern of "Amnerika" can much easier be discerned than the rhythm:

0:00 F pedal with the Fsus4 chord. The song begins in F major.

0:07 E pedal with the Am chord.
0:13 F pedal with the Fsus4 chord.
0:20 E pedal with the Am chord.
0:26 Eb pedal with the Ab chord. Modulation to Eb major.
0:32 D pedal with the Gsus4 chord. Modulation to D minor.
0:38 F pedal with the Fsus4 chord. Back to F major.
0:43 E pedal with the Am chord.
0:49 Eb pedal with the Ab chord. Modulation to Eb major.
0:55 D pedal with the Gsus4 chord. Modulation to D minor.
1:02 C pedal with the Gsus4 chord. Modulation to C minor.
1:07 F pedal with mostly the Fm chord and sometimes the Em chord. Modulation to nominally F minor.
1:18 E pedal with the Em chord alternating with Eb pedal with the Eb chord. Indecisive.
1:31 D pedal with the Gsus4 chord. Modulation to D minor.
1:34 Till the end this whole sequence gets played again instrumentally.
3:09 End.

DANCE ME THIS: THE SYNCLAVIER #3

Over twenty years after its completion the ZFT finally released "Dance me this" in 2015. It's the last project Zappa finished himself in CD format, but certainly not the last CD that could be compiled from official music by Zappa. See the On the shelves section from the left menu for an overview of official music, currently unavailable on CD or yet never released in CD format. Again "Dance me this" offers new perspectives as well as quality music we got accustomed to during Zappa's life. The motive for constructing this particular set was the arrival of Tuvan throat singers in Los Angeles, who Zappa invited to record some tracks in his home studio. They contribute on three songs. Apart from a fragment of guitar soloing by Zappa himself, all other music is composed on the synclavier. Six are composed via note entry or keyboard entry of regular instrumental music, that is notes with standard pitches. Five tracks are movements from "Wolf Harbor", a collage of industrial sounds and water sounds, combined with percussion sections. Two ticks on a tom or gong-like percussion instrument get repeated with the same time period between them during sections of Wolf Harbor, creating some sort of a mantra. Its total length of 28 minutes is big, but there's that much going on in this piece, that it can easily be listened to in one run. It's a fascinating world, Zappa and his imaginary harbor.

1. Dance me this

The title track and album opener "Dance me this" is mostly achieved by note entry. It's made up of cells of two or three eighth or sixteenth notes with the 12/16 meter as most occurring grouping. It gets interrupted all the time by other meters. Dancing to it thus only exists as a theoretical possibility. One would have to memorize the patterns of the complete song to be able to dance to it. Next are four sections from this piece.

Handwritten musical score for "Dance me this". The score is written on six staves, each with a key signature of one flat (B-flat) and a time signature of 12/16. The staves are labeled as follows:

- Flute-like**: The top staff, featuring a melodic line with eighth and sixteenth notes, and a handwritten "Eva-->" above it.
- Tuvan singers**: The second staff, featuring a melodic line with eighth and sixteenth notes, and a handwritten "mf" below it.
- Keyboard**: The third and fourth staves, grouped together by a bracket on the left. The third staff features a melodic line with eighth and sixteenth notes, and a handwritten "mf" below it. The fourth staff features a melodic line with eighth and sixteenth notes, and a handwritten "mf" below it.
- Cb. b.**: The fifth and sixth staves, featuring a melodic line with eighth and sixteenth notes, and a handwritten "mf" below it.

The score is divided into four measures, each ending with a double bar line. The first measure is marked with a "P" (piano) dynamic. The second measure is marked with a "mf" (mezzo-forte) dynamic. The third measure is marked with a "P" (piano) dynamic. The fourth measure is marked with a "mf" (mezzo-forte) dynamic. The score is written in a handwritten style, with some corrections and annotations.

Handwritten musical score for "Dance me this, opening." The score is written on five staves. The first staff is for a vocal line, starting with a treble clef, key signature of one flat (B-flat), and a 12/16 time signature. It begins with a dynamic marking of *mf* and a tempo marking of *Brav.*. The second staff is for a vocal line, starting with a bass clef, key signature of one flat, and a 12/16 time signature. It includes the lyrics "mf Eh—Oh-ah—~" and a tempo marking of *pulsar irregularly*. The third and fourth staves are for a piano accompaniment, starting with a bass clef, key signature of one flat, and a 12/16 time signature. The third staff is labeled "As bar 1" and the fourth staff is labeled "As bar 2". The fifth staff is for a double bass line, starting with a bass clef, key signature of one flat, and a 12/16 time signature. It includes a dynamic marking of *mf* and a tempo marking of *Brav.*. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

Dance me this, opening. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

Handwritten musical score for "Dance me this, opening." The score is written on five staves. The first staff is for a vocal line, starting with a treble clef, key signature of one flat (B-flat), and a 12/16 time signature. It begins with a dynamic marking of *mf* and a tempo marking of *Brav.*. The second staff is for a vocal line, starting with a bass clef, key signature of one flat, and a 12/16 time signature. It includes the lyrics "mf Eh—Oh-ah—~" and a tempo marking of *pulsar irregularly*. The third and fourth staves are for a piano accompaniment, starting with a bass clef, key signature of one flat, and a 12/16 time signature. The third staff is labeled "As bar 1" and the fourth staff is labeled "As bar 2". The fifth staff is for a double bass line, starting with a bass clef, key signature of one flat, and a 12/16 time signature. It includes a dynamic marking of *mf* and a tempo marking of *Brav.*. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

Turans

Brab.

Dance me this, section #1. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

Guitar

Brab.

* Sound effects on the guitar, pitch notation as it sounds

Dance me this, section #2. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).



Dance me this, section #3. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

The first example is the opening of this piece, with four bars in the main 12/16 meter, getting interrupted by bars in 9/16 and 10/16. These two bars can also be seen as augmentations of the 12/16 meter, because the bass pedal from the previous bar keeps being maintained. The scale is F Mixolydian and the keyboard patterns are easy going: I-II-I in bars 1-5, followed by V returning to simply the tonic alone in bar 6. These chords get to a degree mixed because of passing notes, so one might also interpret these chords somewhat differently. For instance one might also choose for II 7th in bar 1 instead of II, when one sees the F as part of the chord. The F as a bass pedal is strongly present during much of this piece. Staff one represents an unidentified synclavier instrument, sounding a bit like a flute when it goes up high. This flute plays in a semi-improvised manner during most of the piece. Combined with the awkward sound of the throat-singing by the Tuvans, this gives the piece its special atmosphere.

During the second example a new different pattern turns up in 9/16 (bar 3). Here the movement is VII-VI-V, played as parallel fourths and grouped as three times 3/16. Bar 4 is a variation upon the previous bar with VII-VI repeated twice and ending with a grouping into two instead of three. At this point the bass starts moving for the first time, here playing along with the lead melody on keyboard. Next the music turns over to the central 12/16 bar again with an F pedal.

The third example contains most of the little solo by Zappa in this song, thus being the lastly recorded example of Zappa playing guitar on a CD. The patterns from the second example return, though not in an identical manner. Here the bass starts moving more freely with little melodies of its own.

After the solo the music switches to F major by changing the E flat to E natural. This using of two closely related scales next to each other is a common feature in Zappa's music. In the fourth example the rhythmic pattern of the 12/16 bar returns once more, again interrupted or augmented with a bar in a different meters, 6/16 this time. The harmony now follows I-II-I 7th in F. Towards the end Zappa modulates back to F Mixolydian.

Tuvan throat singing, Khoomei, Hooliin Chor (in **Mongolian**, 'throat harmony'), or **Mongolian throat singing** is one particular variant of overtone singing practiced by people in Mongolia, Inner Mongolia, Tuva and Siberia. In 2009, it was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity of UNESCO, under the name *Mongolian art of singing, Khoomei*.^[1]

In Mongolian throat singing, the performer produces a fundamental pitch and—simultaneously—one or more pitches over that.^[2]

The definition of throat singing according Wikipedia. In the transcriptions of "Dance me this" and "Calculus" I've only notated the root note of the sung notes, thus without the overtones. Above to the right: Zappa with the Tuvans, 1992. Outtake from a photo by Ralph Leighton (CD booklet).

2. Pachuco gavotte

The second piece on this CD, "Pachuco gavotte", is another example of the grey area between tonal and atonal. All notes from bar 1 from the example below are part of a diatonic scale, but there's no real pedal note. Not in this bar, nor elsewhere in this piece. In bars 2-3 the bass plays notes that are chromatic compared to the set of notes by the other parts, which keeps happening. Beats 3-4 of bar 3 suggest a modulation.

The image shows a handwritten musical score for a piece titled "Pachuco gavotte". The score is written on ten staves, organized into five systems of two staves each. The notation is in treble and bass clefs, with a key signature of one flat (B-flat) and a time signature of 12/16. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *p* (piano). The notation is somewhat sketchy and appears to be a working draft or a personal transcription. The first system (staves 1-2) starts with a treble clef and a key signature of one flat. The second system (staves 3-4) continues the melody. The third system (staves 5-6) includes a bass clef and a key signature change to two flats (B-flat and E-flat). The fourth system (staves 7-8) continues the bass line. The fifth system (staves 9-10) concludes the piece. The score is labeled "As bar 1" in the middle of the fourth system.

Pachuco gavotte, section. Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague).

"Pachuco gavotte" is played via a number of layers. As represented in the example above:

- Staff 1: various embellishments.
- Drum beats line: the drums and percussion are using a wide variety of sounds. In a number of pieces on "Dance me this" the drum/percussion part is rather dense, becoming a significant element in the whole, that's responsible for the sound of the composition. One might consider transcribing it in total. Here I limited myself to the beats only of bars 1-2. They appear in two and in three ticks per beat, so the meter can be notated as either 8/16 or 12/16. All other parts play mostly in three, so the overall notation looks easier in 12/16.
- Staves 2-3. Notes jumping up and down over the pattern established by the bass and chords.
- Staff 4. The rhythm of the chords, next to the downbeat, is the only constant factor throughout this piece: 16th notes upon the third 16th tick of a beat. These chords sometimes keep repeating, at other points they get adrift. In the example here, both are happening. These chords can be either enlarged ones (sus2 add 4) or regular triads, belonging to varying scales.
- Staves 5-6. The bass line. The length and position of the notes is deliberately kept irregular. The combination of the bass and the chords make it impossible to call this piece normally diatonic, let alone tonal. It keeps moving and sometimes follows a scale implied by the chords, at other points it's chromatic.

3-7. Wolf Harbor

Handwritten musical score for "Wolf Harbor" (I), 1:22-1:31. The score is written on eight staves, each labeled with an instrument or sound source. The instruments are: Sustained Gong, Various Synth. and Perc. Sounds, Sliphorn, Wind Instr., Low strings, Gong, and Metal Clang. The notation includes various musical symbols such as notes, rests, dynamics (mf, pp, mp, f), and articulation marks. The score is divided into four measures. The first measure shows a sustained gong tone and various synth sounds. The second measure features a sliphorn melody with dynamics and a wind instrument. The third measure continues the sliphorn melody and includes a low string part. The fourth measure shows a gong and metal clang. The score is handwritten and includes some annotations like "Minor fluctuations D-Eb" and "Steady Eb".

Wolf Harbor (I), 1:22-1:31. Approximation/transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).

In Zappa's output collages can turn up in two different shapes:

- A construction made up of shorter pieces of music, snippets and fragments. "Lumpy gravy" is the best example, being in total a collage album. Sequences of musical fragments can turn up elsewhere as well, like in "Greggery Peccary".
- Larger pieces of music that are made up of collections of sounds, not based upon playing notes by standard instruments. Zappa used the synclavier to the full for creating such sound collages. "Dio fa" and "Beat the reaper" are his larger efforts from "Civilization phase III".

"Civilization phase III" at first carried the title "Lumpy gravy phase III". The connection is made by the return of the piano people, the people talking with their heads inside a grand piano. Musically "Lumpy gravy" and "Civilization phase III" are hardly related. The first album is mostly based upon written music, while "Civilization phase III" is a mix of written music and collages in the second meaning. But also the

written music is pretty different, as you can check by the note examples included in this study.

"Wolf Harbor" is Zappa's largest piece, constructed as a sound collage. Its five movements last 28 minutes in total, all seguing. It's a fascinating world of industrial and harbor sounds, at several points interrupted by percussion sections. These stem from "The rhythmic sadist's guide to drum patterns for the 21st century", as explained in the liner notes. So actually the CD tracks are a combination of two compositions, that alternate each other. It works efficiently: 28 minutes is long for a collage piece, but by its variation Zappa manages to keep your attention very well all through. As I've been explaining in the previous section, sound collages like this one are very difficult to approach in regular sheet music notation nor would it make you much wiser. It needs a vocabulary and a reference environment of its own. Because of the size and quality of this piece, I felt compelled to do something with it nevertheless.

This example here above is an attempt to capture a fragment from the first movement in standard note notation. During part of the first movement you can hear a figure of two gong ticks, recurring at equal intervals. It's sort of a mantra happening between 1:22-2:55, 4:32-5:31 and 6:52-7:03. This mantra occasionally returns in the other movements too: shorter periods in Mvt. III, beginning at 1:12 and 2:25, and in Mvt. V, beginning at 2:22 and 2:37. It makes it possible to draw the meter lines during these sections in a sensible way. The figure itself can be reasonably approximated within a 10/8 meter. This doesn't mean that it's for certain that Zappa composed these sections in 10/8. It only means that, if you want to put it on paper, 10/8 seems to be viable. The mantra is notated in staff 8. Staves 3-4 contain a sustained "shiphorn" Eb, fluctuating a little. Next you've got other sustained and gliding notes, as well as several shorter notes, sometimes musical, sometimes undefined scratching sounds. The fluctuations and dynamics matter more than average in compositions like this. My midi editor doesn't support enough functions to include a midi file of this example too.

The percussion sections alternate with the collages in the following manner:

- A: Industrial and harbor sounds collages.
- B: Percussion sections.

Wolf harbor

0:00 A

6:35 A+B

7:05 B

musical sustained note, slowly fading out

mf pp

mf

scratch woodblock scratch

mp mf

drums with pitch

mf pp mp mf mp

low drum with pitch

f mp

Previous page: Wolf Harbor (I), 7:16-7:18. Approximation/transcription: KS (update fall 2019, deposited at the I-depot, The Hague).

Above a tiny fragment of 2-3 seconds from the percussion part. Zappa almost systematically avoids steady downbeats during the percussion sections, for which reason I'm not trying to notate a meter in this little sample. A wide range of percussion instruments is being used, many having pitches, with several sounding as bongo-like drum beats. Even the scratch-like sounds tend to have pitches. It also involves regular snare drum and bass drum beats, as well as a range of cymbals, thus combining normal drum parts with a large amount of synclavier percussion ranges. The synclavier facilitated this: when entering a percussion sample with a certain pitch, it could be transposed to any pitch.

7:25 A+B

7:44 A

8:02 End

Wolf harbor II

0:00 A

0:02 B

0:23 A

1:46 B

5:48 A

6:25 A+B

6:52 End

Wolf harbor III

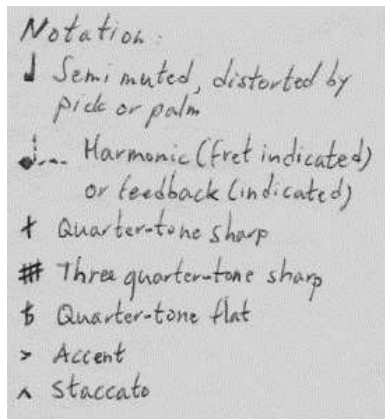
0:00 A

Handwritten musical score for percussion instruments. The score is written on ten staves, grouped into five pairs. The instruments and their parts are as follows:

- Staff 1 (Eva):** Features a melodic line with notes and rests. A bracket labeled "3" and "mf" is placed over the first three measures. A "P Shiphorn" part is written on the second staff of the pair.
- Staff 2 (Low gong):** Features a melodic line with notes and rests. A bracket labeled "3" and "mf" is placed over the first three measures.
- Staff 3 (Low noise):** Features a melodic line with notes and rests. A bracket labeled "3" and "mf" is placed over the first three measures.
- Staff 4 (mp):** Features a melodic line with notes and rests. A bracket labeled "3" and "mf" is placed over the first three measures.
- Staff 5 (mp):** Features a melodic line with notes and rests. A bracket labeled "3" and "mf" is placed over the first three measures.
- Staff 6 (pp wood-block):** Features a melodic line with notes and rests. A bracket labeled "3" and "mf" is placed over the first three measures.
- Staff 7 (p squeak):** Features a melodic line with notes and rests. A bracket labeled "3" and "mf" is placed over the first three measures.
- Staff 8 (mf > pp):** Features a melodic line with notes and rests. A bracket labeled "3" and "mf" is placed over the first three measures.
- Staff 9 (mf > pp):** Features a melodic line with notes and rests. A bracket labeled "3" and "mf" is placed over the first three measures.
- Staff 10 (mf > pp):** Features a melodic line with notes and rests. A bracket labeled "3" and "mf" is placed over the first three measures.

The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings (mf, mp, pp). The staves are labeled with instrument names and dynamic markings.

Wolf Harbor III, 3:43-3:51. Sketch: KS (update fall 2019, deposited at the I-depot, The Hague).



While during mvt. II the percussion sections got the upper hand, the industrial and harbor sounds are dominating in mvt. III. Many sounding variants of dripping, gurgling, floating and flushing water are passing by. Between 3:27-3:58 a steadily repeated squeaking F can be heard, that I've used to draw dashed meter lines in the last sample above. I can't get this above a sketch level, with only approximations of the note durations. So a regular meter can't be specified. Over this repeating squeak a couple of sustained notes can be heard in all registers (very low to very high), combined with a few very brief melodic movements. The squeak can be heard in different positions of the stereo field, indicated as R (right) and M (middle) in the example. The other notes/sounds are double-channeled. When I'm hearing it correctly some notes are quatertones.

5:57 B

6:09 End

Wolf harbor IV

0:00 Predominantly B

1:04 A

2:22 B

3:38 End

Wolf harbor V

0:00 B

0:40 A

Handwritten musical score for the first system, featuring five staves with various percussion and melodic elements:

- Staff 1:** Labeled "Metal clangs". It begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The notation includes a half note followed by a quarter rest, then a quarter note, and another half note with a quarter rest. Dynamics include *mf* and *inf*.
- Staff 2:** Labeled "Gamalan". It starts with a treble clef and a key signature of one flat. The notation shows a half note, a quarter note, and a quarter rest. Dynamics include *f* and *inf*.
- Staff 3:** Labeled "Dim clang". It features a treble clef, a key signature of one flat, and a 7/8 time signature. The notation includes a quarter note followed by a quarter rest. Dynamics include *mp*.
- Staff 4:** Labeled "Cymbal rush". It uses a bass clef and contains a long, curved line representing a sustained sound. Dynamics include *mp*.
- Staff 5:** Labeled "Gong". It uses a bass clef and contains a long, curved line. Dynamics include *mf* and *p*.

Additional markings include "Low noise" and "Low gong-like rush" with corresponding notes and dynamics like *mp*.

Handwritten musical score for the second system, featuring five staves with melodic and rhythmic elements:

- Staff 1:** Treble clef, key signature of one flat, 7/8 time signature. It contains a melodic line with eighth and quarter notes. Dynamics include *p* and *mf*. A bracket above the staff is labeled "g:8".
- Staff 2:** Treble clef, key signature of one flat. It contains a melodic line with eighth and quarter notes. Dynamics include *p* and *mf*. A bracket above the staff is labeled "g:8".
- Staff 3:** Treble clef, key signature of one flat. It contains a melodic line with eighth and quarter notes. Dynamics include *mf*. A bracket above the staff is labeled "g:8".
- Staff 4:** Bass clef. It contains a long, curved line representing a sustained sound. Dynamics include *mf*.
- Staff 5:** Bass clef. It contains a long, curved line representing a sustained sound. Dynamics include *mf*.

Other markings include "Clang" and "mf" with corresponding notes and dynamics.

Previous page: Wolf Harbor V, 2:01-2:08. Sketch: KS (update fall 2019, deposited at the I-depot, The Hague).

This last fragment from Mvt. V is taken from the section where a gamelan and a metal-clangs melody can be heard playing in sort of a two-part counterpoint-like manner. It lasts a bit longer than in this example, up to 2:13, when a shiphorn re-enters the picture. Again it's only a sketch with approximations of the note durations. The dashed lines are merely there to improve the readability, there are no hard clues for where to put meter lines. "Wolf Harbor" doesn't know anything that resembles a classical structure, like themes or returning motifs. It does know returning sound groupings and the mentioned mantra. The subdivision into five movements appears to stem from how Zappa constructed this collage, probably known to himself only. When listening to it, you can't here switches or pauses, it all segues. Obviously "Wolf Harbor" is atonal when "musical" melodies are turning up, not only because of the lack of clear tonics, but more explicitly because of notes altering.

3:08 End

Main title	Dance me this [sound recording].
Published/Created	[United States] : Barking Pumpkin Records/Zappa Family Trust, p1994.

Description

1 sound cassette : analog.

LC classification

RYJ 4787

Performer

Frank Zappa.

Contents

Dance me this -- Pachuco gavotte -- Wolf Harbor, movement I -- Wolf Harbor, movement II -- Wolf Harbor, movement III -- Wolf Harbor, movement IV -- Wolf Harbor, movement V -- Goat polo -- Rykoniki -- Piano -- Calculus.

In 1994 the ZFT deposited a cassette copy of "Dance me this" at the Library of Congress, the U.S. national library. For long the only public copy, but now luckily normally available on CD for everybody. Because of this copy, the titles of the tracks from "Dance me this" were known to Zappa fans for years.

8. Goat polo

Not much is known about the visit of the Tuvans in Zappa's studio other than what Ralph Leighton writes in the liner notes. They were only there for one night and a few recordings could be done. The postponement of the CD release didn't help, not for its promotion and not for things as interviewing the Tuvans. In my opinion "Dance me this" is a masterpiece. "Goat polo" sounds as if Zappa and the Tuvans were a well-rehearsed band, but this is an illusion. With his synclavier he could add any written music to a basic track, sung by the Tuvans. In case of "Calculus" - see below - it's known in detail how this illusion was created.

In his autobiography "Life", Keith Richards talks about musical notation in chapter III, saying: "I forgot to

mention that to play the blues was like a jailbreak out of those meticulous bars with the notes crammed in like prisoners, like sad faces." He calls the possibility to play music off record a form of emancipation. As it comes to blues he's absolutely right. When you can buy recorded blues music and when you have the ability to play it from record, then you don't need sheet music as an intermediary station anymore. Apart from that blues is not only about the notes played but also about how they are played, audible on record, but not visible in the shape of sheet music. Like Richards, Zappa had a large collection of blues records and probably played from record as well. He was proud of being able to create the "distorted" sound as in "Metal man has won his wings" (see the Working with Paul Buff section), the sound he tried to imitate from some of his fifties records. This particular sound is something I can't reproduce in a transcription, nor does the collection of midi sounds support it.

In other circumstances sheet music can come in handy or even be crucial. For Zappa the synclavier meant that he didn't need a band anymore to actually hear his music and that he could compose whatever he wanted without having to bother if he himself or somebody else could play it. The synclavier could play any sheet music with a digital perfection. On a lesser level, this also goes for the transcriptions and midi files in this study. For me the emancipation works the other way round. I can hardly play instruments, but because of the possibility to write things down in musical notation, I'm still able to actively do something with it. Apart from playing guitar himself, Zappa enjoyed writing for orchestras from the beginning of his career as well as letting other people play music he couldn't perform himself. Then sheet music becomes a necessity. Some tracks on "Dance me this" show the convenience of musical notation. Without a band and with only some basic tracks by the Tuvans, it's still possible to create full-blown compositions.

9. Rykoniki

The image shows a handwritten musical score for a piece titled "Rykoniki". The score is written on five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 17/16. It begins with a boxed number "1" above the first measure. The second staff is also in treble clef with the same key signature and time signature, and includes a dynamic marking of "f". The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature, and includes a dynamic marking of "p". The fifth staff is in bass clef with the same key signature and time signature. The score includes various musical notations such as notes, rests, and accidentals, and ends with a double bar line and a final measure.



Rykoniki, end. Transcription: KS (update 2016, deposited at the I-depot, The Hague). See the main text for the meter notation.

The next example is the end of "Rykoniki". In general one would take staff five from my transcription below as the lead melody and interpret staves 1-4 as complementary harmony. Within the context of Zappa's music things can also be interpreted the other way round. Because of its repetitions, staff five can also be seen as a vamp, while staves 1-4 form the lead melody. In that case the vamp would be exceptionally long and the lead melody a slow hocketing movement. This vamp gets repeated around six times. It's impossible to be sure how the meters are running straight from CD. In the example they are nothing more than my notational choice. It's also unclear what the starting point of the vamp is. The track begins with bar 2 from my example (after a drumroll) and ends with bar 6. The example contains one whole period with all the notes from the vamp. Either "Rykoniki" begins halfway the vamp or ends halfway the vamp. The reason why staff five can be seen as a vamp is that Zappa composed more often in this manner. See for instance the "One man - one vote" and "Massagia Galore" examples in this study.

"Rykoniki" is a short piece, atonal and deliberately irregular. Only in the directions of the notes and the chromatic grouping of them some patterns can be discerned. Regarding staff 5 bar 1 is for instance using all notes from B to F and bar 5 the notes from C to F. Rhythmically eighth notes alternate with 16th notes, mostly as strings of one of these two values. In the liner notes Todd Yvega explains that he and Zappa experimented with "burglar music", the phasing of a couple of melodies, each played in a loop. When they are played together as one piece (with the same time units for all parts) and when they have different lengths, the combinations of notes keep varying till ultimately they all get to a point where they continue exactly as they started. It can be calculated. With two very short melodies of three and four ticks you already get at this point at tick 13. But if you would do it with a few vamps as the one from above, playing them simultaneously, it could take hours to reach this point. See also my comment upon "Lucy's seduction of a bored violinist & postlude" in the 200 Motels section of this study.

10. Piano

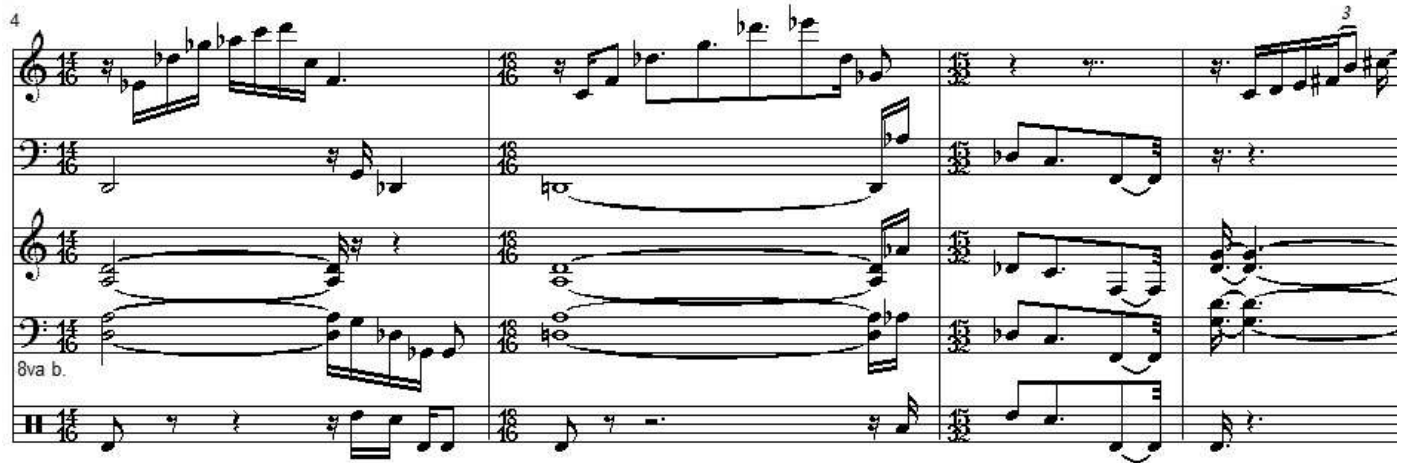
As an excellent guitar player, but only an average keyboard player, Zappa rarely wrote for solo piano. The occasions that he did, however, are surprisingly strong. In this study a few bars from the piano introduction to "The little house I used to live in" are included, as well as some examples from "Ruth is sleeping". The first composition can be found in total in the Frank Zappa Songbook vol. I. With "Piano" from "Dance me this" Zappa is not only adding an impressive new title to his own catalogue, but to piano repertoire in general. Again he's coming up with new perspectives. During the first half cells stand central with strings of notes using smaller intervals, circling around quickly and irregularly within smaller ranges. To the left Frank and Moon at his non-digital piano (outtake of a photo by Elisa Leonelli).

The image displays a musical score for a piano introduction, consisting of two systems of staves. The first system (measures 1-3) is marked "A bit faster" and features a complex, irregular melodic line in the right hand, with the left hand providing a steady, low-register accompaniment. The second system (measures 4-6) is marked "Faster" and continues the melodic development, with the right hand moving more rapidly and the left hand maintaining a consistent rhythmic pattern. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature.



Piano, 0:30-0:41. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

It looks like the example from above is based upon note entry, as probably the whole piece is. Bars 1-3 have the 16th note as the basic time unit, bars 4-8 the eighth note (as it comes to the distances between notes coming up), bar 9 the quarter note and bar 10 the eighth note again. Rhythmic variation is achieved by using different meters, tempo changes, accelerandos and ritardandos. Only bar 1 is diatonic, being in A Dorian. All other bars are chromatic/atonal. The figure in the upper staff, bars 2-3 and 9-10, is an example of a string using smaller intervals. You can discern a repeating E-Eb(D#)-C-Db(C#) motif. The different staves are used to position notes spreading out over the stereo field, while their sound can also vary a little. Various harmonies are formed by sustaining notes. Their durations in the two transcriptions below are by approximation. Zappa is also permanently using a light pedal effect for his digital piano, so I can't get that aspect exactly notated. You can also see that counterpoint lines are formed during bars 2-3. When you take the positions in the stereo field as a distinction, you might call bars 4-7 an example of hocketing.



Piano, 5:58-6:09. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

The second half sounds like one big never ending deceptive cadance. Here it's not the piano playing solo just alone, but soloing along "orchestral" chords. Whenever it appears as if the music might come to a resting point at a certain chord, it immediately starts searching again for another direction. So it keeps surprising you till eventually of course, it really has to end. The second example contains 10 seconds from this block. Rhythmic variation is achieved by constantly changing the meters, mostly odd meters, and using different note values. Harmonically the following is happening:

- Bar 1: The basis during the example are sustained open fifth chords. Bar 1 begins in G Mixolydian, but halfway the melody turns over to using notes from the next key from bar 2.
 - Bar 2: F# Dorian. With the last two 16th notes the melody moves over to the key of the next bar.
 - Bar 3: F minor. Soon altered notes are turning up.
 - Bar 4: D pedal, with the melody immediately starting off chromatically.
 - Bar 5: D pedal some more. As you can see, the pattern with notes going up and down again keeps returning. Some bass notes with toms and bass drum serve as pick-up notes for the next bar. The accent in bars 5 and 6 has shifted from 16th notes to eighth notes and dotted eighth notes.
 - Bar 6: The downwards movement continues. I've notated this as a separate bar to ease the readability.
 - Bar 7: G major and Lydian. First the C turns up as natural, switching to C# for the remainder of the bar.
- As you can see and hear, nowhere does the music come to a resting point. It just keeps modulating, switching pedal notes, and getting chromatic at several points.

11. Calculus

"Dance me this" ends with a collaboration. It has an a capella track sung by Anatolii Kuular as starting point. It's largely the G (root) note getting repeated and pulsing with different vocals and tempo changes. Zappa suggested to convert these tempo changes into a table that could be used to apply to any synclavier piece. Todd Yvega calculated the necessary time changes to get everything equal. To try it out he typed in or re-used an improvised-like bass line in standard 4/4, accompanied by violin pizzicato notes, generated by an algorithmm. There are also harmony notes used in this piece, so probably it got further edited. Since none of the previous tracks on "Dance me this" use standard danceable 4/4, Zappa liked to close the album like this. As is gets said in the CD liner notes "some relief by way of a mindless foom-fop is exactly what we need". Still the combination of parts and more specifically the tempo changes make it exciting. To the left Todd Yvega (center) with members from the Ensemble Ascolta, visiting Gail Zappa in 2007 (photo downloaded from the United Mutations site)

Moderately Fast *Bra* ----- *A bit faster* *Bra* ----- *A bit faster*

mp *pulsing* *mf* *pp* *mf* *pp* *mf* *pp*

yo - yo - yo - *Bra -> mf* *pp*

mf *pp* *p* *pp* *mf* *pp*

mf *pp* *p* *pp* *mf* *pp*

mf *pp* *p* *pp* *mf* *pp*

mf *pp* *p* *pp* *mf* *pp*

A bit slower *Bra* -----

pulsing *mf* *mp*

Bra -> mf *pp* *p* *pp* *mf* *pp*

mf *pp* *p* *pp* *mf* *pp*

mf *pp* *p* *pp* *mf* *pp*

mf *pp* *p* *pp* *mf* *pp*

Bra ----- *Bra* -----

mf *mp*

mf *pp* *p* *pp* *mf* *pp*

mf *pp* *p* *pp* *mf* *pp*

mf *pp* *p* *pp* *mf* *pp*

mf *pp* *p* *pp* *mf* *pp*

Previous page: Calculus, opening. Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague).

The above example is the opening. It has the pizzicato notes in staff one, Anatolii singing in staff 2, harmony notes in staff 3 and the bass line in staff 4. The sung G can be taken as the tonal center. The music is diatonic, though not following a standard scale. The mostly used string is G-A-B-C#-D-E-F, though the harmony is using a C natural. Every once in a while the eighth notes of the bass line get interrupted by bars with a pedal note, creating short pauses within the pattern. Bars 6-7 show an F and an Eb pedal, the latter suggesting a modulation, but not really coming off. The pizzicato notes keep using an E natural and in bar 9 the music returns to its starting pattern.

Zappa has referred to his output as one big project, being held together by a conceptual continuity. This motto was more an attitude towards music than something you might call a development of a Zappa style: anything was allowed. Another slogan he liked to use was "AAAFRNA": anything, anytime, anywhere for no reason at all. This study contains over 400 note examples, showing a huge variety in every aspect: meters, rhythms, styles, instrumentation. About anything is coming by in such a creative manner that many consider Zappa a genius.

CONCLUSION

This study has been looking at the musical component of Zappa's output through note examples, trying to find out what some of its characteristics are. Examples in this study all across Zappa's career have dealt with the following topics:

SCALES

- Zappa uses all types of scales. He applies the normal major and minor scales, as well as their modal variants and occasionally the pentatonic scale or a self-created one. He allows all kinds of chromatic passages. The Burnt weeny sandwich section gives an overview.
- In various compositions the scales are changing rapidly ("Sleep dirt", "Punky's whips").
- The tonal structure ranges between easy continually repeated progressions ("Cheap thrills") and completely atonal music ("Mo 'n Herbs vacation").

CHORDS

- For his melodies he uses the regular 5th and 7th chords as well as larger unusual ones like 11th chords. The Zoot allures section gives a short overview. Some examples of conventional chord progressions are "You're probably wondering why I'm here", "Cheap thrills" and "Doreen". Progressions via larger chords are for instance "It must be a camel", "Duck duck goose" and "Five-five-FIVE".
- The same applies for chords formed by melodic lines. "Put a motor in yourself" is an example of a piece where strings of notes form enlarged chords. The opening of "Why Johnny can't read" represents a 13th chord in the form of an arpeggio.
- Some examples of harmonic fields are given, where Zappa is mingling as good as all notes of a scale ("9/8 Objects", "The mammy nuns", first bar of "Uncle Meat"). Such examples resume Zappa's attitude to harmony: I can do whatever I want without any restriction.
- Examples of atonal chords can for instance be found in the "Mo 'n Herbs vacation", "The perfect stranger" and "Sinister footwear I" examples.

METERS

- Apart from the standard 3/4 and 4/4 meter, Zappa uses a wide variety of odd meters. They range between 7/8 in "The legend of the golden arches" and very uncommon ones like 33/32 in "Punky's whips". The Roxy section gives an overview.
- His use of meters can be either stable throughout a song, changing every now and then, or changing frequently.
- The Ludwig study, chapter 4.1, gives some examples of how Zappa uses meters as an element to give structure to a song (not included in this study).
- The Roxy section lists some examples of simultaneously using two meters.

RHYTHM

- A desire for rhythmic variation is very persistent in his music. The Roxy section gives some general

outlines.

- Part of his music follows normal rhythmic patterns. Another part demonstrates complicated syncopic figures within a meter ("Another whole melodic section", "Down in the dew").
- Some of his compositions are full of irregular groupings. "The black page" has become his best known effort in this area.
- Zappa himself described his rhythms as speech influenced. "The ugliest part of your body" (bars 13-16) and "Wild love" are two of the examples in this study.

STRUCTURES

- Part of his output contains the standard pop-music thematic structure in the form of a two or three time alternation with a solo in between.
- There are examples of songs that have a scent of classicism (see the orchestral favorites section).
- Some of his songs contain a multitude of themes ("Brown shoes don't make it", "Bwana dick").
- Part of his output is through-composed.
- The variety in structures can be demonstrated via the list at the end of the One size fits all section.

GUITAR SOLOS

- The guitar solos constitute a body of work by themselves. Other than his written compositions the solos are more forming a stylistical unit.
- In some cases Zappa used a transcribed solo as the basis for a composition ("While you were art II", "Sinister footwear III").
- For his guitar solos, contrary to his other compositions, he likes to keep using the notes of one scale, of which the keynote is given by the accompaniment. His solos are mostly in Dorian, Lydian and Mixolydian.
- He likes to play over two alternating chords, pedal notes and vamps. Solos over chord progressions are less frequent.
- His preferred meter for soloing is 4/4, though uncommon ones as the 9/8 and 12/8 alternation in "Trance-fusion" happen too.

STYLE AND SOUND

- The variety in styles and sound in Zappa's music is flabbergasting. He wrote for smaller and bigger rock groups and jazz ensembles, chamber orchestras and larger orchestras. The same composition could be arranged for any of these categories.
- Zappa's styles cover as good as all regular styles from the 20th century, ranging between jazz, main stream pop and unconventional rock music, as well as between tonal and atonal chamber music and orchestral works. Some styles are used frequently, others only touched upon, as tangos, disco and rap.

A FEW TENDENCIES

Some preferences in his music have been commented on:

- A lot of his music is based upon the single melodic line. In pieces as "Uncle meat", "King Kong" and "The black page" the lead melody is written out in detail. The chords to be used are indicated by their symbols and the bass is indicated via pedal notes. These harmonies and bass could be filled in in a different way for every tour anew.
- He doesn't apply a lot of counterpoint.
- He likes sudden changes.
- He prefers music on an emotionally abstract level, meaning not less emotional than other kinds, but difficult to translate into words.

- The instrumentation is functional for playing the notes of the music.
- Zappa uses different combinations of amplified and acoustical instruments.

Hardly any rules apply to his music and the preferences just mentioned have their exceptions:

- There are sections with an explicit role for chord progressions. They can be using regular chords as well as ignoring traditional harmony.
- Various examples have been given of different types of counterpoint.
- Some of his songs can be clearly emotionally identified.

CONCEPTUAL CONTINUITY - AAAFNRAA

So the picture we get is a very rich one, making it impossible to say what's typically Zappa. It is true that melodies that are rhythmically and harmonically irregular have the effect of sounding Zappa-esque, but in Zappa's music this can go into all directions without losing coherence and it doesn't apply to all of his music. He refused to let any stylistic or technical boundaries play a role in his music, thus bringing together the different directions music has been taking in the last decades. Apparently this was a natural process for him (Zappa himself talked about a "conceptual continuity"). The early theme from "Run home, slow" of 1963 for instance already shows the combining of modern harmony with a jazz styled rhythm. It's not to say he has done everything: he has for instance never applied the classical sonata form with various movements. His conceptual continuity is not a musical style, but an attitude like another famous expression of his: anything, anytime, anywhere for no reason at all (AAAFNRAA).

This study doesn't lead to big conclusions or grand theses that position Zappa's oeuvre in music history. One may see this as superficial or a lack of insight, but that's really the outcome that keeps coming back whether I had transcribed 30 or 300 examples. If I was to postulate a thesis, it would be: any thesis about Zappa's music in general is doomed to fail.

Another statement would be that Zappa belongs to the big guys in music history, otherwise I wouldn't be spending so much time on it. Musical analysis in the last resort however cannot serve as proof for the quality of music. It can only comment on someone's technical capacities and from this study can be concluded that Zappa's technical abilities are high. Quality also comprehends the creativity and uniqueness by which someone is applying his technical components. That is more a matter of common opinion among music lovers, that takes some time to crystallize. I have the impression that Zappa's doing okay in this process.

COMPARISONS AND INFLUENCES

In recent musicological studies and academic studies in general one is expected to come up with theses and theories. Just investigating and describing, as Ludwig did, doesn't seem to be enough anymore. Combined with the obligation of investigators working at universities to publish material, one might ask if things haven't been pushed too far. What seemed to be a good idea at first, this pressure has also led to feeble theories, biased presentations of facts and even fraud.

This study is of the old-fashioned descriptive kind, looking unacademic for its lack of associations with other composers, theories, movements etc. The reason for this is not that this couldn't be done, but because the outcome of this study is that Zappa didn't belong to a school, nor did he develop a particular style. His music is eclectic for its influences and unpredictable as it comes to adding new ingredients. The size of this study, being 1,000 pages, could easily be blown up to 10,000 pages by adding comparisons. Just to suggest a number of connections:

- Bach: ongoing variations of motifs (like Bach, preludes 1 and 2 from the well-tempered clavier book I, and Zappa, Marche-Son's chicken).
- Mozart, Beethoven: classicism (sonata-like constructions, variations of themes).

- Wagner: shifting through scales and chromatic passages, as well as through-composed music.
- Debussy: love of non-traditional chords within a diatonic environment and non-conventional means of structuring compositions.
- Stravinsky: love of changing meters and odd meters.
- Varèse: free atonality and instrumentation, in particular the importance of percussion sections.
- Duke Ellington and many more: arranging music for jazz ensembles.
- George Russell and his Lydian chromatic concept: see the left menu of this study, this one has been worked out.
- Johnny Guitar Watson and many fifties artists: interest in blues and doo-wop.
- The Beatles, Abba, Fleetwood Mac and many more: interest in mainstream pop music.
- Jimi Hendrix: soloing over vamps, as Hendrix did on the Band of gypsies.
- The Rolling Stones and many more: interest in rock and riffs.

I've largely refrained from doing this. It's unlimited. Anyone can decide for him- or herself if such comparisons are illuminating. If Zappa did belong to schools and when he did participate in movements, positioning him in a musicological-historical context via comparisons would make sense. If not, then impolitely said it could also be called quasi-intellectual filler material. Apart from that it's not decisive. Bottom line is that composers aren't famous for their influences, it's based upon the merits of the music itself.

FRANK ZAPPA: CDS, SCORES AND TRANSCRIPTIONS

The section below is a brief description of the CD collection and lists scores and transcriptions per CD limited to the following *published scores, explaining the codes used below*.

The numbering of the albums is such that it coincides with the official list of releases that Zappa himself - and today the Zappa Family Trust (ZFT) - is using. Some other issues are indicated with letters.

PUBLISHED SCORES

Available via internet:

- BS: Barfko Swill, company name of the Zappa Family Trust. Available through the official site www.zappa.com, "The real Frank Zappa page". Their supply is not constant, so it may be that some of the listed scores are momentarily unavailable or that unlisted ones can be ordered recently. Their current site mentions the major works. The complete list, as it used to be, could formerly be found at www.planetzappa.com, of which I'm reproducing the content below.

The ZFT has recently delegated the daily business of distributing scores to Schott Inc., where the scores are today for rental. The primary interest of the ZFT in maintaining this service is to keep the scores available for ensembles that want to perform Zappa's music.

Books, articles:

- SB: The Frank Zappa songbook vol. I., Frank Zappa Music Inc./ Munchkin Music Co., Los Angeles, 1973. Transcriptions made by Ian Underwood with a few original scores. These transcriptions include piano excerpt accompaniments and guitar tabulatures.
- GB: The Frank Zappa guitar book, Munchkin Music, Los Angeles, 1982. Transcriptions mostly made by Steve Vai. These transcriptions include accompaniment indications and some drumset parts.
- AA: Hot rats, Apostrophe ('). Transcriptions by Andy Aledort. The scores are arrangements for guitars and include all solos. Hal Leonard publ. comp., Milwaukee, 2001 and 2002.
- PP: Overnite sensation. Idem by Paul Pappas, published in 2011.
- AB: One size fits all. Idem by Addi Booth, published in 2012.
- Issues of Guitar Player and Guitar magazine.

Transcribed excerpts in studies:

- WL (plus first page number): Wolfgang Ludwig. Untersuchungen zum musikalischen Schaffen von Frank Zappa. Verlag Peter Lang, 1992. The Ludwig transcriptions are mostly melody only.
 - KS: Transcriptions by Kasper Sloots included in this study. Printed versions: 2000 (1st ed.), 2001 (2nd ed.), 2007 (3rd ed.), additions deposited at the I-depot, The Hague.
- (Excerpts from both studies too small or limited to be relevant aren't mentioned.)

Some scores known to have been copied for orchestras and chamber music ensembles are mentioned in notes.

Left (on-line version): Part of the cover of the Frank Zappa songbook vol. I. This collection covers the repertoire from 1966-1971 in all its aspects. Regrettably it's unavailable today. Some libraries have a copy and every now and then a second hand example can be found on EBay. A vol. II follow up has never become realized.

Most of the scores that Zappa himself had printed for orchestras were also made available via Barfko Swill by mail order. The ZFT has continued this business on line. Furthermore the ZFT commissioned Andy Aledort to score out two complete albums.

The Ludwig study and my study include dozens of examples from various songs. The Berne Convention regarding copyright allows such examples for study purposes.

Former list of scores on the ZFT site (copied from the former www.planetzappa.com site):

The Yellow Shark Scores

- For 2 pianos or piano 4 hands

MSC-037 Ruth is sleeping

- For chamber ensemble

MSC-029 Be-bop tango chamber orchestra

MSC-030 Dog/Meat chamber orchestra score

MSC-031 Get whitey chamber orchestra score

MSC-032 The girl in the magnesium dress chamber orchestra score

MSC-033 G-spot tornado chamber orchestra score

MSC-034 Outrage at Valdez chamber orchestra score

Arrangements for brass quintet and drums

(By Jon Nelson of The Meridian Arts Ensemble)

MBQ-040 Dupree's paradise

MBQ-041 Harry you're a beast/Orange county lumber truck

MBQ-042 T'mershi Duween

MBQ-043 Big swifty

Alien orifice

MK-001 Piano

MG-001 Guitar

MP-001 Vibes

MB-001 Bass

MBb-001 Bb instruments

MD-001 Drumset

Be bop tango

MK-014 Piano and melody

MBb-0014 Bb instruments-melody (tenor sax or clarinet)

Black page #1

ML-002 Lead sheet

MD-002 Drumset

Black page #2

MP-002 Percussion

MK-002 Keyboard

MB-002 Bass

MBb-002 Bb instruments (tenor sax or clarinet)

Bob in Dacron and sad Jane

MS-004 Full orchestra score 1

MRPP-04 Two piano reduction 2

MD-004 Drumset

Bogus pomp

MS-003 Full orchestra score 1

MD-003 Drumset

The dangerous kitchen

MW-005 Wind ensemble 1

The dog breath variations

MW-005 Wind ensemble 1 MD-005 Drumset

Dupree's paradise

MSC-016 Chamber orchestra score 1

Drowning witch interlude

MK-006 Keyboard I

MKK-006 Keyboard II

MP-006 Percussion

MB-006 Bass

MGS-006 Guitar solo

MG-006 Guitar I

MGG-006 Guitar II

MD-006 Drumset

Envelopes

MS-007 Full orchestra score 1

MSW-007 Wind ensemble score 1

MD-007 Drumset

Freak out collection

ML-017 Lead sheets

It can't happen here

MS-018 Orchestra score (for 5 vocalists , piano & drumset)

Jazz discharge party hats

ML-019 Lead sheet

Mo 'n' Herb's vacation

MS-008 Full orchestra score 1

MSC-008 Conductor's condensed score 1

MC-008 Clarinet 1

MD-008 Drum set

Pedro's dowry

MS-009 Full orchestra score 1

MRPP-009 Two piano reduction 1

MSS-009 Conductor reduced score 3

MSC-009 Chamber orchestra score 1

MD-009 Drumset

Penis dimension/I'm stealing the room

MS-010 Full orchestra score 1

MRP-010 One piano reduction

MD-010 Drumset

Naval aviation in art

MS-020 Chamber orchestra score 1

Perfect stranger

MSC-021 Chamber orchestra score 1

Revised music for low budget symphony orchestra

MSS-022 Study score (no performance) 3

Sinister footwear

MS-011 Full orchestra score

MRPP-11 Two piano reduction 2

MRP-011 One piano reduction 1

MD-011 Drumset

Strictly genteel

MS-012 Full orchestra score 1

MD-012 Drumset

Various short works

M6-023 Jumbo go away interlude keyboard & bass (1 part)

M8-024 Fembot in a wet t-shirt -keyboard

M7-025 #7 Keyboard

M8-026 #8 Keyboard

M9-027 #9 Keyboard

M9P-028 #9 Harp

What's the name of your group?

MD-013 Drumset

Wind quintets

MQ-006 Wind quintets #6 score

MQ5-006 Wind quintets #6 parts

MQ-001 Wind quintets score

MQ5-001 Parts

OFFICIAL CDS

a) THE WORLD'S GREATEST SINNER, 1962

In 1961 the twenty year old Zappa wrote the score for Timothy Carey's "The world's greatest sinner". It's mostly an orchestral work, partly some rock band music. It's the oldest music of Zappa, that is publicly available, though the movie has somewhat sunk into oblivion. Wrongfully if you consider the soundtrack, showing Zappa's capacities for handling an orchestra at an early stage.

The world greatest sinner	
- The world's greatest sinner, soundtrack sections	KS
- The world's greatest sinner, single, opening	See b)
- Two themes from the Overture to Holiday in Berlin	See 9)

b) SINGLES 1962-1964

During the early sixties Zappa cooperated with Paul Buff in producing and writing singles for the local market. These singles, common blues and doo-wop, nowadays lead an obscure life. Zappa didn't have the copyrights, nor did he bother to re-record them later on or regain the copyrights (except for "Love of my life"). Currently they have been available as "Cucamonga years".

Singles 1962-1964	
- Memories of El Monte (Zappa/Collins), opening	KS
- The world's greatest sinner, opening	KS
- Grunion run, opening	KS
- Jessie Lee, section	KS
- Love of my life, theme	See 30)

c) THE PAL AND ORIGINAL SOUND STUDIO ARCHIVES, 1962-1964

Paul Buff has just started opening up his Cucamonga archives for the public. The recordings are downloadable via internet and contain, among many others, a series of singles and obscurities featuring Frank Zappa. The tracks carry no specific dates but must be from the period 1962-64.

The Pal and Original sound studio archives	
- Breaktime (Williams/Buff/Zappa), section	KS
- Why don't you do me right, section	KS
- I'm losing status at the high school, section	KS
- Walkin' out, section	KS
- Waltz, section	KS

d) RUN HOME, SLOW, 1965

The idea for writing the score for the movie "Run home, slow" goes back to 1959. It got effectuated in 1963 with the recording of various chamber music pieces. The movie itself got bad reviews, though Zappa's music is fine. Other than for The world greatest sinner, several pieces from this film are available on his own CDs. They are early examples of his interest in modern music and jazz.

Run home, slow	
- Run home, slow, theme and variation	See 64)
- Run home cues #3, opening	See 64)
- The little march, opening	See 58)
- Original duke of prunes	See 68)
- Run home, slow, soundtrack excerpts	KS
- Right there riff (1963)	KS

1) FREAK OUT!, 1966

In 1965 Zappa reached a deal with MGM records for five albums with his group The Mothers of Invention. The first album *Freak out* was meant to launch Zappa's career by looking for publicity. This was done by various means. It was the first rock double album, the sleeve was modern and it contained partly improvised absurd lyrics as "Help I'm a rock". For nowadays standards these features aren't much conspicuous no more but if you compare "Freak out" to "Aftermath" by The Rolling Stones or "Revolver" by The Beatles, you can see that in 1966 this was an unusual album.

Musically the material on the album is accessible. It sets off with a sharp guitar riff in "Hungry freaks daddy", and is mostly based upon familiar chord patterns. Apart from the experimental sections and the lyrics there's little on the album that you could call off mainstream. The *Freak out!* collection, that the Zappa family trust is (or used to be) selling, includes the songs coded with BS (Barfko Swill) in the list below. It's a good starting point if you'd like to perform some Zappa music yourself.

Freak Out!	
- Hungry freaks daddy	BS/KS
- I ain't got no heart	BS/KS
- Who are the brain police	BS/KS
- Go cry on somebody else's shoulder	BS
- Motherly love	BS/KS
- How could I be such a fool	SB
- Wowie zowie	BS
- You didn't try to call me, themes 1-3	WL253
- Any way the wind blows	BS/See 64)
- I'm not satisfied	BS/SB
- You're probably wondering why I'm here	BS/KS
- Trouble every day, opening	KS
- Help, I'm a rock, opening	KS
- It can't happen here	BS
- Monster magnet, opening bars	KS

2) ABSOLUTELY FREE, 1967

On "Absolutely free" Zappa could do what he couldn't afford to do on his debut album, namely demonstrate his compositional capacities. The album opens with a traditional progression "Louie Louie" (I-IV-V), but that's about all that's conventional on the album. "Duke of prunes" is an early example of the melodic Zappa, a larger fluent melody not based on A-B-A structures and so. "Call any vegetables" contains varying metres, tempi and rhythms. Its opening riff with a string of fast 16th and eight notes immediately strikes me as Zappa, not because he's using them all the time, but because I don't know them by other rock artists. In Neil Slaven's Zappa biography Zappa gets quoted about the time it took to learn "Call any vegetable", but there's a mix up of songs on that page. The changing meters Zappa is summing up are from "Son of Suzy Creamcheese" (see the Songbook). This versatility is something that Zappa would repeatedly turn to and it culminates on "Absolutely free" itself in "Brown shoes don't make it", exhibiting a wide stylistical variety, with among others an atonal section.

Seen its complexity "Absolutely free" was recorded in a ridiculously short time-span, due to the limited

budget. It could only be done because the band by then had more than a year experience in rehearsing and playing these pieces.

Absolutely free	
- Plastic people	KS
- The duke of prunes (regains his chops), sections	KS
- Amnesia vivace, opening	KS
- Call any vegetable, opening	See 14)
- Invocation & ritual dance ..., opening	KS
- Soft-sell conclusion, opening	KS
- Big leg Emma	See 23)
- Why dont'cha do me right, opening	KS
- America drinks, opening	KS
- Status back baby, theme	KS
- Son of Suzy Creamcheese	SB
- Brown shoes don't make it	See 30)
- America drinks and goes home	SB

3) WE'RE ONLY IN IT FOR THE MONEY, 1968

At the end of 1967 and the beginning of 1968 Zappa was recording music that would appear on different records from 1968 to 1969. The songs might as well have been grouped in a different way. This is the idea behind the addendum "Is this Lumpy Gravy phase I" on the album sleeve of "We're only in it for the money". With this latter album Zappa responded to the 1967 summer of love, the beginning of the hippie era. Commenting and criticizing upon phenomena from society was Zappa's favorite subject for his lyrics, and he's doing it here with an almost malicious refinement. He preferred individual creativity far above group conformation.

The music on the album is friendly, but more complex than on Freak Out! because the themes and chords change more rapidly. At the beginning and in between the songs there are some whispering voices, uttering all kinds of innuendos. The album ends with some experimental music. Probably because of its historical context and relative accessibility the album has a good reputation among rock critics.

We're only in it for the money	
- Who needs the peace corps?, opening	KS
- Concentration moon, sections	KS
- Mom & dad	SB
- Harry, you're a beast (arr. Jon Nelson)	BS
- Bow tie daddy, opening	KS
- What's the ugliest part of your body?, sections	KS
- Absolutely free	SB
- Flower punk, theme	KS
- Let's make the water turn black	SB

- The idiot bastard son	SB
- Take your clothes off while you dance	See 64)
- Mother people	SB
- The chrome plated megaphone of destiny, fragment	KS

4) LUMPY GRAVY, 1968

For "Lumpy Gravy" Zappa used his own name instead of The mothers of invention, among others because he worked here with a self-assembled chamber orchestra. The CD is a strange collage of various ideas, some get only touched upon, others are being worked out more extensively. The one that gets the most attention is the melodic Zappa in "Duodenum", "Oh no!" and "Take your clothes off when you dance". Most specific for the album are the modern atonal sections, that with their use of dissonants and percussion, are sometimes remindful of Edgar Varèse, the French composer that Zappa admired a lot. Because of the low sound quality the chamber orchestra doesn't really function orchestrally, but it doesn't matter much, the intentions are clear. The facet that only gets touched upon is jazz, like at the beginning of "Oh no!", but more outspoken in "King Kong", that preludes the brass arrangements of for instance "The grand wazoo" of 1972. In between the music are the weird monologues and dialogues of people speaking with their heads in a piano with the pedal open. When you subtract these spoken parts, only 20 minutes of music remain, but "Lumpy Gravy" doesn't feel like a rip off because of the freshness of Zappa's ideas.

Lumpy Gravy	
- Lumpy Gravy, Capitol version	BS
- Part I: Duodenum	See 85)
- Part I: Oh no! theme	See 10)
- Part I: It's from Kansas	KS
- Part I: Almost Chinese, lick	KS
- Part I: I don't know if ..., sections	KS
- Part II: A vicious circle, opening bars (Unit 9)	See 85)
- Part II: King Kong (Lumpy gravy)	KS
- Part II: Kangaroos, fragment	KS
- Part II: Take your clothes off while you dance	See 64)

5) CRUISING WITH RUBEN AND THE JETS, 1968

Ambiguity is something that occurs often in Zappa's public utterances. He has often argued against conventional chord progressions and especially the ever returning love songs in rock music. But this is what he's doing on "Cruising with Ruben and the Jets". In "The real Frank Zappa book" he tries to evade the issue by suggesting that the album is meant as a parody with submoron texts, but that's hardly credible, written twenty years afterwards. Therefore the album is too much coherent and sincere. More believable is what he says on the album cover, namely that he really liked simplistic love songs. The pieces on "Cruising with Ruben and the Jets" are all deliberately easy and deal with the love life of teenagers. It's contrary to the blunt sex in "Is that guy kidding or what" on "You can't do that on stage anymore" and offers a different aspect of Zappa's output.

The vocal harmony accompaniment of the songs was popular in the fifties, Zappa's teenage years, and is called doo-wop, after the use of non-textual syllables as "doo-wop" by the singers. In the Real Frank

Zappa book, he tells about the modes that were mostly used in the fifties, namely I-VI-IV-V, I-II-I-II or I-IV-V, "you'd seldom hear a III chord or a diminished 7th". "Cruising with Ruben and the Jets" isn't typical in this respect, he explains, indeed "Anything" is for instance doing I-II-III-II, another progression.

Cruising with Ruben and the Jets	
- Cheap thrills	KS
- Love of my life, theme	See 30)
- How could I be such a fool (1968), section	KS
- I'm not satisfied	See 1)
- Jelly roll gum drop, section	KS
- You didn't try to call me, sections	KS/WL253
- "No. No. No.", opening	KS
- Anyway the wind blows	See 64)
- Stuff up the cracks, section	KS

Compositions by others:

- Anything (Collins), section: WL170
- Deseri (Buff/Collins), fragment: KS

6) MOTHERMANIA, 1969

A compilation of his first three albums, set up by Zappa himself in 1969. There are some slight re-edits on this release. When Zappa took over the rights of his MGM albums this compilation passed out in silence. He showed almost no interest in compilation albums and only after his death some new ones got released. In 2009 the ZFT made this collection downloadable via www.zappa.com and in 2012 it became part of the regular CD catalogue. On the sleeve the Mothers from 1967-1968. From left to right: Ian Underwood, Jimmy Carl Black, Motherhead Sherwood, Art Tripp, FZ, Roy Estrada, Bunk Gardner, Don Preston.

7) UNCLE MEAT, 1969

"Uncle meat" is the big project from the sixties and was intended to be accompanied by a movie. The arrival of multi-instrumentalist Ian Underwood as a band member gave Zappa more possibilities to have his modern compositions performed. On the album a lot of overdubbing is used to facilitate the recording of difficult music. It can roughly be divided in three blocks. The first one runs from "Uncle meat, main title" to the "Uncle meat variations". This part is apart from one guitar solo strictly composed and contains most of the modern music sections. It ends with the only pause on the album. All other songs segue. The second block includes "King Kong" and allows the band members more space to improvise; here included are also a few easier vocal songs.

The film project remained unfinished, but in the eighties video had become a new medium and Zappa could return to working on the material. "Uncle meat" was now completed as a video, while the included concert music appeared on "Ahead of their time" (1992). Dialogues from the movie were added as a third block on the CD. The latter served more for Zappa's personal satisfaction.

Uncle Meat	
- Uncle Meat main title/variations	SB/See 62)
- Zolar Czakl, opening	KS

- Dog breath, section	KS
- Legend of the golden arches, theme	1)/KS
- The dog breath variations	See 62)/KS
- Sleeping in a jar, section	KS
- Prelude to King Kong, opening	KS
- Pound for a brown	2)
- Ian Underwood whips it out, section	KS
- Mr. Green Genes	See 8)
- The air	See 8)
- Project X, opening	KS
- Cruising for burgers, sections	KS
- Tengo na minchia tanta, theme	KS
- King Kong	3)/KS

- 1) Two examples from the orchestra arrangement by Robert Peate are included in this study
- 2) Variant upon Legend of the golden arches, see also 62)
- 3) See the album liner notes for the main theme

8) HOT RATS, 1969

Zappa continued his cooperation with Ian Underwood on his second solo album "Hot rats", where he worked with various musicians other than the Mothers of invention. The CD is almost entirely instrumental and balanced to a degree of perfection. It combines electric and acoustic instruments typical of jazz (contrabass and saxophone) and contains various solos, because of which it became referred to as jazzrock. Miles Davis did it the other way round, adding electric instruments to a jazz combo. Melodically the compositions are elaborate, often using various layers. All music is constant in its metres and tonal, except "It must be a camel", that belongs to the territory in between tonal and atonal. The album is therefore also fit for music lovers who have problems with the rudeness of Zappa's lyrics or his modernistic aspects.

On "Hot rats" Zappa made serious business of his establishment as a guitar solo player. Three lengthy solos are included, the longest one during 8 minutes in "Willie the pimp". The contributions by Ian Underwood on saxophone and Sugarcane Harris on violin are worthwhile as well.

Hot Rats	
- Peaches en regalia	BS/AA/WL253
- Willy the pimp	AA
- Son of Mr. Green Genes	AA/WL75/166
- Little umbrellas, themes	AA/WL255
,, , sections	KS
- The gumbo variations	AA
- It must be a camel	AA/WL255
,, , section	KS

Note: The AA transcriptions are far more extensive than the WL transcriptions, but since WL was published first he deserves being mentioned.

9) BURNT WEENY SANDWICH, 1970

After the disbanding of the Mothers of Invention in 1969, Zappa considered for a while the release of a multi-record set with live performances and remaining studio recordings. But eventually he chose for two albums with a mix of studio and live music, this one and "Weasels ripped my flesh".

"Burnt weeny sandwich" begins and ends with a vocal cover song. In between it's all instrumental, combining complex studio recordings with much live soloing. "Igor's boogie" is a short and difficult atonal piece with changing metres and counterpoint. "Holiday in Berlin" refers to a riot by leftist students during a concert who wanted Zappa to stand behind their ideas. Zappa refused. The "Tengo na minchia tanta" bootleg has a version with lyrics about this happening. The theme returns in the "200 Motels overture" of 1971. The piano introduction to "Little house I used to live in" is the only original composition for piano solo on CD, also atonal and among others working with alternating intervals. The solos include Sugar Cane Harris on violin, Don Preston on keyboard and Zappa on guitar and keyboard.

Burnt weeny sandwich	
- Igor's boogie, phase I	SB
- Overture to a Holiday in Berlin, section	KS
- Theme from Burnt weeny sandwich, section	KS
- Igor's boogie, phase II, first half	KS
- Holiday in Berlin (full blown), section	KS
- Aybe sea, opening	KS
- Little house ..., piano introduction (rev.)	SB
., , theme	WL256

10) WEASELS RIPPED MY FLESH, 1970

The album cover suits well with the content of this album. It shows a commercial like picture of a happy shaving man, but getting cut by a weasel. The happy face can be associated with two accessible songs on the album, the blues cover "Directly from my heart to you" and the rock song "My guitar wants to kill your mama". The ripping is done by the experimental live songs, that have a calculated touch of insanity, especially the closing one, a rushing dissonant lasting two minutes. The contribution of these latter songs can lead to some disappointment when you buy this album expecting a regular music album, but judged upon their own merits, they are pretty interesting.

In between these contrary sides various other aspects are passing by. Like a little counterpoint showpiece, "Dwarf nebula", the atonal "Eric Dolphy memorial" and the melodic Zappa in "Oh no!" and "The orange country lumber truck". "Toads of the short forest" has a friendly opening but abruptly moves into a live improvisation with polyrhythmics (explained to the audience) and a distorted saxophone playing the notes as if "blowing his nose".

Weasels ripped my flesh	
- Didya get any onya?, fragments	KS
- Prelude to the afternoon of a sexually aroused gas mask, fragment	KS

- Toad of the short forest, opening	KS/WL258
- Get a little, section	KS
- Eric Dolphy memorial barbecue, opening	WL258
- Dwarf nebula, first four themes	KS
- My guitar wants to kill your mama	*)
- Oh no!	SB
- The Orange county lumber truck (arr. J. Nelson)	BS/KS
- Lumber truck solo-Weasels ..., transition	KS

*) Sections by KS and Paul Strawser are included in this study.

11) CHUNGA'S REVENGE, 1970

In 1970 Zappa thought of a follow up album for "Hot rats", but things went on differently by coincidence. Zubin Mehta, conductor of the LA Philharmonic, expressed his interest in playing Zappa's music, if he would want to write orchestral music. When Zappa in return explained that such scores already existed things were swiftly arranged. In the Pauley Pavilion, the scores for what would become "200 Motels" were premiered. In the audience were Mark Volman and Howard Kaylan, former lead singers of The Turtles, who afterwards visited Zappa backstage.

Zappa decided to incorporate these two men, by now calling themselves Flo and Eddie, in his new line up of The mothers of invention and recommence his usual touring schedule. They were introduced on "Chunga's revenge" with the five vocal songs of this CD. Two of them have something of almost hits, the sharp rocksong "Tell me you love me" and the ballad like "Sharleena". Of the instrumental parts one is all composed, namely "Twenty small cigars", the others are mostly improvised and partially recorded live.

Chunga's revenge	
- Transylvania boogie, opening	KS
- Twenty small cigars, opening	KS
- The Nancy and Mary music, section	KS
- Tell me you love me, opening	KS
- Rudy wants to buy yez a drink, sections	KS
- Chunga's revenge, theme	KS
- Sharleena, main themes	KS

12) FILLMORE EAST, JUNE 1971.

On stage Flo and Eddie proved to have good textual improvising talents and vocal capacities fit for comic effects. Zappa's own experience with groupies and what had happened to them after The Turtles had scored their big hit "Happy together" provided the material for a whole series of songs for "Fillmore east" and "200 Motels". The live performances became comedy shows with sometimes the music central, sometimes the lyrics.

After three partially live albums, "Fillmore East" is 100% live. It begins with the accent on music with a good performance of "Little house I used to live in". It has a new intro, that might as well have been indicated as a separate instrumental. Then we get to a story telling piece "Mud shark". For the musical accompaniment Zappa is using a vamp, as he would do more often for such songs. After the bluesy "What

kind of girl" the music is gradually becoming more important again and culminates in the "Willie the Pimp" solo. Then we're back at the bizarre groupie events in "Do you like my new car", again using a vamp. "Happy together" closes the sequence. Three songs unrelated to the groupie business round off the album.

Fillmore East, June 1971	
- Little house I used to live in (1971)	KS/See 9)
- What kind of girl do you think we are?	See 53)
- Bwana dik, section	KS
- Latex solar beef, opening	KS
- Willy the pimp, themes (1971)	KS
- Do you like my new car?, fragment	KS
- Peaches en regalia	See 8)
- Tears began to fall, end	KS

13) 200 MOTELS, 1971

Zappa's desire to come up with a combined film and album project became reality in 1971. It brought together rock music, orchestral pieces and chamber music in a flabbergasting variety. The chamber music and orchestral pieces are all complicated, sometimes more tonal ("Strictly genteel") sometimes more atonal ("Penis dimension"). The rock band pieces are friendly and serve as necessary resting points on the double CD.

Chaotic as it first may appear, the album contains some classical construction methods. The "Tuna sandwich" theme gets varied upon a lot, later combined in a regular orchestra composition "Bogus Pomp". The "Overture" returns in "Touring can drive you crazy". "She painted up her face" is used as the central theme for a rondo. A pure classical variation piece is the finale "Strictly Genteel".

There are also some little stories included, like the "Dental hygiene problem". The bass player decided to leave the group during the shooting of the film and Zappa had to respond quickly to the altered circumstances. A new bass player was found and "Dental hygiene problem" as a cartoon section was his answer to the little crisis. Zappa could adapt to circumstances well, also necessary for his high productivity rate. After all he wanted his ideas realized, rather than hope for ideal circumstances some day. In order to enjoy 200 Motels you have to accept that it's low budget. The sound on the CD is a bit dim and the movie is using visible cardboard constructions.

A stage performance of 200 Motels was also planned in the form of "200 Motels, the suites". But the directors of London's The Royal Albert Hall drew back two days before the concert, because they found Zappa's lyrics obscene, and Zappa started a lawsuit for breach of contract. It ended with a stalemate, the breach of contract was acknowledged but without further consequences. Only in 2015 The suites got released on CD (CD nr. 101 in this list). The table below lists the scores of both the album and the suites version. They overlap, but far from completely.

200 Motels	
- Overture, Tuna sandwich sequence, Centerville	1)
- 200 Motels soundtrack orchestra scores	2)
- 200 Motels, The suites	BS
- Mystery roach, opening	KS

- What's the name of your group?, section	3)
- Can I help you with this dummy?	SB
- This town is a sealed ... (prologue)	KS
- Dance of the just plain folks, opening bars	3)
- The tuna sandwich bolero, opening bars	3)
- Lonesome cowboy Burt, opening	KS
- Touring can make you crazy, fragment	KS
- Would you like a snack?, theme	KS
- Centerville, opening	KS
- She painted up her face, main theme	KS
- Janet's big dance number, section	KS
- Half a dozen provocative squats, section	KS
- Lucy's seduction of a bored violinist, section	KS
- I'm stealing the room	BS
- Dental hygiene dilemma	4)
- Does this kind of life ...	4)
- Penis dimension	BS/SB
- What will this evening ..., theme	KS
- The pleated gazelle, opening	3)
- Nun suit	SB
- Magic fingers, theme	KS/WL259
- Dew on the newts we got, fragment	KS
- The girl's dream, end ("The girl, in a statement ...")	SB
- Little green scratchy sweaters	SB
- Strictly genteel	See 48)
- Jeff and Don	5)

- 1) Several sections have been reworked upon for inclusion in "Bogus pomp", see 48).
- 2) The soundtrack orchestra scores were used for performances by The LA Philharmonic and The Royal Philharmonic Orchestra in 1970/1. They largely overlap with The suites.
- 3) Included in this study.
- 4) Samples of the orchestra sheet music can be found in the CD booklet.
- 5) The earliest version of Naval aviation in art? See the Perfect stranger section from this study.

14) JUST ANOTHER BAND FROM L.A., 1972

At the end of 1971 Zappa got thrown off stage and needed recuperating for some months. After this forced interruption of the touring program, Zappa compiled a second live album from the 1971 tapes. The main piece became "Billy the mountain", a 25-minute mix of music and dialogues. The modern opening and the "Studebaker Hawk" block are the musically interesting parts. In between the comic story of a mountain being drafted is told. On the CD a subdivision for selection purposes would have been welcome.

The remainder of the album is all musical. Two musically humoristic new pieces are played between two earlier songs that get revisited in a rock environment. The lyrics of "Magdalena" about incestuous desires go beyond humor and are more intended to shock the audience. When accused of rudeness, Zappa would defend himself by saying that such things exist, so he's entitled to write about it.

Just another band from L.A.	
- Billy the mountain, sections	KS
- Call any vegetable, opening	KS
- Magdalena, opening	KS
- Dog breath (1971), opening	WL260

15) WAKA/JAWAKA, 1972

Sitting in a wheelchair and walking with crutches Zappa returned to the idea of making a sequel to "Hot Rats". A large amount of mostly instrumental music was written and recorded in April.

"Waka/Jawaka" is using a small brass section, like "Hot rats". "Big swiftly" is a fast changing metres changing tempi piece, followed by Sal Marquez soloing on trumpet and Zappa on guitar. The themes get varied upon in the outchorus. It's dealt with at length in the Ludwig study (see also the literature). On page 93 he's giving an overview of the meters and tempos of the opening theme. Then he continues indicating how Zappa is varying his themes and motifs. In the outchorus a 2:3 tempo relation is used. The study here includes two bars as an example.

The other three pieces belong to the comfortable Zappa, a bit complicated but not that much, and pleasant to listen too. The score of "Waka/Jawaka" existed as working sketch and was developed during recordings using overdubs. Steve Vai was asked to transcribe the end result, "which was really tough [...], with the real close horn section in that song, it's almost impossible - if not impossible - to hear the individual voices. The human ear won't hear more than four individual voices in a closed-voice motion individually" (Guitar Player, Feb. 1983).

Waka/Jawaka	
- Big swiftly (arr. Jon Nelson)	BS
,, , sections	WL237/KS
- Your mouth, section	KS
- It just might be a one shot deal, opening	KS
- Waka/Jawaka, sections	KS/WL260

16) THE GRAND WAZOO, 1972

"The grand wazoo" soon followed using a big band. The album cover presents an army of brass players attacking the strings, where the grand wazoo stands for a fantasy big horn. The music gradually moves from the complexity of "For Calvin" and the title song to a gentle relaxed piece as the closing number, called "Blessed relief", unusual for the energetic Zappa.

The players were assembled via advertising and, after the recording sessions, were invited to make a little tour. Zappa did this tour for the experience; it was calculated in advance that it wouldn't be profitable. Still unable to walk properly, he conducted the jazz band sitting on a high chair and playing guitar. No recordings of this tour have been included in the later series of live CDs, but the Zappa Family Trust

released 70 minutes of this tour as "Imaginary diseases" in 2005. The title track is included in this site. The little attention Zappa has obtained in jazz literature is strange, apparently a bit of a closed circuit. His acceptance in the modern music world went a lot easier.

The grand wazoo	
- For Calvin, opening	KS
- The grand wazoo, section	KS/WL261
- Cleetus awreetus-awrightus, main themes	KS/WL261
- Eat that question, riff	WL262
- Blessed relief, opening	WL262/*)

*) An anonymously posted lead sheet is included in this study.

17) OVERNITE SENSATION, 1973

With "Overnite sensation" Zappa changed course. He returned to the mainstream idea of a rock album, a series of songs of about equal length, limited in size and with lyrics. The first three songs of the CD are uncomplicated, following familiar chord patterns. "Camarillo brillo" is using I-V-IV-II-VI (Ludwig, page 81), "Dirty love" begins with a riff alternating the D and C chords. Those who look for the complex Zappa get served as well with "Zombie woof". Solos on this album are short, of the interlude between the refrains type, common in pop music.

On the album Zappa is developing the literary side of his lyrics, using a lot of rhyme and verbal inventivity, most notably in "Dina-Moe humm". In content they are intentionally provocative, but with enough humor not to become repulsive. He cultivated this audacity aspect as part of his image. There's no anger behind the lyrics and they seldom relate to his personal life. If you ask me, you could even call them superficial in a positive sense.

Overnite sensation	
- Camarillo brillo	PP/WL216
- I'm the slime	PP/KS
- Dirty love	PP/*)
- Fifty-fifty	PP/KS
- Zomby woof	PP/WL263
- Dinah-moe Humm	PP
- Montana	PP/KS

*) The transcription by Paul Pappas originally got published in Guitar, February 1994.

Note: the PP transcriptions are the full songs; WL and KS refer to sections published earlier or additionally.

18) APOSTROPHE ('), 1974

Apostrophe (') is even more accessible than its predecessor. It's one of the few Zappa albums, that have some direct appeal first listening. It actually reached the album top ten for a moment.

It opens with a song based upon a riff, than followed by little story over a vamp about an Eskimo

defending his baby seal against a fur trapper. The lyrics of the album are unusual for Zappa, not much biting cynicism, no sex at all. Then Zappa the composer comes by in a concentrated form in "St. Alfonzo's pancake breakfast" and "Father O'blivion", fastly changing themes, rhythms, metres and tempi. After this dazzling intermezzo the album becomes relaxed again with "Cosmic debris" through "Stinkfoot". The title song presents a steady 4/4 joint improvisation with Jack Bruce on fuzz bass, Jim Gordon on drums and Zappa on guitar. It's a strange solo. Jack Bruce is playing the bass almost as a solo instrument and is as much present as Zappa's guitar. George Duke contributes in "Uncle Remus".

Apostrophe (')	
- Don't eat that yellow snow	AA
- Nanook rubs it	AA
- St. Alfonzo's pancake breakfast	AA
- Father O'Blivion	AA
- Cosmic Debris	AA
- Excentrifugal forz	AA
- Apostrophe (')	AA
- Uncle Remus	AA
- Stinkfoot	AA

19) ROXY AND ELSEWHERE, 1974

In 1973 Zappa performed three gigs in a row at the Roxy theatre in L.A., from which most of the material for "Roxy and elsewhere" was extracted. The album has an intimate character with Zappa talking a lot to the audience in the small concert hall.

Apart from Napoleon Murphy Brock, whom Zappa loved for his voice, the band consisted of trained score reading musicians, like George Duke, Ruth Underwood and the Fowler brothers. They were able to execute pieces live, that thus far only had been possible in the studio via overdubbing. The three most complex ones, "Echidna's arf (of you)", "Don't you ever wash that thing" and "Be-bop tango", remained specific for this line up of the band. Of these three "Don't you ever wash that thing" is an extremity regarding complexity and unpredictability, executed with a very high tempo and containing wild chromatic and counterpoint passages.

The "Be-bop tango" event is an example of what Zappa called audience participation; people are invited to dance on stage not to the beat but to Duke's be-bop singing. Eventually everybody can dance to the blues ending of the song ("everything is gonna be alright").

Roxy and elsewhere	
- Penguin in bondage, solo opening	1)
- Pygmy twylyte, sections	See 52)
- Dummy up, opening	KS
- Village of the sun, theme	2)
- Echidna's arf (of you), opening	3)
- Don't you ever wash that thing, sections	KS
- Cheepnis, opening	KS

- Son of orange county, theme	WL266
„ , solo excerpt	KS
- Be-bop tango	See 62)

- 1) Part of the solo has been printed in Guitar Player, October 1995, transcribed by Mike Keneally.
- 2) Joint effort by Paul Strawser, Wolfgang Ludwig and me.
- 3) Two sections are included in this study (various sources).

20) ONE SIZE FITS ALL, 1975

One size fits all contains several examples of through composed melodies. They turn up in "Inca roads", "Sofa", "Florentine pogen" and "Evelyn". Other songs are one based upon rock, "Can't afford no shoes", one upon country, "San Berdino", a rhythmically pronounced piece called "Andy" and the mainstream "Pojamas people". See the Ludwig study, pages 97-100, for all the rhythmic complexities of "Andy". "Pojamas people" has understandable funny lyrics about an unreal problem. Most of the other lyrics are difficult, picturing undaily images of a space vehicle landing in the Andes and a dog pondering in a piano saloon. The original intention of "Sofa", the songtext as well as its depiction on the album cover, for instance only became clear via the Fire! bootleg.

Though Zappa is saying in the "Zappa in New York" liner notes that "One size fits all" didn't receive much attention, it has become an album generally appreciated by fans and critics alike. It's complicated music, but not that unpredictable that it becomes problematic.

One size fits all.	
- Inca roads	AB
- Sofa 1/2	AB/See 23)
- Can't afford no shoes	AB/WL170
- Po-jama people	AB
- Florentine pogen	AB/KS
- Evelyn	AB/KS/WL250
- San Ber'dino	AB/KS
- Andy	AB/WL240

Note: the AB transcriptions are the full songs; WL and KS refer to sections published earlier.

21) BONGO FURY, 1975

In 1975 Captain Beefheart was without a record contract and came complaining about his condition to Zappa, with whom he had quarreled after their "Trout mask replica" cooperation. Zappa invited Beefheart to go on the road with him. From this short tour "Bongo fury" was compiled, along with some studio material. The appearance of Beefheart's name on the album was an act of a friend, for his contribution in writing was restricted to the reciting of two poems.

The album opens with the rhythmically irregular and complicated "Debra Kadabra". Its lyrics are of the nonsense type Beefheart used to apply on his albums, here referring to cheap Mexican made monster movies. Hereafter the album becomes more normal with for instance an archetype blues song called "200 years old". The album closes with the hilarious "Muffin man", with Zappa soloing over a merry vamp. "Touring with Captain Beefheart wasn't exactly easy", Zappa commented in the Real Frank Zappa book,

"he carried around with him a shopping bag with all his possessions - art, poetry and his soprano sax. He kept forgetting his bag, driving the tour manager insane. However loud the monitor system was, he kept complaining that he couldn't hear his voice (I think he sang that loud that his neck muscles contracted so that his ears sort of imploded)"

Bongo fury	
- Debra kadabra, sections	KS
- Carolina hard-core ecstasy, opening	KS
- 200 years old, opening motif	KS
- Cucamonga, section	KS
- Advance romance, opening	WL268
- Muffin man, section	KS

22) ZOOT ALLURES, 1976

In 1976 most members of the Roxy and Elsewhere band had left and Zappa performed with a smaller band, playing a lot of guitar himself and with less virtuoso pieces for the band. This found its reflection upon the "Zoot allures" album, where his guitar is the main instrument and where he chose to play bass and keyboard as well.

It's a greasy rock 'n roll album, containing three individual guitar solos that were developed on the road. They are of different types, "Black napkins" is played over two alternating chords, "Friendly little finger" uses a pedal note and "Zoot allures" is non-typical. The latter one is a chord progression itself.

"The torture never stops" became a concert favorite. The album version has a lot of musical embellishments for the text part, on the road it was more used to introduce a guitar solo. The solo here is small but fine. The additional suffering voices aren't credited on the album itself, but are a contribution by Zappa's wife and a friend of hers. The closing number "Disco boy" is musically not disco, not even a hint at it, but a summit of traditional rock 'n roll with Zappa pumping the chords over thick synthesizer bass lines.

Zoot allures	
- Wind up working in a gas station, section	KS
- Black napkins	GB
- The torture never stops, opening and coda	KS
- Ms. Pinky (Artificial Rhonda), sections	See 41)
- Friendly little finger, sections	KS
- Zoot allures, sections	KS
- Disco boy, theme/section	WL224 *)/KS

*) The A sharp in the key is a writing error for A.

23) ZAPPA IN NEW YORK, 1978

At the end of 1976 Zappa was performing with a larger line up again and the virtuoso band pieces returned with for instance "The black page" and "Man X needs women". "The black page" has become one of Zappa's best known instrumental compositions and difficult to play, because of the wide variety of

irregular groupings in it. The opening song "Titties 'n beer" is using a rhythmic riff and a vamp, with Zappa portraying a motorcycle man encountering the devil. It's a comic conversation between this man, uttering his stereotype sexism and love of beer, and the devil, who gets confused by how easy his opponent is willing to sell his soul to him.

Zappa's clash with Warner Bros. left it scars upon the original double album, because "Punky's whips" was censored, causing a short side 1. The current double CD includes the censored parts and even additional material with a strong lengthy version of "Cruising for burgers".

Apparently there was cooperation with Warner Bros. for the album cover. Zappa's son Dweezil delivered a photo of New York wasteland and his wife took the shots for the inner sleeve.

Zappa in New York	
- Titties and beer	KS
- Cruising for burgers	See 7)
- I promise not to come in your mouth, theme	KS
- Punky's whips	See 37)
- Honey, don't you want a man like me?, opening	KS
- The Illinois enema bandit, theme	WL269
- I'm the slime, opening	See 17)
- Pound for a brown, theme	See 7)
- Manx needs women	1)
- The black page #1	BS
- Big leg Emma	3)
- Sofa, melody/interlude	WL267/KS
- The black page #2	BS
- The torture never stops, opening and coda	See 22)
- The purple lagoon/Approximate, theme	2)

1) Part of this piece has been printed as an exercise in Guitar Player, January 1977, and included in this study.

2) Theme is included in this study as a combination of the original Approximate scores and transcribed notes by KS.

3) Two transcribed/arranged sections are included in this study.

24) STUDIO TAN, 1978

The last three contractual Warner Bros. albums were issued by this company without consulting Zappa. The material was meant for album releases as well as inclusion in the "Läther" box (see 58), so apart from the careless album covers, they are certainly not second choice. Zappa felt pissed off at the time, but in the eighties emotions had calmed down and they reappeared on CD as part of the regular Zappa CD collection.

The opening piece "Greggery peccary" tells the story of a little pig inventing the calendar. Because of the fragmented music and a talking piglet, to me it gets the character of a cartoon without the images. But there are larger composed parts as well, modern at the beginning and pop like at the end. Much of the piece was scored out and Steve Vai was later asked to complete it with the improvised parts. It was played live in 2000 by the Ensemble Modern (see also the What's next section).

The others three pieces are a modern chamber music piece dating from 1970, the mainstream "Lemme take you to the beach" and the melodic instrumental "RDNZL".

Studio tan	
- Greggery Peccary	*)
- Revised music for low budget symph. orch.	BS
- Lemme take you to the beach, sections	KS/WL269
- RDNZL, opening	WL270
,, , section	KS

*) The "Greggery peccary" score was used for performance by the Ensemble Modern during the Holland Festival 2000. Several transcribed fragments and examples from the score are included in this study.

25) SLEEP DIRT, 1978

Sleep dirt opens with the melody of "Filthy habits", that has some melismatic Arab effects in it, followed by two feedback guitars soloing. Then follows a sequence of songs from the 1972 musical "Hunchentoot" with Thana Harris singing the lyrics. The original album was instrumental and still is as included in the 1996 "Läther" CD. The use of a contrabass and a piano once again are giving an album a jazzrock character (the album at first appears to have been called "Hot rats III"). "Time is money" gets special attention in the Ludwig study. It's presented as a piece dealing with ongoing metre changes, using many odd numbered ones, "apparently at random the most varied rhythmic-metric sections are combined, making it sound as a collage" (Ludwig, page 104). The title track is a for Zappa unusual solo with Zappa playing over a chord progression. The notes of chords are played in broken patterns till the player after three minutes of doing so finally gets his fingers stuck. Guitar solos are also the main ingredient of the lengthy closing number "The ocean is the ultimate solution".

Sleep dirt	
- Filthy habits, opening	See 57)
- Flambay, section	KS/WL271
- Regypitian strut, sections	KS/WL271
- Time is money	KS/WL247
- Sleep dirt, opening	KS
- The ocean is the ultimate solution, fragments	KS

26) SHEIK YERBOUTI, 1979

The basic tracks of "Sheik Yerbouti" were recorded live when Zappa had no access to studios due to his litigational problems with Warner Bros. In 1979 things were back to normal, and "Sheik Yerbouti" could be finished in a studio, adding a lot of overdubs. Much of the album is accessible, even leading to a European hitsingle "Bobby brown" (the couplet progression is I-VI-II-V, Ludwig, page 82). There a two little but fine disco references included, presented in this study.

Complex pieces are passing by as well, especially the "Sheik Yerbouti tango" and "Wild love". On pages 100-102 of his study Ludwig is demonstrating how Zappa is using changing metres and tempos as a construction method in this song. The majestic "Yo' mama" solo opens pure solo without accompaniment

and hereafter it continues combining playing over a pedal note and two alternating chords. In the press, as usual, the album cover, circumstances and the lyrics received most of the attention.

Sheik Yerbouti	
- I have been in you, opening	KS
- Flakes, sections	KS
- I'm so cute, section	KS
- Jones crusher, opening	See 37)
- Rat tomago	GB
- Bobby brown, themes	WL225/See 45)
- Sheik Yerbouti tango	GB
- Baby snakes, end	KS
- City of tiny lights, section	KS
- Dancin' fool, theme	KS
- Wild love, melody	WL244
,, , disco section	KS
- Yo' mama, sections	KS

27) ORCHESTRAL FAVORITES, 1979

With "Orchestral favorites" Zappa returned to the 200 Motels scores. "Bogus pomp" is a suite of the orchestral parts of the "Tuna sandwich" block from 200 Motels, with additional material added. "Duke of prunes" is a more elaborate version of this melody from "Absolutely free", now also including a guitar solo. Of the two new pieces "Pedro's dowry" is a difficult atonal piece, that gives a hint at the later "LSO Vol. I" CD.

The album sleeve gives no information about the recording circumstances. The orchestra performing was a 40-piece group of musicians, specifically assembled for this recording in 1975 (the liner notes of 83) finally give an answer to who took part in it). They did a few concerts in L.A. as the Abnuceals Emuukha Electric Orchestra, the name Zappa also had used for the Lumpy Gravy orchestra. The electric part in this case was Zappa on guitar and some amplified acoustic instruments. The concerts also included the "Revised music for a low budget orchestra", but this piece would make the album overflow and landed on "Studio tan". The material got rerecorded again in the eighties by more renowned orchestras, so "Orchestral favorites" hasn't obtained the status that by itself it deserved.

Orchestral favorites	
- Strictly genteel	See 48)
- Pedro's dowry	See 38)
- Naval aviation in art	See 39)
- Duke of prunes, themes/section	WL271/KS
- Bogus pomp	See 48)

28-29) JOE'S GARAGE, 1979

The musical drama "Joe's garage" was originally released as a single and a double album. The single album with act I contained the accessible songs, with which Zappa continued the commercial success of "Sheik Yerbouti". On it are for instance the merry "Fembot in a wet t-shirt" and the relaxed ballad "Lucille". The lyrics are mostly dealing with sexual abuse. On Act I Zappa once more returns to the groupie life, Acts II and III are undaily, dealing with fetishism and homo sex in prisons. Acts II and III are musically more complicated, now and then sentimental, like the wailing "Watermelon in eastern hay". Zappa often chose to play his new compositions on tour first, so that they could evolve and ripen. This applies to more than half of the material on acts II and III, dating from 1971 onwards. The album versions indeed surpass the earlier concert tracks on bootlegs and posthumous CDs. The guitar solos were directly taken from concerts, with the rhythm section added in the studio. Zappa didn't enjoy soloing in a studio much without the extra energy of an audience present.

Joe's garage, acts I-III	
- Central scrutinizer, vamp	KS
- Joe's garage, sections	KS
- Catholic girls, section	KS
- Fembot in a wet t-shirt	BS
,, , opening	KS
- On the bus, opening	KS
- Why does it hurt when i pee	KS/WL227
- Lucille has messed my mind up, themes	KS/WL273
- A token of my extreme, themes	KS
- Sy Borg, theme	KS/WL273
- Dong work for Yuda, end	See 89)
- Keep it greasy, sections	KS
- Outside now, solo	GB
,, , theme	See 53)
- He used to cut the grass	GB
- Packard goose solo	GB
,, , section	KS
- Watermelon in Easter hay	GB
- A little green rosetta	See 65)

30) TINSEL TOWN REBELLION, 1981

During the eighties Zappa's business were financially running better and better and he could afford to move his own way, not obstructed by record companies and fashions. It led to some confusion among fans and especially among critics, who are inclined to present the earliest albums as the best. With the title song of "Tinsel town rebellion" Zappa takes a stand against the current rock trends.

Apart from the opening reggae tune "Fine girl" all material is from the last 1979 tour, two third new songs, one third earlier pieces in a new jacket. The later Zappa bands were well rehearsed and he mostly chose to refrain from the studio overdubbing he applied in the seventies. The instrumental line up of the band from

1979 to 1984 was rather constant, making the material from this period sound as a unity. Much appeared on the later live double CDs, with hindsight "Tinsel town rebellion" was a first step into this direction.

Tinsel town rebellion	
- Fine girl, opening	KS
- Easy meat, opening	KS
- Love of my life, theme	KS/WL274
- I ain't got no heart	See 1)
- Panty rap, opening bars	KS
- Tell me you love me	See 11)
- Dance contest, vamp	KS
- The blue light, opening	KS
- Pick me, I'm clean, opening	KS
- Brown shoes don't make it	SB
- Peaches III	KS/See 8)

31-33) SHUT UP 'N PLAY YER GUITAR, 1981

In 1981 Zappa grouped a series of guitar solos from the period 1977-1980 on three records available via mail order. When they proved successful, they also reached the stores as a boxed set. The atmosphere of the albums is partially set by the three title solos in the C Lydian mode, playing over I and II alternating. They are from the three concerts that Zappa played in a row at the Odeon Hammersmith in London, February 1979. The sound of the guitar is also specific for this set, making explicit use of the stereo double channeling possibilities.

Steve Vai was later asked to transcribe several of these solos, making visible on paper the high degree of rhythmical variation in them. He had sent Zappa a homemade transcription of "The black page" and subsequently Zappa called him to transcribe on salary. Steve comments: "[in the beginning] it was really hard. I used to sit and listen to one bar of music maybe a hundred times - hours and hours and hours of music. But it was fun; I enjoyed it. I felt useful [...]. I think that transcribing is one of the biggest learning experiences for a musician." (Guitar Player, Feb. 1983).

Shut up 'n play yer guitar	
- Five-five-FIVE	GB
- Hog heaven	GB
- Shut up 'n play yer guitar	GB
- While you were out	GB
- Treacherous cretins	GB
- Heavy duty Judy	GB
- Soup 'n old clothes	GB
- Variations on the Carlos Santana ...	GB
- Gee, I like your pants	GB
- Canarsie, fragment	KS

- Ship ahoy, section	See 65)
- The deathless horsie	GB
- Shut up 'n play yer guitar some more	GB
- Pink napkins	GB
- Return of the son of Shut up 'n play yer guitar, section	KS
- Why Johnny can't read, opening	KS
- Stucco homes	GB
- Canard du jour, section	KS

34) YOU ARE WHAT YOU IS, 1981

"You are what you is" is Zappa's last effort at a commercial album. It became an enjoyable collection with a large list of singers contributing. All material is of a friendly nature, except for the "Sinister footwear" solo. Coming by are rock in "Doreen", country in "Harder in our husband", blues in "Suicide chump", but much is traditional vocal popmusic. There are some rhythmical difficulties though, as in "Beauty knows no pain". All is executed with Zappa's musical craftsmanship and eye for details. Several songs from the album were included in the concert with the same name, that MTV broadcasted in 1982.

Two topics get dealt with at greater length in the lyrics, the lifestyle of the local society and religious fanaticism. The latter is a returning and consistent item in Zappa's output. It's coming back on "Broadway the hard way" and receives a chapter of its own in The real Frank Zappa book. He keeps stressing upon the separation of church and state, intellectual freedom and democracy (don't forget to register and vote).

You are what you is	
- Teenage wind, theme	WL274
- Harder than your husband, sections	KS
- Doreen, opening	See 58)
- Theme from Sinister footwear III	GB
- Society pages, opening	KS
- Beauty knows no pain, opening	KS
- Any downers, '75 outro	See 98)
- Conehead, fragments	See e)
- You are what you is, opening/theme	KS/WL275
- The meek shall inherit nothing, section	KS
- Heavenly bank account, opening	KS
- If only she woulda, opening	KS
- Jumbo go away, interlude (keyboard/bass)	BS
., , section	KS

35) SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, 1982

Here Zappa delivered a pretty extreme album. For the first two songs this applies more to the text than to the music. In "No not now" he's cynical as ever about the sexual desires of truck drivers and waitresses.

Unexpectedly "Valley girl", a cooperation with his daughter Moon, became a hit in the US. The remainder of the album is the versatile Zappa at his technical best, mixing rock and atonal passages, using counterpoint and ultrafast tempi. In the album liner notes of "You can't do that on stage anymore, vol. III" he talks about the performing difficulties of the title song: "the 1984 band never played it correctly during its 6-month tour, and the 1982 band only managed to get close on one occasion". The album version is made up of combining the parts that succeeded from the various 1982 gigs. On top of this complexity come the strong guitar solos.

"Drowning witch" is not appreciated by some of the fans and critics. Maybe they have difficulties with the abstraction level of the album. It's not exactly music to please. The melodic lines can be unconventional, especially the chromatic vocal part in "I come from nowhere", that deliberately avoids melodic lines that are generally considered as fluent.

Ship arriving too late to save a drowning witch	
- No not now, section	KS/WL166
- Valley girl, opening	KS
- I come from nowhere, opening	KS
- Drowning witch, interlude	BS
,, , sections	KS
,, , opening theme	WL275
- Envelopes	See 38)
- Teen-age prostitute, section	*)

*) Example by Jos Zwaanenburg/KS included in this study.

36) THE MAN FROM UTOPIA, 1983

On "The man from Utopia" Zappa experimented with speechwise singing. Two live-recorded pieces were included along with one from the studio. Three of them is maybe a bit too much of the same at once, but with the selection possibilities of a CD this release became better enjoyable. The other vocal songs are mainstream, less exciting than the album cover might suggest. There's rock 'n roll in "Sex", a simple reggae tune "Stick together", a rhythm and blues cover medley, an all vocal doo-wop piece and the more melodic "Cocaine decisions". Interesting are the three instrumentals. "Tink walks amok" deals with varying bass guitar motifs, "We are not alone" is traditionally melodic. The closing "Moggio" is the versatile Zappa with fast melodies played over a jazz styled counterpoint bass line.

The circumstances for the album cover are based on reality, but far from clear by itself. The explanation follows partly later on with the "Cocaine decisions" version on "You can't do that on stage anymore, vol. III". A swamp with mosquitos nearby the concert location contributed some more to the emotional state of the enraged man from Utopia.

The man from Utopia	
- Cocaine decisions, section	KS
- Tink walks amok	1)
- The radio is broken, section	KS
- We are not alone, section	KS

- Stick together, opening bars	KS
- The dangerous kitchen	BS
- Jazz discharge party hats	BS
- Moggio	2)

1) Opening included in this study, source: internet file/KS.

2) Score handed over to the Ensemble Modern for performance on "Greggery Peccary & other persuasions". A transcribed section is included in this study.

37) BABY SNAKES, 1983

"Baby snakes" was released as a gadget in 1983, containing the soundtrack of Zappa's second film carrying the same name, premiered four years earlier. It was originally printed on expensive picture vinyl, available only via mail order. Nor the movie, nor the record received much attention. The album only became widely known since the CD re-release. The same might happen to the movie, nowadays available on DVD.

The film consisted of concert footage, clay animations and backstage stuff. The recorded concert was a 1977 Halloween gig in New York, here without the overdubbing used in "Sheik Yerbouti". As a concert movie it's excellent, the interaction with the public went fantastic. At the time of the CD release it contained the censored "Punky's whips" as a novelty, the other songs were live versions of known material. In "Titties and beer" the sentence with the devil being accused of jerking off at a Punky Meadows picture could now pass, as well as saying the hell it was being assigned to Warner Bros. Since "Zappa in New York" nowadays also includes "Punky's whips", the CD has lost some of its meaning. It's good by itself, but adds little to the previous albums.

Baby snakes	
- Baby snakes	See 26)
- Titties 'n beer	See 23)
- The black page #2	See 23)
- Jones crusher (1977), opening	KS
- Disco boy	See 22)
- Punky's whips (1977), section	KS
- Conehead vamp (DVD)	KS

38) THE LSO, VOL. I, 1983

In 1982 Zappa hired The London Symphony Orchestra for two weeks to record several of his modern orchestra pieces with Kent Nagano conducting. Kent had contacted Zappa for performing music with the Berkeley Symphony Orchestra and "one thing led to another, and Frank decided to have a huge project that would include a public performance of his works and a recording of these very large orchestra pieces. The London Symphony Orchestra was chosen, and the conductor selected was me" (Kent Nagano in Zappa!).

Volume I appeared in 1993, a balanced coherent album, containing among others a large atonal piece called "Mo 'n Herbs vacation". Notable are the many solo lines for the clarinet player, as well as chord textures, making full use of the different orchestral instruments. To listen to such music is demanding,

personally I can only consume two of the three parts of "Mo 'n Herbs vacation" at once. The recording conditions weren't ideal; Zappa is giving the technical details in the Real Frank Zappa book. The orchestral sound differs from the regular sound, more voluptuous, but occasionally too thick to hear all the details clearly. In Guitar Player, Feb. 1983, Zappa comments upon how such orchestral music originated. "Some of the pieces to be performed by the LSO were written in airports or hotel rooms with no appliance whatsoever. What I usually do is come back from a tour with a briefcase full of sketches and I'll test the parts of the harmony and the lines on the piano, refine it, and then generate a handwritten score in fairly messy condition, which I then give to the copyist I have on the payroll." It's the same idea as in composing 200 Motels. In the 1971 VPRO tv documentary you can see Zappa doing some of the copying himself.

The London Symphony Orchestra, vol. I	
- Sad Jane	BS
- Pedro's dowry	BS
- Envelopes	BS
- Mo 'n Herb's vacation	BS

Note: transcribed fragments from every title are included in this study.

39) THE PERFECT STRANGER, 1984

In the early eighties Zappa had contacted the French conductor-composer Pierre Boulez to perform his orchestral scores. Boulez didn't think French orchestras were fit to do this, but he did commission a piece for his Ensemble Intercomporain. So Zappa sent in "The perfect stranger" to be premiered by the ensemble. Eventually three pieces received a one time live performance in 1983 and were subsequently recorded. Zappa could use his newly acquired Synclavier to turn this project into an instrumental album. The event resulted in an interesting varied album, difficult to come to terms with and opening new directions. The relation with the Ensemble Intercomporain became under strain however. Apparently some members had expected another rock star wanting his popsongs performed by an orchestra. It was expected to be diversion, but during the recording session Zappa insisted on a perfect execution of his modern atonal music, retaking some bars over and over till they were satisfying. Up till today Boulez only wishes to comment that Zappa's technical knowledge of music was unprecedented for a rock artist.

The perfect stranger	
- The perfect stranger	BS
- Naval aviation in art	BS
- The girl in the magnesium dress	See 62)
- Outside now, again	*)
- Dupree's paradise	BS

*) The score can be printed out from the synclavier. It has been used by the Asko Ensemble in an arrangement by Corrie van Binsbergen. A transcribed fragment is included in this study.

40) THEM OR US, 1984

With "Them or us" Zappa delivered a CD, that by now you could call a traditional Zappa album. It ranges from doo-wop and traditional blues in "In France" to modern atonal music in "Sinister footwear II".

"Truck driver's divorce" is based upon conventional country and western, but with so many extras that it surpasses all limitations of this style. Then of course there are the usual guitar solos, this time also presenting Steve Vai and Zappa's son Dweezil. The title song has in its sound something of the metallic guitar flavour that hard rock bands worship.

The cover of "Whipping post" indicates why pieces can sound as Zappa. Not the style, but how the music is performed: bright, sung with clear voices, not looking for effects. Any style can get incorporated in Zappa's music without any problem. Zappa doesn't rank all his different compositions. "Baby take your teeth out" was composed on the road in twenty minutes, "N-lite" on "Civilization, phase III" took ten years. He comments in Zappa!: "And there are people who will never be able to sit through "N-lite" - it's 23 minutes long. They would rather have a minute and ten seconds of ["Baby take your teeth out"] that'll make them laugh. The point is that each piece, for what it is supposed to do, achieves a certain level of entertainment success".

Them or us	
- Ya Hozna, section	KS
- Sharleena, sections	See 11)
- Sinister footwear II, sections	KS
- Stevie's spanking, opening bars	See 81)
- Baby take your teeth out, opening	KS
- Marque-Son's chicken, opening	KS
- Them or us, section	KS
- Frogs with dirty little lips, section	KS

Compositions by others:

- The closer you are (Lewis/Robinson), section: WL277

41) THING-FISH, 1984

"Thing-Fish" belongs to the literary output of Zappa. In the same year he released his first book entitled "Them or us", treating about the topics he dealt with in the last twenty years. "Thing-Fish" is an opera, complete with libretto and stage directions. An earlier attempt at musical, "Hunchentoot", was never released in its original form. It's questionable whether an opera was the proper medium to ventilate the themes in "Thing-Fish", because it contains little original music and the accent lies on the text. Attempts to raise a budget to have it performed failed.

Thing-Fish is a strange piece of fiction, sometimes amusing, but also far-fetched and inconsistent. Some recent events from reality served to trigger it off, like the spreading of aids. The music is about one third synthesizer vamps and accompaniment for the spoken text, one-third earlier material and one-third new songs. Only the last ones are sometimes specific for an opera.

Thing-Fish	
- Prologue, opening bars	KS
- Mammy nuns, fragment	KS
- Harry and Rhonda, sections	KS

- The 'torchum'/torture ..., opening and coda	See 22)
„ , evil prince aria, section	KS
- That evil prince	*)
- You are what you is, opening	See 34)
- Harry-as-a-boy, section	KS
- He's so gay, sections	KS/See 45)
- Artificial Rhonda, sections	KS
- The crab-grass baby, section	KS
- No not now, section	See 35)
- Brown Moses, section	KS
- Wistful wit a fistful, section	KS
- Won ton on, themes	KS/WL166

*) The accompanying melody returns in Ammerika, see 63).

42) FRANCESCO ZAPPA, 1984

Francesco Zappa heeft echt geleefd



★★★★★
Zappa e.a. Symfonieën. New Dutch Academy o.l.v. Simon Murphy. PentaTone.
 Wie, zoals Simon Murphy, een cd uitbrengt met symfonieën van 18de-eeuwers die Zappa en Schwindl heten, roept wantrouwen over zich af. De Nederlands-Australische barok-musicus zal op zijn zolderkamer toch niet zelf aan het knutselen zijn geslagen?
 Maar van Zappa-zwendel kan Murphy moeilijk worden beticht. Sterker nog: door zijn speurwerk krijgen we helder voor ogen met welke muziek het Haagse hof van Willem V zich in de jaren 1760-1785 liet vermaken.

The Italian composer and cellist Francesco Zappa lived in the second half of the 18th century, during the transition period from the baroque to the romantic era. As a contemporary of Haydn and Mozart he wrote traditional easy going baroque music. His scores have been kept in some musical libraries and he's included in the New Grove Dictionary of music and musicians. See the bottom of Thing-Fish section for more about Francesco. After a friend had informed Zappa about Francesco's existence, Zappa recorded some of his music in 1984, performed on the synclavier. It was the first recording of Francesco's music. The CD contains no music by Frank Zappa himself.

Here's some quotations from the New Grove Dictionary:

-"He had reputation among his contemporaries as a [cello] virtuoso and he toured in Germany in 1771, playing in Danzig and Frankfurt."

-"[Francesco] Zappa's writing is lyrical but tends towards a seriousness of manner in which the gallant elements are tempered by a classical dignity. His works with obligato cello demonstrate an easy familiarity with thumb positioning fingerings, slurred staccato bowings and idiomatic string crossing

patterns."

One of Francesco's trio sonatas got published the year before by Fullerton, California, Grancino editions, as part of their early cello series.

To the left the head of a review of a Francesco Zappa CD from 2009 (De Volkskrant, November 11th 2009). It deals with what is probably the second CD with his music on it. It's in Dutch and says:

"Francesco Zappa really lived. When someone called Simon Murphy releases a CD with symphonies by 18th century people called Zappa and Schwindl, then he's asking for mistrust. This Dutch-Australian baroque musician might have started composing himself in his attic. But Murphy can hardly be accused of a Zappa fraud. Even better: by his research we get a better view upon the music, that entertained the court of William V at The Hague during the years 1760-1785." The article implies that Francesco Zappa was employed at this Dutch court for a certain period, though I haven't checked out the CD itself.

43) THE OLD MASTERS, VOL. I, 1985

Boxed reissue of albums 1)-5) together with a mystery disc. The content of the mystery disc got released separately in 1998. See that issue for transcriptions. This is the release with the newly recorded bass and drum part for albums 3) and 5), that was also used for the first CD release. The general acclaim for this change was such negative, that Zappa gave in. The second CD reissue had the original tapes of 3) restored. Personally I find that he overdid the effect for 3), a modern sound bass dominates over the other tracks, but when you turn the bass down, I don't mind that much.

44) THE MOTHERS OF PREVENTION, 1985

This CD was compiled for the occasion. Zappa had spoken in a senate hearing about possible legislation against "outrageous filth" in some rock lyrics, that possibly could include his own lyrics. It resulted in parental advisory stickers. Zappa recorded the event with a portable tape recorder and transformed it into the "Porn wars" collage. The subject gets dealt with at length in chapter 15 of The real Frank Zappa book, including the complete text of Zappa's testimony.

The CD lacks cohesion, but not quality. On it are three synclavier compositions. "One man - one vote" could be called perfect, ongoing melodic variation along with interesting counterpoint and harmony. Of a different nature is the jam with Johnny Guitar Watson, "I don't even care", meant for entertainment. Zappa apparently enjoyed the uptight manner of speaking that Watson could improvise.

The mothers of prevention	
- I don't even care, opening	KS
- One man - one vote and others	*)
- Aerobics in bondage	BS
- Alien orifice	BS
- What's new in Baltimore, opening	KS/WL278
- Porn wars, fragments	KS
- H.R. 2911, fragment	KS

*) The scores from the synclavier pieces from this album can be printed out from the machine. You could contact the Zappa Family Trust. Transcribed fragments are included in the study.

45) DOES HUMOR BELONG IN MUSIC, 1986

When in 1985 CDs were introduced as a new medium, expected to replace the vinyl records, Zappa decided to release one with material from the last 1984 tour. The CD capacity made it possible to play a

half concert before or after the intermission as a whole. The larger part is known material in other versions, three new songs were included as well. Since the 1984 versions contain many alternative bars, especially "Tinsel town rebellion", as well as their own guitar solos, this CD can be considered as equivalent to a new vinyl album.

After the 1984 tour Zappa took a four years break from touring and turned to composing on synclavier and running through the huge tape collections of the tours of the past twenty years. He also completed and newly made several videotapes, going back for instance to the material of the "Uncle meat" and "200 Motels" projects. A video of a 1984 concert was also released with the title "Does humor belong in music", though its content is different from the CD. The CD is from various places, the video was shot at the The Pier concert in New York. The video/DVD collection is available via the official Zappa site.

Does humor belong in music	
- Zoot allures	See 22)
- Hot plate heaven at the Green hotel, opening	KS
- What's new in Baltimore	See 44)
- Let's move to Cleveland, opening	KS
- He's so gay (DVD), sections	KS/See 41)
- Bobby brown (DVD), sections	KS

46) THE OLD MASTERS, VOL. II, 1986

Boxed reissue of albums 7)-12) and 14) together with a second mystery disc. The content of both mystery discs got released separately in 1998, except for some parts of the second disc, that were already included in "Ahead of their time". See these issues for transcriptions. "200 Motels" was a United Artists production and not included in this box. Zappa was still negotiating a transfer to Rykodisc. It would be the last vinyl album to be re-released on CD.

47) JAZZ FROM HELL, 1986

On this CD the synclavier has taken over. It opens with "Night school", a sort of typed in improvisation over a short vamp. The synclavier offered possibilities to execute pieces that would be too demanding for human players, as "While you were art II". It's reusing the melody of an earlier guitar solo and evolves into a complex mixture of so called hocketing, harmony and counterpoint. Hocketing is a term sometimes used for leading a melody over varying instruments, each hitting only one or two notes.

Further included are for instance the harmonically unpredictable "Damp ankles", a live guitar solo and the energetic "G-spot tornado". The album got a good deal of attention. It was new in all respects, sound, composition and above all how it was done using a computer instrument. Zappa's fashionable appearance on the cover, short cut hair, suit and tie, were surprising as well.

Jazz from hell	
- Night school	BS
- The Beltway bandits	BS
- While you were art II	*)
- G-spot tornado	See 62)
- Damp ankles, opening bars	KS

- Massagio Galore, opening bars	KS
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*) The scores of pieces like this can be printed out from the synclavier and have been handed over to for instance the Ensemble Modern and the Asko Ensemble (see also the What's next section). Transcribed sections from Night school, The Beltway bandits and While you were art II are included in this study.

48) THE LSO, VOL. II, 1987

The release of the second volume with The London Symphony Orchestra was postponed till 1987 because Zappa was dissatisfied with the accuracy of these performances that were recorded at the end of the sessions. As usual Zappa complains, but you've got to take into account that vol. I had been demanding and that the time schedule was tight. To give some counterweight to the negativism on the sleeve and the Real Frank Zappa book, conductor Kent Nagano said that "[Zappa] demonstrated that he had impeccable ears and absolute command of the scores. That was one of the reasons the LSO respected him so much" (quoted from Zappa!)

"Bob in Dacron" relates to vol. I, the other two pieces are the 200 Motels rewritings that appeared earlier on "Orchestral favorites". "Bogus pomp" got extensions, now including the "Overture", "Centerville" and an additional coda of its own. The job of re-orchestrating this piece from a small to a large orchestra was handed over to David Ocker.

The London Symphony Orchestra, vol. II	
- Bogus pomp	BS
- Bob in Dacron	BS
- Strictly genteel	BS

Note: transcribed fragments from all three titles are included in this study.

49) THE OLD MASTERS, VOL. III, 1987

Boxed reissue of albums 15)-22). By this time Zappa's albums got one by one released on CD and a contract for releasing individual albums from the boxes had got into effect. This third box got more released because it was planned for than because of necessity. The three volumes were nicely designed silver boxes with paintings by Donald Wilson as on "The perfect stranger". Today they continue to exist as collectors' items. The reason it took some time for the boxes to be completed after Zappa obtained the mastertapes is that he remixed several tracks on these albums. The CDs contain the same remixes, so original vinyl Zappa albums can become collectors' items as well.

e) THE GUITAR WORLD ACCORDING TO FRANK ZAPPA AND FLEXI SINGLES, 1987

In 1987 Zappa released some material on a cassette and as flexi singles, made available through magazines. The titles from "The guitar world according to Frank Zappa" are today available on 50) and 83), though in different edits. The two flexi singles contain a 1984 live version of "Sharleena" (later on released on 54)) and a synclavier execution of "The black page #1". The latter title is unique as a flexi single release and of importance for handling the harmonies of this composition in quite a different manner.

Flexi singles	
- The black page #1 (1987), sections	KS

50) GUITAR, 1988

After the success of "Shut up 'n play yer guitar", Zappa compiled a second set of guitar solos from the touring period 1979-1984. These solos belong to the rhythmically most versatile ones and are using more than before guitar effects as glissandos and distorted notes. Transcribing the late Zappa solos is plain terrible if you want to do it properly. I've done several bars of the ones mentioned below, as well as various sections like for instance fragments from "Yo' mama" and "Filthy habits" to complete the study. But other than Steve Vai I can only enjoy the result and not the work itself. All the more respect for the 300 pages by Vai.

Zappa kept being loyal to his style, mostly using one key, and playing over pedal notes, alternating chords and vamps. The guitar solo output, combined with the solos on regular albums, has with this issue become immense. Redundant for the critics not used to spending much time on listening to one album, still not enough for the fans. After this release Zappa found that he had said all he wanted to on the guitar, but couldn't refrain from playing again during the 1988 tour, because he knew the fans expected him to do so.

Guitar	
- Sexual harassment in the workplace, intro	KS
- Republicans, opening	KS
- Do not pass go, section	KS
- In-a-gadda-Stravinsky, sections	KS
- That's not really reggae, bars 1-3	KS
- Once again, without the net, bars 1-5	KS
- Jim and Tammy's upper room, opening	KS
- Were we ever really save in San Antonio?, opening	KS
- Hotel Atlanta incidentals, opening	KS
- That's not really a shuffle, opening	KS
- Sunrise redeemer, opening	KS
- Orrin Hatch on skis, opening	KS
- For Duane, opening bars	KS
- GOA, section	KS
- Swans? What swans?, section	KS
- Too ugly for show business, section	KS
- Systems of edges, opening	KS
- Things that look like meat, end	KS
- Watermelon in Easter hay (1984), theme	KS/GB
- Canadian customs, opening	KS

51) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. I, 1988

After having toyed with the idea earlier, Zappa decided to issue a large amount of live material from the past concerts. It's more than playing in a different environment, because Zappa made changes upon his compositions from tour to tour and there was always room to improvise. Also several unreleased compositions were included. The series of six double CDs is meant as a unity, apart from vol. II, they are not restricted to one specific period or tour.

Vol. I sets off with material from 1971 (the "Groupie routine") to 1984, with the accent on the more recent tours, as in the whole series. Conditions were simply better in the eighties than in the sixties, financially and technically. Besides much original material from 1970 onwards was recorded live. Disc I ends with the poem reciting event during "Nanook rubs it". A new coda is added to this sequence from "Apostrophe ()". Disc II contains two examples from the MTV concert, some more to come on vol. III.

You can't do that on stage anymore, vol. I	
- Once upon a time, section	KS
- Sofa (1971), opening	KS
- Mammy anthem (mammy nuns)	See 41)
- You didn't try to call me	See 1)
- Let's make.../Harry,.../Lumber truck	See 3) and 10)
- The groupie routine, opening bars	KS
- Babette, opening	KS
- I'm the slime	See 16)
- Big swift	See 14)
- Don't eat the yellow snow	See 18)
- The torture never stops	See 22)
- Fine girl	See 30)
- Zomby Woof	See 17)
- Oh no	See 10)
- The deathless horsie, section	KS
- Heavenly bank account, opening	See 34)
- Tell me you love me	See 11)
- Sofa #2	See 20)

52) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. II, 1988

This second volume is the only CD of the series with a single subject, namely the 1974 Helsinki concert. It's performed by the "Roxy and elsewhere" band, who by now had been playing much of the material for over a year. So they were well accustomed to it and "Echidna's arf (of you)" and "Don't you ever wash that thing" get sharper executions than the year before.

George Duke commented that he still feels amazed when he listens back to these recording and wonders how the band has been able to do that. He also explained that at first Zappa scored out everything, but after a year the band would say "you don't need to write that down, we know what you want. After a year we started thinking like Zappa". (Frank Scheffer documentary, see the What's next section).

The concert is here presented in its entirety, so you also get to hear the whole 20 minutes improvisation block for the band members, introduced by the theme from "Dupree's paradise". These blocks were mostly a standard part of the program, as the bootlegs indicate, but normally didn't make it to the record.

You can't do that on stage anymore, vol. II	
- Tush-tush-tush, opening	KS

- Stinkfoot	See 18) and 71)
- Inca roads	See 20)
- RDNZL	See 23)
- Village of the sun	See 19)
- Echidna's arf (of you)	See 19)
- Don't you ever wash that thing	See 19)
- Pygmy twylyte (1974)	WL264/KS
- Room service, opening	KS
- The idiot bastard son	See 3)/KS
- Approximate	*)
- Dupree's paradise (1974)	KS
- T'mershi duween (arr. Jon Nelson)	BS
- Dog breath variations (1974)	See 81)
- Uncle meat	See 7)
- Montana	See 17)
- Big swifty	See 15)

*) Sections of the score are shown in the "Dub room special". Two examples completed with transcribed notes are present in this study.

53) BROADWAY THE HARD WAY, 1988

In 1988 Zappa went on the road again for what would become his last tour. The band received a huge program and rehearsed for four months. Most of the new songs appeared on "Broadway the hard way". Zappa, who considered himself a moderate Democrat, is pointing his arrows this time at the Republican Party, especially the conservative religious wing of it. Though in his songs he's not dealing with this subject, he neither felt sympathy for leftist movements. Other people who get hit are Jesse Jackson, in a funny cowboy song with vaudeville elements, and Michael Jackson.

Halfway the album we get to some covers, a guest appearance of Sting, and four earlier songs revisited. The albums rounds off with "Jesus thinks you're a jerk" with Zappa arguing for 9 minutes against the tv preachers. The material on this CD is relatively accessible, Zappa's musical modernities are left out.

Broadway the hard way	
- Any kind of pain, theme	KS
- Dickie's such an asshole	See 54)
- Rhymin' man, section	KS
- Promiscuous, opening	KS
- Why don't you like me (Tell me you love me)	See 11)
- Jezebel boy, opening	KS
- Outside now, theme	KS
- Hot plate heaven at the Green hotel, opening	See 45)

- What kind of girl?, opening	KS
- Jesus thinks you're a jerk, sections	KS

54) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. III, 1989

Much attention is given to the 1984 tour, this CD being complementary to "Does humor belong in music". On disc I appears for instance a pretty different version of "Bamboozled by love", the "Owner of a lonely heart" addition only refers to the central theme of this song being used as a guitar solo vamp. The "Drowning witch" execution can compete with the 1982 album version.

Disc II opens with another Roxy theatre track from 1973, "Dickie's such an asshole", that premiered on CD just a few months ago in the political context of "Broadway the hard way". Terry Bozzio, also today doing drum solo concerts, performs an interesting drum solo effort in "Hands with a hammer". "Cocaine decisions" explains "The man from Utopia" cover. "King Kong" appears in a strange form, combining recent extravaganza with a charming 1971 guitar solo.

You can't do that on stage anymore, vol. III	
- Sharleena	See 11)
- Lucille has messed my mind up	See 28)
- Advance romance	See 21)
- Bobby Brown	See 26)
- Honey, don't you want a man like me?, opening (1984)	KS
- Drowning witch	See 35)
- Ride my face to Chicago, theme	KS
- Joe's garage	See 28)
- Dickie's such an asshole, sections	KS
- Zoot allures	See 22)
- Beauty knows no pain	See 34)
- Cocaine decisions	See 36)
- King Kong (1971/82), sections	KS
- Cosmic debris	See 18)

55) THE BEST BAND YOU NEVER HEARD IN YOUR LIFE, 1991

As good as all other material from the 1988 tour would appear on the following two CDs. This one has the accent on the songs with lyrics. It opens with a strong version of "Heavy duty Judy", followed by the Johnny Cash classic "Ring of fire". Disc I ends with a "One size fits all" sequence, a fine live alternative for this 1975 album. On disc II much attention is given to the tv evangelist Jimmy Swaggart, being caught with a prostitute. A right wing republican gets parodied upon in a funny guest appearance of Brother A. West. Covers of a Hendrix and Led Zeppelin song are included, but a The Beatles cover adapted for the Swaggart event didn't make it to the record. It had the opening line of "Lucy in the sky with diamonds" changed to "picture yourself on a whore in a motel room".

The title of the album refers to the fact that the band didn't finish the tour schedule. It played in the east coast of the US and Europe but failed to complete the last part playing in the west coast of the US. The position of Scott Thunes, who Zappa had appointed as ringleader for the rehearsals when he wasn't there,

wasn't acceptable no more for the other band members. Replacement with such a big repertoire wasn't possible.

The best band you never heard in your life	
- Heavy duty Judy (1988), opening	KS
- Cosmic debris	See 18)
- Zomby woof (1988)	See 17)/KS
- Zoot allures	See 22)
- Mr. green genes	See 8)
- Florentine pogen	See 20)
- Andy	See 20)
- Inca roads	See 20)
- Sofa	See 23)
- Let's move to Cleveland	See 45)
- The torture never stops (1988), section	KS
- Eric Dolphy memorial party	See 10)

56) MAKE A JAZZ NOISE HERE, 1991

Disc I is responsible for the title. Three lengthy pieces are included with bizarre combinations of solos, synthesizer music and funny sounds, like the "droppee" lizard. "When yuppies go to hell" has an intro of its own, the other two are using "Big swift" and "King Kong" to launch off. Two guitar solos are presented separately, others are included in for instance "Dupree's paradise". Much of the CD is instrumental, showing the 1988 band playing at its best. Included is for instance the most difficult version of "The black page", here executed with tempo changes. Excerpts from the modern classics heroes Stravinsky and Bartok are followed by one of Zappa's own successful modern efforts "Sinister footwear II".

The album circulates with two different covers. The original one has a nightclub with Zappa's name in neon lights, the other one has a drawing by Calvin Schenkel. The neon lights are advertising for the last chance for live music. Zappa knew that the 1988 tour would be his last, but he couldn't foretell that he would be conducting the Ensemble Modern once more live in 1993. Calvin did a whole series of drawings for album covers since 1970.

Make a jazz noise here	
- Stinkfoot	See 18) and 71)
- When yuppies go to hell, theme	KS
- Let's make the water turn black	See 3)
- Harry you're a beast	See 3)
- The Orange County lumber truck	See 10)
- Oh no	See 10)
- Eat that question	See 16)
- Big swift	See 15)

- King Kong	See 7)
- The black page (new age version)	*)
- T'Mershi Duween	See 52)
- Dupree's paradise	See 39)
- Sinister footwear II	See 40)
- Alien orifice	See 44)
- Advance romance	See 21)
- Strictly genteel	See 48)

*) Transcribed sections are included in this study, see 23) for the main melody.

57) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. IV, 1991

In 1991 it became officially known that Zappa had incurable cancer. He now worked on releasing the remaining material in a feverish tempo. Six double CDs were issued in two years. On disc I some extra attention is given to band member solos, "The black page" appears in a reggae version. The original version of "The torture never stops" is Captain Beefheart reciting the lyrics over an endless riff. So the text was written earlier than the music from "Zoot allures". Two songs from the 1988 tour were also included with a brass version of "Filthy habits".

Disc II begins with one of the many attacks on the church, followed by a ten minutes version of "Stevie's spanking". Zappa often talked to the audience in such a way; another example from 1969 is included as well. The bootlegs also contain such episodes. This release is rounded off with six covers of vocal songs from the fifties.

You can't do that on stage anymore, vol. IV	
- Stick together	See 36)
- My guitar wants to kill your mama	See 10)
- Willie the pimp	See 12)
- Montana	See 17)
- Brown Moses	See 41)
- The evil prince (aria)	See 41)
- Approximate	See 52)
- Love of my life	See 34)
- The black page (1984)	*)
- Filthy habits, opening	KS
- Stevie's spanking, opening bars	See 81)
- Outside now, theme	See 53)
- Disco boy	See 22)
- Florentine pogen	See 20)
- Carolina hard-core ecstasy (1984), opening	KS

*) Transcribed opening bars included in this study, see 23) for the main melody.

f) BEAT THE BOOTS, VOL. I, 1991

The first set of officially released unaltered bootlegs in order to corrupt the bootleg market. The supply was limited and they are not available anymore. See the Beat the boots section of the left menu for more.

Beat the boots, vol. I	
- Call any vegetable solo opening from the "Freaks..." bootleg	KS
- Farther O'blivian, tango, section from the "Piquantique" bootleg	KS
- Conehead fragments from the "Saarbrücken" bootleg	KS
- No matter ... lick (Trad./(Arr.) Zappa) from the "'Tis the season ..." bootleg	KS

g) BEAT THE BOOTS, VOL. II, 1992

The second volume of officially released bootlegs for counterattacking the bootleggers. This set was released as a box and is not available anymore. See the Beat the boots section of the left menu for more.

Beat the boots, vol. II	
- Brain police (1970) from the "Disconnected synopsis" bootleg	KS
- Holiday in Berlin solo (1971) from the "Tengo na minchia tanta" bootleg	KS

58) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. V, 1992

This volume consists of two unrelated CDs, each by themselves coherent with material recorded during one period. The first CD is mostly made up of unreleased curiosities and leftovers from the sixties. It opens with an early 1965 Mothers of Invention track, it includes dancing to a Mozart sonata, improvisations with Zappa on percussion, on tour conversations, etc. Nice to listen through once in a while, but not fit for frequent listening.

The second CD is made up of recordings from the 1982 tour. During this tour Zappa was more than usual conducting his band, with his back towards the audience, and playing lengthy solos. Part of the audience rather saw him singing and talking and started throwing things on stage. It takes guts to put something as the "Geneva farewell" on CD, admitting that not all concerts ended happily. With hindsight the audience behaviour becomes pretty embarrassing. The band played through a range of complicated compositions close to perfection.

You can't do that on stage anymore, vol. V	
- The downtown talent scout, opening	KS
- Piano/drum duet	*)
- Chocolate Halvah, section	KS
- Run home slow	See 64)
- The little march, opening	KS
- Right there, riff	See d)
- Trouble every day	See 1)
- Return of the Hunch-back duke (Little house ...)	See 9)
- Baked-bean boogie, fragment	KS

- No waiting for the peanuts to dissolve, section	KS
- Underground freak-out music, opening	KS
- My guitar wants to kill your mama	See 10)
- Easy meat	See 30)
- Shall we take ourselves seriously, first half	KS
- What's new in Baltimore?	KS/WL278
- Moggio	See 36)
- Dancin' fool, theme	See 26)
- RDNZL	See 24)
- Advance romance	See 21)
- City of tiny lites, sections	See 26)/86)
- Pound for a brown	See 7)
- Doreen, opening	KS
- The black page #2	See 23)

*) Included in the 200 Motels scores, see 13)

59) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. VI, 1992

With two volumes released close after each other, Zappa rounded off the "You can't do that on stage anymore" cycle. This volume includes little of the virtuoso pieces, it's a comfortable though not exciting CD for Zappa standards. The accent lies on the songs with lyrics, often the ones that dealt with sex. It passes by in the unromantic down to earth way Zappa preferred for his texts, as in the "Poodle lecture", "Honey, don't you want a man like me" and commented upon in "Is that guy kidding or what?". Disc two allows some instrumentals with others than Zappa soloing, Shankar in "Thirteen" and Ralph Brecker in "Black napkins". Zappa's introduction to "Thirteen" is amusing, he's inviting the audience to clap to an odd 13/8 metre and starts counting through it for them. It sounds so natural this way, but nobody started clapping of course, us regular folks only do that to 4/4.

You can't do that on stage anymore, vol. VI	
- Dirty love	See 17)
- Magic fingers	See 13)
- Honey, don't you want a man like me?, opening (1988)	KS
- I'm so cute	See 26)
- Miss Pinky (Artificial Rhonda)	See 41)
- Wind up working in a gas station	See 22)
- I have been in you	See 26)
- Dinah-moe Humm	See 17)
- He's so gay	See 45)
- Camarillo brillo	See 17)
- Muffin man	See 21)
- The Illinois enema bandit, theme	See 23)

- Thirteen, riff (Zappa/Shankar)	KS
- Black napkins	See 22)
- Alien orifice	See 44)
- Catholic girls	See 28)
- Take your clothes off when you dance	See 64)
- Lonesome cowboy Nando	See 13)
- Strictly genteel	See 48)

60) PLAYGROUND PSYCHOTICS, 1992

During 1970-1971 Zappa walked around with a portable recorder to put the off stage life on tape, including things as a conversation on the airfield and the learning of "Penis dimension". They remained untouched in the closet till in 1992 he used them for a documentary like double CD. On it are also some stage events you wouldn't normally put on a CD, like a tuning up and the jam session with John Lennon and Yoko Ono. It stresses the documentary without film character.

Musically this last but one live compilation adds the least to Zappa's oeuvre. Of the unreleased songs two little solos are nice, the others are curiosities. The "Introduction to music for a low budget orchestra" is worthwhile, played here in the original version as in the Songbook. The other pieces are much alike their first release and function better in their original environment.

About the tapes Zappa commented "I didn't realize the volume of releasable material from those tapings [...] I've got reels of tape in the vault that still have the original silver gaffer's tape from the night that they were stuck in the box at the end of a gig and haven't even been opened." (Zappa!, page 62). In a radio interview Mark Volman expressed that he felt touched by the intimacy of the CD.

Playground psychotics	
- Divan, section	KS
- Sleeping in a jar, section	See 7)
- Brixton still life, section	KS
- Sharleena, main themes	See 11)
- Scumbag, section (Lennon/Ono/Kaylan/Zappa)	KS
- Status back baby, theme	See 2)
- Mom & dad	See 3)
- Clarinet intro from music for low ...	SB
- Billy the mountain, sections	See 14)

61) AHEAD OF THEIR TIME, 1993

The release of this CD had to be postponed because of litigational problems with some of the former Mothers of invention players claiming royalties. The CD inside cover refers to this. It's a 1968 London concert, a special event featuring members from the BBC Symphony Orchestra playing some of Zappa's modern chamber music, later included in "200 Motels". These were incorporated in a little play about the desirability of including modern music in the gigs, presented in songs 1 to 10 on the CD. The other ten songs are part of the regular concert program. On it returns the "Orange county lumber truck" guitar solo from "Weasels ripped my flesh", now in full length. The show was filmed as well for the "Uncle meat"

movie. The recording was also done because of the idea of a possible live album. The "The ark" bootleg indicates that there more concerts recorded for this purpose, but nothing came of it at the time.

Ahead of their time	
- Like it or not and others	1)
- Holiday in Berlin	See 9)
- The rejected Mexican pope leaves the stage, section	2)
- Agency man, section	KS
- Epilogue, first half	KS
- King Kong	3)
- Help, I'm a rock, opening	See 1)
- Transylvania boogie, themes	KS
- Pound for a brown	See 7)
- Sleeping in a jar, section	See 7)
- Let's make the water turn black	See 3)
- Harry you're a beast	See 3)
- The Orange County lumber truck	See 10)
- Oh no	See 10)

1) "Like it or not" and others: some scores had been copied for members of the BBC Symphony Orchestra, who played some pieces that would become part of the later 200 motels scores (see 12)).

2) Combination of the original piano/celeste part and transcribed elements by KS.

3) See 7) for the main theme. This live version includes a 2nd theme, included in this study.

62) THE YELLOW SHARK, 1993

In 1992 the German Ensemble Modern contacted Zappa to render them compositions at their own initiative. They were eager to play and Zappa could take the lead in compiling a program for three concerts. It was some deserved good look during the cancer struggle. The program was made up from many sources, much varied and unintentionally becoming a huge suite. There were new versions of earlier modern compositions, parts from the string quartet and wind quintet, composed in the second half of the eighties and first performed for instance by the Kronos Quartet. There were synclavier pieces, now orchestrated, and there were some compositions specifically composed for the event.

The concerts were a success. The efforts from the early eighties with the LSO and the Ensemble Intercontemporain had given their results in establishing Zappa's name as a modern composer. All the uneasiness of the Boulez project was now gone. Probably more would have come of the project, had Zappa lived longer. Pieces by Varèse were recorded, several other pieces that aren't on "The yellow shark" were rehearsed, there were ad hoc experiments ... In 2000 the Ensemble Modern made a short tour with a second program, "Greggery Pecarry & Other Persuasions". Some more information on this program in the What's next and Ensemble Modern sections.

The yellow shark	
- Dog breath variations (chamber orchestra arrangement)	BS
- Uncle meat (chamber orchestra arrangement)	BS
- Outrage at Valdez	BS

- Times Beach	BS
- III Revised (string quartet/quintet)	BS
- The girl in the magnesium dress	BS
- Be-bop tango	BS
- Ruth is sleeping	BS
- None of the above	BS
- Pentagon afternoon	BS
- Questi cazzi di piccioni	1)
- Food gathering in postindustrial America	1)
- Welcome to the United States	2)
- Pound for a brown	3)
- Exercise #4	1)
- Get whitey	BS
- G-spot tornado	BS

1) Score handed over to the Ensemble Modern.

2) Idem, sample page reproduced in the "Yellow shark" CD booklet.

Part of the intro is transcribed in my study.

3) Idem, see also 7) for its theme.

63) CIVILIZATION PHAZE III, 1994

Zappa started working on this sequel to "Jazz from hell" from 1987 onwards. He kept working on it for years, partially due to all the increasing possibilities of the synclavier, partially because this project interacted with "The yellow shark". These possibilities were for instance extended irregular groupings, combining scores with keyboard entrances and the sampling of regular acoustic instruments as well as a bizarre collection of industrial and sewer sounds. In Zappa!, page 49, he's mentioning "And there are a number of ways you can enter the data into the synclavier. One is to play it on the keyboard [...] or you can type it in in music notation, which allows you to see staves on a screen. [...] Since I only have minimal keyboard technique, anything that I play in on the keyboard, I have to do it with the speed knob turned way down. Then I do a lot of editing to it after it's been entered in. But all those piano parts on "N-lite", - you know, those cadenzas and stuff? I played them".

Disc I is the more normally composed part. "N-lite" is a large example of using all the samples of funny sounds. On disc II improvisations and through composed sequences have a bigger role. According to the album liner notes a part of it is played by the Ensemble modern. Speaking for myself, I can't hear who's doing what, the synclavier samples of the acoustic instruments are too good.

Civilization phaze III	
- Put a motor in yourself	BS
- Reagan at Bitburg	1)
- Navanax	BS
- Xmas values, fragment	KS
- Amnerika	BS
- Buffalo voice, opening bars	KS

- N-lite, section	KS
- I was in a drum	1)
- A pig with wings	2)
- Hot & putrid, opening	KS
- Gross man, fragment	KS
- Why not?, fragment	KS
- Beat the reaper, fragments	KS

Three transcribed sections of "Put a motor in yourself" are included in this study.

1) Performance scores have been constructed for the Ensemble Ascolta in 2007. Transcribed sections from "Reagan at Bitburg" and "I was in a drum" are included in this study.

2) The score of "A pig with wings" was used for the "Greggery Peccary and other persuasions" CD by the Ensemble Modern. Two transcribed sections are included in this study.

64) THE LOST EPISODES, 1995

This was the last finished project Zappa worked on before his death. It contains a whole range of curiosities filling in the Zappa history, 30 tracks in total. "Lost in a whirlpool" is the oldest recorded piece of music, that has appeared on CD. It dates from 1958 with Zappa, his brother Bobby and Don van Vliet (the later Captain Beefheart) playing the blues. "The blackouts" from 1957 is a bit of surviving conversation.

Short but interesting are the three tracks from the early sixties movie "Run home slow", for which Zappa wrote the score. They are early examples of his interest in modern music and jazz. There's an excerpt from the Mount St. Mary concert from 1962, that also got broadcasted on radio (the original radio tape is lost, but a fan sent Zappa a copy). This event included the performance of "Opus 5", some other written material, improvisations, taped music and films being projected. Other pieces are for instance a "Sharleena" version from the "Hot rats" sessions with a violin solo by Sugarcane Harris, earlier 1972 versions of "Inca roads" and "RDNZL" and a 1978 synthesizer piece called "The basement music #1". The CD is accompanied by a 52 page booklet with detailed comments about the songs compiled by Rip Rense, based upon interview material with Zappa and band members.

The lost episodes	
- The Blackouts, fragment	KS
- Lost in a whirlpool, fragment	KS
- Take your clothes off while you dance	KS
- Tiger roach, end	KS
- Run home slow, theme and variation	KS
- Run home cues #3, opening	KS
- Any way the wind blows	KS
- Kung fu, opening	KS
- RDNZL	See 24)
- Inca roads	See 20)
- Sharleena	See 11)

65) LÄTHER, 1996

This three CD set shows Zappa's intentions for the last four Warner Bros. records in the shape of a four album box. It was meant as a huge integration project, featuring pop, jazz and different forms of orchestral music. Part of it live, part of it studio recordings from different years. The corresponding Warner Bros. albums are "Zappa in New York", "Studio tan", "Sleep dirt" and "Orchestral favorites". These issues don't completely overlap. "Läther" has some additional unreleased tracks and the Warner Bros. records contain more of the original tapes.

The "Läther" edition doesn't include the 200 Motels pieces "Bogus pomp" and "Strictly genteel", that are on "Orchestral favorites". The additional tracks comprehend two new guitar solos ("Down in the dew" and "Leather goods") and a handful of songs in an early state that would appear in other versions on records released between 1979 and 1981 ("A little green rosetta", "For the young sophisticate", "Trying to grow a chin", "Broken hearts are for assholes"). Included as well is an older experimental track, "Revenge of the knick knack people", and a collage called "Duck duck goose".

Läther	
- Green rosetta/Ship ahoy, section	KS
- Duck duck goose, section	KS
- Down in de dew, theme	KS

66) ZFT: FRANK ZAPPA PLAYS THE MUSIC OF FRANK ZAPPA, 1996

This is the first of a series of CDs released by the Zappa Family Trust (ZFT), that are made up of material from the tape vault, but aren't (finished) projects by Zappa himself. A large number of the included tracks are live or studio variants of the CDs mentioned above; the references to these earlier CDs for scores are left out. In 1993 Zappa stipulated that the three solos that he considered his signature solos should only be played by his son Dweezil. They were "Black napkins", "Zoot allures" and "Watermelon in Easter hay". Dweezil compiled this CD that has an early and the final version of each of these solos plus a blues improvisation from 1974. The earlier versions are "Black napkins" from 1975 (Ljubljana, Yugoslavia), "Zoot allures" from 1976 (Tokyo, Japan) and "Watermelon in Easter hay" from 1978 (Eppelheim, Germany). The "Zoot allures" version includes "Ship ahoy", just like the version on FZ:OZ, recorded a month before in Australia. Together with the blues solo in A you get some 38 minutes of unreleased soloing next to the three known versions.

FZ plays the music of FZ	
- Black napkins (1975), section	KS

67) HAVE I OFFENDED SOMEONE?, 1997

This is the second compilation CD that Zappa himself selected the songs for during his life. More by Rykodisc would follow. "Have I offended someone?" has half of the songs remixed or changed with different edits. It also includes unreleased live versions of "Tinsel town rebellion" and "Dumb all over". The first goes much like the one on "Does humor belong in music" from the same tour, but the "Dumb all over" version has its own characteristics.

68) THE MYSTERY DISC, 1998

This album stems from Zappa's idea to release the older albums as boxes when he had bought the mastertapes from MGM and Warner Bros., after years of proceedings. Three boxes have been available

via mail order in the eighties, two of them containing a bonus mystery disc. These "The old masters" multirecord boxes soon got competition from the CD versions and a contract for vinyl releases of individual albums.

In 1998 the material from the two mystery discs was released on CD. It's sort of a collectors' item, complementary to "The lost episodes", that was presented as vol. I by Zappa himself. It opens with the "Run home slow theme" in a different edit followed by the "Duke of prunes" theme, also part of the "Run home slow" movie scores. The majority is early sixties material, featuring for instance Captain Beefheart at Studio Z. It remains vague what would be vol. II of "The lost episodes", this CD or maybe he simply didn't have the chance to initiate vol. II. The Zappa Family Trust is feeding rumours about an upcoming vol. II however.

The mystery disc	
- Run home slow, theme	See 64)
- Original duke of prunes, opening	KS
- I was a teen-age maltshop, opening	KS
- Metal man has won his wings, section	KS
- Bossa Nova pervertamento, section	KS
- Speed-freak boogie, sections	KS
- Mondo Hollywood, opening	KS
- How could I be such a fool	See 1)
- Harry, you're a beast	See 3)
- Piece one	*)
- Piece two	*)
- Agency man	See 61)

*) Some scores had been copied for members of the BBC Symphony Orchestra, who played some pieces that would become part of the later 200 motels scores (see 12)).

69) ZFT: EVERYTHING IS HEALING NICELY, 1999

A CD with rehearsal tracks and try outs with the Ensemble Modern from 1991. The recordings weren't meant for release, but various tracks are of interest nevertheless. Four examples are included in this study. Apart from rehearsing printed scores the ensemble would do various experiments. Sometimes Zappa would make up a composition on the spot by presenting a melody and then instruct everybody what to do with it. Various people get the chance to play a solo. Some texts are recited, that Zappa found amusing, like a letter in a magazine about the piercing of genitals.

Everything is healing nicely	
- This is a test	1)
- Roland's big event/Strat Vindaloo, section	KS
- T'Mershi Duween (1991)	2)
- 9/8 Objects	1)

1) Score has been handed over to the Ensemble Modern during rehearsals. Transcribed sections are included in this study.

2) See 52) and transcribed bars from the 1991 version in this study.

70) ZFT: FZ:OZ, 2002

At the beginning of 1976 Zappa was touring with a five member band, the smallest number he would tour with. Relatively little had been released before with this band, being two songs on YCDTOSA and "Black napkins" on "Zoot allures". The band played in Australia for the second time and visited Japan just this one tour. "Black napkins" and the "Zoot allures" version from 69) are from Japan concerts. This CD is an entire two hours show from Sydney, Australia, and a welcome one. Because of the smaller band the sound changes and Zappa is doing a lot more of guitar playing than usual.

FZ:OZ	
- How could I be such a fool (1976), fragment	KS
- Kaiser rolls, theme	KS
- Keep it greasy (1976), section	KS

71) ZFT: HALLOWEEN, 2003

In 1978 Zappa was without a record contract and couldn't release any material himself. This ZFT audio DVD fills in this year with a selection from the four concerts around Halloween, held at the New York Palladium. It's the third year in a row with a Halloween concert well documented, "Zappa in New York" and "Baby snakes" are its predecessors. This DVD contains for instance the solo "Ancient armaments", that was used as the B-side for the "I don't wanna get drafted" single, and a 17 minutes medley of "Black napkins" and "The deathless horsie". All composed music is known and not much different from previous releases, so it's mostly the solos that make this DVD worthwhile.

Halloween	
- Ancient armaments, opening	KS
- Stinkfoot (1978), opening bars	KS

h) ENSEMBLE MODERN: GREGGERY PECCARY & OTHER PERSUASIONS, 2003

This is the third CD with the Ensemble Modern playing Zappa's music. Most pieces are known compositions, arranged by Ali Askin and Todd Yvega for the Ensemble. "What will Rumi do?" is a nice unreleased piece from the 1991 sessions. The CD contains nine instrumentals followed by "Greggery Peccary". Two synclavier pieces from "Jazz from hell" are included, that are fit for "normal" human performance. The Ensemble however also had the audacity to bite into synclavier pieces, that Zappa never intended for human playing. So "Put a motor in yourself" and "A pig with wings" are on their repertoire as well.

Greggery Peccary & other persuasions	
- What will Rumi do?	BS

A transcription of the closing bars is included in this study.

72) ZFT: QUAUDIOPHILIAC, 2004

Various pieces from the seventies in surround audio on audio DVD (4 channel recordings by FZ). It's half

known tracks mixed in surround sound, half unreleased music. The latter makes the DVD of interest also when you don't have four channel equipment. The oldest is a "Chunga's revenge" jam from 1970. The "basement music #2" is included, complementary to "#1" on "The lost episodes". Zappa used a section of it as background music in the "Baby snakes" film. The sound of these two synthesizer pieces is an oddity in Zappa's oeuvre. Quite interesting to hear Zappa taking such a side step.

Quaudiophiliac	
- Rollo (1975), sections	KS
- Chunga's basement, opening	KS
- Basement music #2, frame of the opening	KS

73) ZFT: JOE'S CORSAGE, 2004

With the Joe-series the ZFT began a number of archive releases, that fill in the Zappa history rather than that they offer new musical angles. Their appearance as normal music CDs is somewhat misleading and has caused irritations among fans. But one can always look up what's on them and if you don't like it, then don't buy it. In this case "Joe's corsage" fills in the year 1965. Recordings with the Mothers prior to the "Freak out!" sessions are rare. 1965 was described by Zappa himself as a year of poverty. The band played his music on stage, but had to keep doing covers as well in order to survive. This 35 minutes CD contains seven demo songs from 1965, that were used for obtaining a record contract. They are played straight ahead without overdubs, and otherwise don't differ much from their first releases on "Freak out" and later albums. A few live recordings have remained (three cover songs are included), but they are of a very poor sound quality.

Joe's Corsage	
- Motherly love (1965), opening	KS

74) ZFT: JOE'S DOMAGE, 2004

A rehearsal session from 1972, taken over from an ordinary cassette tape. The sound is dim, but listenable. The band is here rehearsing the material that would land on "Waka/Jawaka" and "The grand wazoo" with Zappa instructing things with his guitar on his lap. At the time he wasn't specifically thinking about two individual albums and the songs would get extended along the way. "Big swifty" for instance wasn't big at all from the start, but a second theme for "New brown clouds". The solos and the outchorus would all be added later on. There is one unreleased theme on this CD, played as a demo on guitar, and "The grand wazoo" theme with lyrics is a novelty ("Think it over").

Joe's Damage	
- Frog song (One shot deal), fragment	KS
- Think it over, sections	KS
- Another whole melodic section, section	KS

75) ZFT: JOE'S XMASAGE, 2005

After the raid into Studio Z, 1965, much of Zappa's tapes got confiscated. If he would have had the chance to release the takes he got busted for, he undoubtedly would have done that. The better parts from the Pal

records-Studio Z period have appeared on "Cucamonga years", "The lost episodes" and "The mystery disc". The ZFT is here releasing some more from these tapes, depicting life at Studio Z. The music included in this CD is little: two studio jams, one of the singles and two short collages of the Mount St. Mary type. The remainder is mostly conversations.

Joe's XMasage	
- Why dont'cha do me right (Cucamonga), section	KS
- GTR Trio, opening	KS

76) ZFT: IMAGINARY DISEASES, 2006

Concert recordings by the 1972 "Petit Wazoo" band, that for some reason never got released during Zappa's lifetime. They are much enjoyable anyway. In 1972 all on this CD was unreleased music. Various material got released in different forms later on, but the jazz band versions here sound different. There is much soloing on this CD, specifically Zappa himself on guitar. He worked on the material himself in the mid-seventies. A second one with material from the preceding "Grand wazoo" band got released in 2007.

Imaginary diseases	
- Rollo (1972), sections	KS
- Been to Kansas City in A minor, opening	KS
- Farther O'blivion, Cucamonga and Gregger sections	KS
- D.C. boogie, section	KS
- Imaginary diseases, sections	KS

77-78) ZFT: MOFO, 2006

Audio documentary about the making of "Freak out!", available as a two and a four CD set (not entirely overlapping). It's made up of alternative mixes and outtakes from the "Freak out!" sessions. This one includes the 1966 original album mix as CD 1 as opposed to the 1987 remix Zappa did for the CD release. The difference is notable, but not dramatic. It's mostly the degree the rhythm guitar is present. It has an old fashioned echo for today's standards, though it makes the sound sharper. More something for original Mothers worshippers. The outtakes on CD 2 are some leftover material and tracks split into basic tracks and overdub tracks. In the case of "I ain't got no heart" and "You didn't try to call me", these two stand as instrumentals as well. The four CD version is only available at www.zappa.com and offers more of the same plus interview excerpts. For have it all collectors the extras are: one unreleased song, some 1966 concert recordings (which are rare) and one edit from the Mothermania compilation (at that point unavailable in CD format).

79) TRANCE-FUSION, 2006

A third guitar solo CD, finished by Zappa himself in 1993 at the time he knew the end was near. Nine of the sixteen solos are from the last 1988 tour, the other seven were recorded between 1977 and 1984. The existence of this collection was known among fans from the beginning. Why its release got postponed for so long is unclear. Zappa still had his selective powers full at work. The CD offers another quality selection of his guitar playing on stage. Dweezil contributes again as he had done before on "Them or us".

Trance-fusion	
- Chunga's revenge, theme	See 11)
- Bowling at Charen, sections	KS
- Good Lobna, opening	KS
- Butter or cannons, section	KS
- Ask dr. Stupid, opening	KS
- Trance-fusion, opening	KS
- Diplodocus, intro	KS
- Soul polka, section	KS
- For Giuseppe Franco, section	KS
- Light is all that matters, opening	KS
- Bavarian sunrise, fragment	KS

i) ZFT: AAAFNRAA, 2006

A collection of 11 songs by Zappa and his four children, downloadable via iTunes. Of the five tracks by Frank Zappa himself, four are live versions from various dates, one is a remix.

80) ZFT: BUFFALO, 2007

Double CD featuring the 1980 Buffalo concert. In 1980 Zappa was in doubt about how to release the material in stock and considered a triple album ("Warts and all") as well as a single album ("Crush all boxes"). It became albums 30) through 34) and with this release added you can sort of say that a multirecord quantity is available. The Buffalo concert is excellent in presenting the various live variants the band played in 1980, as for instance the "Honey, don't you want a man like me?" version presented in this study. The only disadvantage is the sound quality, that for some reason is behind Zappa's own production standard as on 30).

Buffalo	
- Honey, don't you want a man like me?, opening (1980)	KS
- Pick me, I'm clean, section	KS
- The torture never stops (1980), sections	KS

81) THE DUB ROOM SPECIAL, 2007

Zappa compiled The dub room special as a video in 1982 from two TV specials. One was the 1974 KCET studios concert, that eventually went unbroadcasted. The other was the MTV "You are what you is" special featuring the 1981 Halloween concert in New York. He considered for a moment a soundtrack album as he had done for "Baby snakes" in 1983. The dub room special saw the light in 1987 on the video market, re-released in 2006 on DVD by the ZFT. A CD was announced, and now available. Since it's all officially released material from 1987 in another format, it can be seen as a CD by Zappa himself. On it are good alternative versions of 11 known songs, not entirely overlapping with the DVD, that presents more from the MTV concert.

The dub room special	
- Stevie's spanking, opening bars	KS
- Dog breath variations (1974)	See 62)/KS

82) ZFT: WAZOO, 2007

In September 1972 Zappa went on the road with a 20-piece jazz band for eight concerts. The double CD "Wazoo" presents the last concert held in Boston. A circular with Zappa presenting and describing the setlist is included. On the 90 minutes CD are seven of the 10 pieces of the tour. The differences with earlier releases lie in the big band arrangements, changing the sound and harmonies for the written out sections and allowing all members to play solos in turns.

The circular has an image of the title page of the scores-set all players obtained. At his house the closets must be full of such mostly handwritten scores, that only rarely got published in that form. In the case of the Wazoo program, several scores are now available for orchestras, of the others sections can be found in Ludwig's and my study (see the albums of first release).

Wazoo	
- Gregger Peccary mvt. I, interlude, fragment	KS
- Gregger Peccary mvt. III, guitar solo, section	KS
- Gregger Peccary mvt. IV/The new brown clouds, opening	KS
- Variant I processional march, opening	KS

83) ZFT: ONE SHOT DEAL, 2008

A smaller 50 minutes cross section from the live archive, over 10 minutes already known in DVD format. The accent lies on soloing and an early Yellow snow suite. The better new tracks are the original full length live guitar solo, that was superimposed on a new background on Joe's garage, and a variant upon "Yo' mama" called "Heidelberg". The latter was first released by Zappa himself on a promotional cassette called "The guitar world according to Frank Zappa", of which all titles are now available on CD. Regarding its dramatic expression this "Heidelberg" solo is a true competitor for "Yo' mama".

One shot deal	
- Occam's razor, section	KS
- Heidelberg, section	KS

84) ZFT: JOE'S MENAGE, 2008

The fourth release in a series of oddities. This one is a cassette tape recording of a 1975 concert, when Norma Jean Bell played sax with the Mothers for a while. The sound quality is less, though acceptable. Otherwise it's a fair concert recording, including the first versions of "Honey, don't you want a man like me" and "The Illinois enema bandit". Norma sings a little and plays a sax solo during "Chunga's revenge" with Zappa on rhythm guitar and taking up this kind of playing into his own solo.

Joe's menage	
- Chunga's revenge, rhythm guitar solo, section	KS

j) ZFT: AAAFNRAAA, 2008

The same idea as for i).

k) AMAZON.COM/I-TUNES: BEAT THE BOOTS, VOL. III, 2009

Around 2008 Gail Zappa talked about her idea of releasing a third volume of the Beat the boot series. From January 2009 onwards six new volumes can be downloaded as mp3 files at amazon.com and i-tunes. Though the ZFT spent not a single word on promoting its release, it is generally assumed that this is a collaboration between the ZFT and these internet distributors. Seen the status of these companies and the fact that they are reusing the same logo, it has to be. Regarding its content this set is of importance. It gives the earlier bootleg releases of the "I was a teenage maltshop" demo, "Twinkle tits" and the orchestral version of "Sinister footwear" a legal status. Though far from ideal, it's better than nothing.

Beat the boots, vol. III	
- Twinkle tits, section	KS
- Sinister footwear I-III, orchestra score	BS

85) LUMPY MONEY, 2009

An archive release with two different versions/mixes of both "Lumpy gravy" and "We're only in it for the money". Included is the earlier Capitol version of "Lumpy gravy" and some unused tracks from the corresponding sessions. Among them a 25 minutes collage of some written out material and various jazz improvisations. The 1984 version of "We're only in it for the money" gets a rebirth. Though most fans hate this one, it is official FZ material. Since Zappa himself intended the Capitol version to be released, about two thirds of this triple CD can be seen as original material, the other third contains bonus tracks from the vault.

Lumpy money	
- Foamy soaky, section	KS
- How did that get in here?, section	KS
- Unit 3a, sections	KS
- Unit 9, opening bars	KS
- Theme from Lumpy gravy/Duodenum, sections	KS

86) ZFT: PHILLY '76, 2009

A complete concert from the fall tour of 1976, preceding the "Zappa in New York" gigs with an augmented band. In this specific line-up the band was mainly known via the "Conceptual continuity" bootleg. Distinctive for this release is the presence of Bianca Odin as a vocalist. The ZFT invited her to write the liner notes. She would stay in the band for some weeks. Her rendition of "You didn't try to call me" stresses that Zappa could write sentimental love songs if he wanted to.

Philly '76

- City of tiny lights, opening	KS
- You didn't try to call me (1976), section	KS
- Manx needs women (Philly '76), opening bars	KS
- Rudy wants to buy yez a drink, section	KS

87) GREASY LOVE SONGS, 2010

This is the original vinyl version of 5), re-released by the ZFT. 5) today has a newly recorded bass and drum part. When you're looking for "cretinous simplicity", as Zappa described it, the original version comes out more outspoken in line with its intentions. Especially the drum part from 1968 with its simple beat, ticking with a little echo, had a mechanical repetitiveness, achieved by a tape loop. A few extras are included, like a Cucamonga recording of "Love of my life" and a longer version of "Stuff up the cracks".

Greasy love songs	
- "No, no, no", opening (1968 version)	KS
- Stuff up the cracks, section (1968 version)	KS

88) ZFT: CONGRESS SHALL MAKE NO LAW, 2010

Zappa's testimony before the Senate's committee from 1985 plus various interview excerpts. This is not a music CD, only some snippets of synclavier music are included (two or three minutes in total). Zappa himself used outtakes from the hearing for 44), with the accent lying on the senators speaking as Paula Hawkins and Ernest Hollings. Many interviews followed.

89) ZFT: HAMMERSMITH ODEON, 2010

A three CD set taken from the concerts Zappa gave at the Hammersmith Odeon, February and March 1978. It gives you a chance to listen to many "Sheik Yerbouti" tracks without the overdubs. It's less edited but much worth to be released. The versions can be different and the idea of being present at a live concert comes out better. The packaging is cute, referring to what would have been Zappa's 70th birthday. With "Zappa in New York" still unreleased, the bulk of the repertoire was still new for the audience. Maybe for that reason Zappa kept relying upon the "Dinah-Moe Humm - Camarillo brillo - Muffin man" finale for so long.

Hammersmith Odeon	
- I have been in you, opening bars	KS
- Flakes (1978), fragment	KS
- Dong work for Yuda, end	KS
- King Kong (1978), section	KS
- Watermelon in Easter hay (prequel), section	KS

I) ZFT: AAAFNRAAAA, 2010

The same idea as for i).

m) ZFT: PENGUIN IN BONDAGE, 2011

A Penguin in bondage execution from 1974 plus interviews. Downloadable via i-tunes.

90) ZFT: FEEDING THE MONKEYS AT MA MAISON, 2011

A mastertape from 1986 with the title in Zappa's handwriting on it. It contains three larger synclavier works of the collage type. The title track is entirely new. The other two tracks would eventually be first released on "Civilization phase III" in much shorter edits. As an extra to this mastertape, two more synclavier works from this period are included. It looks like Zappa was at one point on the verge of releasing this music himself, but eventually decided to continue working upon it, giving it the status of work in progress.

Feeding the monkeys at ma maison	
- Samba funk	BS/*)

*) Transcribed/arranged by Andrew Digby for the Ensemble Ascolta. A transcription of the opening bars is included in this study.

91) ZFT: CARNEGIE HALL, 2011

This CD does exactly what it says it will do: give you the opportunity to ear-witness most of the two concerts Zappa gave at Carnegie Hall in 1971. A 1971/2011 ticket is included for fun. Recording conditions weren't ideal in this period (this one is in mono), something you have to accept for lack of alternatives. The 1971 tour is now heavily documented since there were already Zappa's own three live releases available, a couple of tracks on YCDTOSA and the "Fire!/Montreux" bootleg from the "Beat the boots" series. Still this massive release offers enough to make its addition worthwhile.

Carnegie Hall	
- Brain police (1971), theme	KS

n) ZFT: AAAFNRAAAAAM, 2011

The same idea as for i).

92) ZFT: ROAD TAPES, VENUE #1, 2012

A live double CD with a 1968 concert, Vancouver, Canada, on it. This CD gets announced as venue #1 of an upcoming series of concerts where recording conditions were poor, semi-bootleg as Zappa himself wrote himself in the YCDTOSA booklets, and mostly excluded from his own releases. Because there are relatively few official live recordings from 1968, this one is welcome, giving you an idea of what an entire concert by the Mothers would be like at that time.

Road tapes, venue #1	
- Oh, in the sky, themes	KS

93) ZFT: UNDERSTANDING AMERICA, 2012

In 2012 the ZFT bought the rights back from Rykodisc, re-releasing Zappa's entire catalogue anew. Along with it the Rykodisc compilation CDs, like "Strictly commercial", are no longer available and the ZFT now includes this double CD compilation in their catalogue.

94) ZFT: FINER MOMENTS, 2012

A selection of solos from songs the Mothers of Invention used to play live in 1969 and 1971, combined with some experimental studio improvisations. The amount of unreleased material and the quality of some of its tracks make this one of the better archive releases as it comes to offering new angles upon Zappa's music. Some overlaps exist in the sense that "Uncle rhebus" is also known via the Beat the boots series, but now you can hear it with a better sound quality.

Finer moments	
- You never know who your friends are, section	KS
- Uncle rhebus, sections	KS
- The subcutaneous peril, sections	KS

95) BABY SNAKES: THE COMPLETE SOUNDTRACK, 2012.

See the DVD section. The soundtrack has been made downloadable via iTunes. Release #37 by Zappa himself already contains a number of titles in CD format. This is thus the whole soundtrack as music only and because of that it has been given a number in the official catalogue.

96) ZFT: ROAD TAPES, VENUE #2, 2014

The second release from a series of "guerilla recordings". The sound quality is indeed less, but acceptable. This one is from the Helsinki concerts from 1973, with Ian Underwood and Jean-Luc Ponty still in the "Roxy" band. We already knew this band from the "Piquantique" bootleg. Here the track list is much bigger, made up from the three gigs the band played at the Finlandia hall during this leg of the 1973 tour. As usual there are a few unreleased songs, version differences and many differences in the way the improvised sections get dealt with.

Road tapes, venue #2	
- Exercise #4 (1973), opening	KS
- Pojama prelude, section	KS
- All skate, sections	KS
- Village of the sun (1973), opening	KS

97) A TOKEN OF HIS EXTREME, 2014

This is the KCET TV special in full, first on released on DVD and next on CD as the soundtrack of the DVD. Half of it was used for the earlier Dub room special DVD/CD. Zappa got it broadcast in two European countries, thus this is official material by Zappa himself.

A token of his extreme

- Pygmy twylyte, solo opening	KS
-------------------------------	----

98) ZFT: JOE'S CAMOUFLAGE, 2014.

The fourth archive release from the Joe's series. This is a rehearsals recording from 1975 with a 7-member band, that eventually never actually performed. It's interesting material, though only a demo. Especially the two unreleased musical tracks are fine. The version differences between some other tracks in their very first stage and their actual releases on album are notable. Sometimes the sound quality is acceptable (though never good), sometimes more like a cassette recorder running in a corner.

Joe's camouflage	
- Phyniox (take 1), sections	KS
- Reeny ra, sections	KS
- Any downers, outro	KS
- Phyniox (take 2), fragment	KS

99) ZFT: ROXY BY PROXY, 2014.

A CD with material from the three Roxy concerts from 1973, not released on Roxy and elsewhere. In the liner notes Ruth Underwood expresses what goes for most posthumous releases. They are not as good as original Zappa CDs, but they can be nice material to listen to nevertheless. Some titles Zappa skipped for the Roxy album are present on this one. Fans had been pressing the ZFT for years to release more from the Roxy concerts and there would be more to come. See 102) and eventually the big one, release 111).

Roxy by proxy	
- Inca roads (1973), sections	KS

100) DANCE ME THIS, 2015.

One of the last projects Zappa completed before his death. It looked for long that its release got postponed indefinitely, but when the number 100 got near in the official CD catalogue, the ZFT thought this might be a reason to bring it to the market in 2015. The album knows contributions by Tuvan throat singers and one cooperation with Todd Yvega. Next to synclavier music via note or keyboard entries, this CD contains a large collage piece, called Wolf Harbor, 28 minutes in total. Listening to it is made easier by splitting it up into five movements, so you can select the number of movements you would like to hear at once. As in the case of "Trance-fusion", the delay in releasing it has nothing to do with a lesser importance. It's a masterpiece, once again coming up with new angles, as people who lived when Zappa was productive were used to.

Dance me this	
- Dance me this, sections	KS
- Pachuco gavotte, section	KS
- Wolf Harbor, fragment	KS
- Rykoniki, end	KS
- Piano, sections	KS

- Calculus, opening	KS
---------------------	----

101) 200 MOTELS - THE SUITES, 2015.

This is the version of 200 Motels Zappa had in mind for the 1971 Albert Hall concert. It's the orchestral and choral material from the 1971 album with half an hour extra music that didn't make it to the album. It got premiered in 2000 during the Holland Festival. This is a live recording with the L.A. Philharmonic from 2013. The new music and the much better sound quality make this release a major contribution to the Zappa catalogue. The scores are listed above at the 1971 album, also the ones that you can only hear on The suites.

102) ZFT: ROXY, THE MOVIE, 2015.

The DVD release of Roxy, the movie, got accompanied by a soundtrack in CD format as well. See the DVDs section.

103) ZFT: ROAD TAPES, VENUE #3, 2016.

Two totally different separate CDs at first carried the mark "release number 102", while Roxy, the movie, had no CD numbering at all. This situation has been resolved on the ZFT site with a re-numbering of these CDs, that I'm following here. Road tapes, venue #3, covers the 1970 tour, filling in a conspicuous gap. At some points the tapes contained defects, as explained in the CD leaflet. This band had a specific sound of its own. The improvisations show how the "Nancy and Mary music" from 11) got constructed.

Road tapes, venue #3
- King Kong/Igor's boogie *)

*) See 9) and 61) for the main themes, a fragment from the guitar solo is included in this study.

104) ZFT: THE CRUX OF THE BISCUIT, 2016.

A series of alternative recordings for "Apostrophe (')". There are no major differences. It simply gives you the opportunity to listen to the songs from this album and some other CDs once again with some passages going a bit differently. See CD 18) for the scores.

The crux of the biscuit
- Don't eat the yellow snow (live), opening KS

105) ZFT: FRANK ZAPPA FOR PRESIDENT, 2016.

An important release as it comes to new titles. The "Overture to Uncle Sam" sounds as a finished synclavier work for a CD, that couldn't be completed anymore. It can be very well played by itself, without knowing what "Uncle Sam" would be like, if ever Zappa got as far as composing this piece. "Medieval ensemble" is pretty interesting as it comes to the use of counterpoint. There are also things on it as another remix of "Brown shoes don't make it", that don't contribute much anymore when you already have the original.

Frank Zappa for president

- Overture to Uncle Sam	*)
- Amnerika, opening bars	KS

*) Andrew Digby from the Ensemble Ascolta is working on a performing score. Two transcribed fragments are included in this study.

106) ZFT: ZAPPATITE, 2016.

Following upon 93), a single CD compilation issue.

107) ZFT: MEAT LIGHT, 2016.

The 1969 vinyl mix of Uncle Meat, plus a series of different edits. Also included are the Uncle Meat tracks in a different following order, that Zappa had had in mind. King Kong is shorter in this version, while two other live solos would have been included, that eventually got skipped. Like 104) there are no major differences.

108) ZFT: CHICAGO '78, 2016.

A full concert from the fall tour of 1978, with Ike Willis in the band for the first time. "Paroxysmal splendor" is to a point an unreleased title. You can hear "Yo' mama" without the overdubs, maybe less overwhelming, but those E Mixolydian pedal solos he played during this song never fail to impress. "Twenty-one" is played as an independent solo, another unreleased track, serving as the concert opener.

Chicago '78	
- Paroxysmal splendor, sections	KS

109) ZFT: LITTLE DOTS, 2016.

A sequel to 76), again with interesting material from the 1972 tour. Much is improvised music, at one point a song is even created on the spot. The title track is peculiar atonal music, turning up in two versions. "Cosmic debris" gets performed too, one of the few connections between the years 1972 (jazz) and 1973 (pop music). Zappa could change directions with an amazing ease.

Little dots	
- Little dots #1, fragment	KS/*)
- Little dots #2, fragment	KS

*) A sample page from the original score is included in the CD booklet.

110) ZFT: HALLOWEEN 77, 2017.

A massive release with all of the six concerts held at the Palladium, New York, 1977. The complete concerts were released on a stick. Apparently in a limited edition, because it sold out quickly. The three-CDs version contains all titles from the concerts once. Many titles have been released earlier via 37) and 95), or the "Baby snakes" DVD, but this one is far more complete as it comes to covering these shows. And it's good to be able to hear the "Conehead instrumental" premiered as intended for these concerts.

Halloween 77.

- Conehead instrumental	KS
-------------------------	----

111) ZFT: THE ROXY PERFORMANCES, 2018.

All of the four concerts held at the Roxy, 1973, plus a try-out concert and some studio sessions. Zappa liked to go on the road with enough titles to play two completely different shows, as he is doing here. Also from day to day new agreements could be made about what to do. So even with seven CDs, you don't get the idea that it's getting redundant. It turns out that "Dummy up" is a heavily edited version of what the band did during the try-out night. Because of three earlier releases one couldn't expect unreleased songs still to turn up. "That arrogant Dick Nixon" is new as it comes to the lyrics.

112) ZFT: ZAPPA IN NEW YORK DELUXE, 2019.

A five CD set of the five December 1976 concerts at the Palladium. Disc 1 is the original album, discs 2-5 are additional live recordings plus two studio recordings of The black page on piano. With his own re-release of 23) Zappa had already extended the album to a double CD. This one offers still seven more titles from these concerts not yet available, next to several alternative recordings.

Zappa in New York Deluxe	
- The purple lagoon, Be-bop tango part	KS
- The black page #1, piano version, bars 20-25	BS/KS

When preparing the 5th pdf version of this study, the following titles have appeared:

113) ZFT: ORCHESTRAL FAVORITES 40TH ANNIVERSARY, 2019.

114) ZFT: HALLOWEEN 73, 2019.

115) ZFT: THE HOT RATS SESSIONS, 2019.

They will be dealt with in the next update, following upon making the 5th edition available.

o) VARIOUS

Some music that Zappa scored out has not yet appeared on record in full. There are also a few examples of Zappa contributing a song to an album by somebody else, like "No more Mr. nice girl" for Shankar's "Touch me there".

Various	
- String quartet/quintet (None of the above)	1)
- Wind quintet/sextet (Times Beach I-V)	2)
- Number 6	BS
- Number 7	BS
- Opus 5	3)
- Guitar waltz	4)
- Mice, sample bars	KS
- Mo' mama	GB
- If only I could be your love again, section, from For Real!	KS
- No more Mr. nice girl (Shankar/Zappa), sections, from Touch me there	KS

- Improvisation in A, opening, from Adieu CA	KS
- The (unanswered) cluster, 1a	4)

- 1) Score handed over to the Kronos Quartet.
- 2) Score handed over to the Aspen Wind Quintet and the Ensemble Modern.
- 3) Played by the Pamona Symphony Orchestra in 1963. A transcribed section from the piano part is included in this study.
- 4) Printed in the Zappa! special issue of Guitar player.

DVDs AND MOVIES

Zappa's interest in filmmaking dates from the early sixties. The demonstration of a film was part of the Mount St. Mary concert from 1963 and next he started working on a science fiction movie called "Captain Beefheart versus the Grunt People", that never was realized. The films - scripts, concert footage and more - that got completed are:

- **Timothy Carey: The World's Greatest Sinner, 1962 (soundtrack by FZ).** Zappa admired Carey's movies and contacted him by simply walking into a set he was working on. Carey told Zappa he needed music for a low budget movie he was doing. Since Zappa was prepared to do it for free, a deal was made. It included orchestral works with the Pamona Symphony Orchestra and some rock band music. The title track got released as a single in 1963. The movie is available on videotape. See the Movie scores section of the main menu for examples from the soundtrack.

- **Don Cerveris: Run Home Slow, 1965 (soundtrack by FZ).** A low budget cowboy movie, starring Mercedes McCambridge. Of this soundtrack various sections have been released on CD. The quality of the tapes, recorded in 1963, is fine. See the Movie scores and Orchestral favorites sections for examples.

- **Burnt Weeny Sandwich, 1969.** A short 18 minutes documentary about the Mothers including the 1968 Berlin concert, that ended with a riot. There was police present backstage in advance and during the concert some rebellious students started shouting "revolution". Zappa responded with "no, evolution" and when things were getting uptight, the Mothers were forced to withdraw themselves. The footage was shown to L.A. students in a college hall, with Zappa present for a debate. Parts are incorporated in the later Uncle Meat movie. See http://globalia.net/donlope/fz/videography/Burnt_Weeny_Sandwich.html for its content and some screenshots like below.



- **200 Motels, 1971.** In 1970 MGM was prepared to offer Zappa a limited budget for making his own movie. It was shot in London in five days at the beginning of 1971. The music includes an almost absurd variety of chamber music, orchestral pieces and rock band songs. The conditions are often described as chaotic and the meaning of the film as inunderstandable, but that depends on how you look at it. It was Zappa's dream to realize this overall piece of art and he was going to finish it one way or the other. Not even half of the script got filmed and the bass player walked out just before the shooting, but Zappa kept his head cool and focused on what could be completed on the spot. The result is an entertaining movie made up of episodes about a group on tour. Below Ringo Starr as Frank Zappa (MGM movies).

- **Baby Snakes, 1979.** This is Zappa's second film to reach the cinemas. It's build around the Palladium concerts he gave in New York in 1977 with additional clay animations by Bruce Bickford, cartoons, interviews, repetitions and back stage stuff. It lasts almost three hours, including the most of one concert. The movie was completed in 1978 along with the preparations for the upcoming Sheik Yerbouti album. It got reserved reviews at first, I guess because the critics were in many cases unfamiliar with Zappa's music. Then three hours is asking too much. As a concert movie for people who enjoy Zappa's music, it's

excellent.

- **The Dub Room Special, 1984.** A video compilation, made up of two TV specials and once more clay animations by Bruce Bickford. The first TV special dates from 1974. The other is the concert MTV broadcasted in 1981 as "You are what you is", featuring Zappa dressed in a purple overall during his New York Halloween concerts. It has some additional interview material about the making of the video itself. The bonuses on DVD include a Valley girl documentary and a Dancing fool clip.

- **Does Humor Belong In Music?, 1986.** A straightforward concert video of the 1984 concert Zappa gave at The Pier in New York. Regarding the program it overlaps with the CD of the same title and YCDTOSA, but these are the specific executions of the songs at this concert. Spread out over this video, the mentioned CDs and Guitar, some 4 hours of the 1984 concert program are available, quite a lot. The video includes two short interview sections, one about Zappa's permanent diet of coffee and cigarettes, the other about what is required to become a Republican.

- **Video From Hell, 1987.** In this year Zappa set up his company Honker Home Videos in order to finish off footage that he had in his vault, but that never had reached the cinemas. Video From Hell is a compilation of the previous and upcoming material, as well as episodes of its own.

- **Uncle Meat, 1987.** The idea for this movie originated from filming the Albert Hall concert of 1968, featuring members from the BBC Symphony Orchestra. It included a little plot about the band splitting into educated score reading musicians and normal rock and roll players. The script for the second part of the movie was to be played by the Mothers and their associates, but Zappa was unable to raise enough funds to complete the movie. The last version of the script was about a monster called Uncle Meat (Don Preston) and a girl, who gets horny be being rubbed in with meat. It shows Zappa's permanent interest in bizarre forms of sex, also present in Joe's Garage and Thing-Fish. He could finish the movie as a video in the eighties with some complementary recent material.

- **The True Story Of 200 Motels, 1987.** During the five days that were available for shooting 200 Motels cameras were running all the time. Eventually Zappa edited two hours for the movie. The costs had passed a bit above budget, so in order to save some money all the remaining film tape got reused. Nevertheless Zappa was able to compile this documentary about the making of 200 Motels by making use of footage from before and after the actual shooting of 200 Motels. It includes performances by the 1971 and 1973 band.

- **The Amazing Mr. Bickford, 1987.** This one is all about the work by Bruce Bickford as it was included before in Baby Snakes and The Dub Room Special. It is accompanied by Zappa's modern music with the L.S.O. and the Ensemble Intercontemporain.

- **Classic Albums series: Overnite sensation/Apostrophe ('), 2007.** Documentary DVD with Dweezil Zappa behind the mix panel presenting these two good selling albums from the seventies. It features many interviews with the persons involved in making these albums and includes two unreleased live performances. The first is Montana from Roxy, 1973. The second is I'm the slime, taken from the bands appearance at the Saturday Night TV show, 1976. Dweezil lets us hear some of the individual tracks that the songs are made up of.

Ruth Underwood shows her copy of the score of "Rollo interior", the instrumental section of "Father O'Blivion" and demonstrates Zappa's use of 2-chords (called sus2/4 or (incomplete) 9th chords in this study). The opening of "The idiot bastard son" she plays, can be found in the Songbook, page 103.

- **The torture never stops, 2008.** This DVD is a more complete form of the 1981 Halloween MTV concert with 27 tracks (including the bonus). It was a collaboration between the then just started MTV

channel and Zappa. Since the broadcasting of the show was authorized, you can sort of say that a DVD edition of it also can be seen as an original Zappa release. A third of it is also known via other sources (The dub room special, YCDTOSA and the As an am bootleg). Both the early and late show on Halloween got filmed. They had completely different setlists, so the filmed amount was still much bigger.

Though it goes back over 30 years in my memory, I recall a funny Egyptian like dancing movement Zappa made during the concert as shown on Dutch TV. I didn't encounter it on the DVD and I think it stemmed from a Dancin' fool performance, though I'm not sure about that.



Sketch of a dance movement Zappa did during the MTV concert. Go from left to right and then backwards again. Do it a couple of times.

- **A token of his extreme, 2012.** This is the KCET TV special in full, from which half was taken for the Dub room special DVD from above. As an extra it contains Zappa's appearance at the Mike Douglas show from 1976.

- **ZFT: Roxy, the movie, 2015.** The Roxy concerts of 1973 got filmed by three cameras, but eventually nothing was done with the material in its aftermath. The reason appears to have been one of a technical nature, as explained in the CD booklet. Something went wrong with the synchronicity of the music and the pictures. Later on Zappa included a few parts from it in his eighties videos. The ZFT released a trailer in 2005 on the Baby Snakes DVD release. In 2006-2007 two pieces were shown during the Zappa plays Zappa concerts, featuring Montana and Dupree's paradise, with Bruce Fowler decomposing his trombone. You can (or could) download them at www.zappa.com.

In 2015 the job of resynchronizing the footage got completed by John Alberian and a larger release on DVD became possible. It's impossible to say what Zappa would have done with this material if this work could have been completed during his life, but this DVD captures the atmosphere of the Roxy concerts very well. At various points this DVD follows the Roxy album. There are no new titles included, but a number of songs haven't been released before in the version played at Roxy.

- **Eat that question, 2017.** A collage of interviews and concert outtakes, covering all of Zappa's career. It's not a ZFT release, but endorsed by them. This documentary was also presented in a number of cinemas as part of film festivals. It's subtitled "Frank Zappa in his own words" and the first official release of this type.

- **Summer 1982, when Zappa came to Sicily, 2013-7.** A documentary about the Zappa family visiting Sicily. They are hosted by Massimo Bassoli, talking about the 1982 concert at Palermo and visiting Italian relatives from Frank Zappa's father's side. First broadcast in 2013 on Italian TV and made available to the public in 2017.

There are various more concerts and TV performances that got an authorized broadcasting, so possibly this is just the beginning. Copies circulate in the bootleg circuit and on YouTube.

Unofficial DVDs

- **Frank Zappa and the Original Mothers of Invention, 1967-69.** A film made and distributed by Ed Seeman personally on e-bay. Ed Seeman worked with Zappa for the Uncle Meat movie. When this project halted, he got Zappa's permission to compile a film from the tapes he shot himself and to use Zappa's music from the albums from these years to accompany it.

- **Frank Zappa and the Mothers of Invention in the 1960s, 2009.** A documentary about the early Mothers of Invention, mostly done via former group members and journalists talking recently about the albums from the 1960s and how it was working with Zappa. Art Tripp, Bunk Gardner, Don Preston and Jimmy Carl Black get ample opportunity to express how they experienced this period. It's well done and a sort of a tribute to this band. To a point you could say they are entitled to such a DVD, especially since it turned out to be Jimmy Carl Black's last chance to do so.

- **Various TV broadcastings.** There is a handful of DVDs circulating with material from Zappa's TV appearances on them. I don't know the contracts for these shows and documentaries were made up, so I can't tell which are legal or who should take the necessary steps if they are not (the ZFT or the TV station in question). Some are of bootleg quality, possibly taken over from old home-made videotapes of the original broadcast, others are better palatable. The following are sold openly:

- Live transmissions (Saturday night live). Quality: poor.
- Live in Paris 1980. Quality: mediocre.
- Zappa in Barcelona (1988). Quality: good.
- The yellow shark (1992). Quality: good.

Copies from radio broadcasts exist too, like the Berlin 1978 concert double CD.

MISCELLANEOUS ITEMS

The on-line version of this study contains a page about the recent Zappa Family Trust activities, Dweezil's Zappa plays Zappa tours and tribute bands. Its content has to be updated every once in a while, so it's less fit for inclusion in a pdf edition. The following, however, is a constant item.

Corrie van Binsbergen

The image shows a handwritten musical score for 'Zoot-Suit I, opening' by Corrie van Binsbergen. The score is written on ten staves, grouped into two systems of five staves each. The instruments are labeled on the left: Brass (top two staves), Bass guitar (third staff), Vibes (fourth staff), Guitar (fifth staff), Brass/Keyboard (sixth staff), Bass guitar (seventh staff), Vibes (eighth staff), and Guitar (ninth staff). The music is in 3/4 time and features complex rhythms, including triplets and syncopation. The notation includes various musical symbols such as notes, rests, and accidentals.

Corrie van Binsbergen, Zoot-Suit I, opening. Transcr. KS.

The interest by musicians in playing Zappa's music is ongoing, by tribute bands as well as by classical

ensembles. Due to his illness in 1993 Zappa was forced to refrain from visiting the "Zappa's universe" shows with many of his former band members participating. An audacious attempt at a tribute has been done by Corrie van Binsbergen, who wrote original material in the style of her admired composer. Corrie, a Dutch jazz composer and bandleader, included a tribute to Zappa in her 1997 album "Corrie en de grote brokken" (in English "Corrie and the big lumps"). It's a suite of five compositions, "Zoot-Suit I" through "V". In this page I've transcribed the first half minute of "Zoot-Suit I". The reminiscence of Zappa is intentional and well done. It starts with a variation upon the "Ich bin deine Tage und Nächte" theme from "Sofa" (German for "I am your days and nights"). In this study the "Zappa in New York" version of this melody is transcribed as the second guitar theme in the "Sofa" example from the Counterpoint subpage. The movement through various keys, the use of strings of fast notes are remindful of Zappa, as well as a harmonic surprise effect. In bar 3 the melody ends with G going to D. You might expect this to return in bars 8 and 9, but here the G moves to a 9th chord, E flat plus F and B flat. The instrumentation, especially the use of vibes, are also Zappa-stylish.

For further information about Corrie van Binsbergen you can visit her site, corrievanbinsbergen.com. The photo above of Corrie van Binsbergen is copied from an earlier version of this site, source unknown.

ON THE SHELVES

As massive as Zappa's available output may look, there is still an amount of material that at this moment is hard to get. This section mentions the better known works, currently unavailable on CD or DVD or in the form of a book. It deals with officially released music, broadcast shows and tv appearances, material intended for release and music otherwise distributed by Zappa himself. The list could be extended with songs as Solitude, only known via bootleg recordings. At the beginning of his career he was much keen on having his music performed and released. He also would accept less ideal circumstances. Towards the end this became to change. He left various open ends behind at the time of his death, specifically as it comes to his modern music. He could have commissioned a digital execution of Sinister Footwear or he might have released the existing performance nevertheless with as a footnote that it is no more than a demo of what the score intends. The ZFT since then hasn't shown much eagerness in playing all their trump cards at once. Dance me this got released as late as over twenty years after its completion.

Sheet music with no (complete) performances in the official CD catalogue.

- Sinister Footwear.

A major three part orchestral work, of which half has been released in rock band versions. Its only 1984 performance by the Berkeley Symphony Orchestra wasn't found good enough by Zappa for release on record. Its complete orchestral score can be ordered and it exists as well in the form of piano reductions. Among fans it's mostly known via the Apocrypha bootleg of the 1984 premiere, today also legally available as part of the Beat the boots III series.

- None of the above.

None of the above was originally a four part string quartet, written for the Kronos Quartet. They are the only ones who played this work in its entirety (1985). Thanks to zappateers.com for the description below of None of the above. For the Yellow shark album by the Ensemble Modern two of the four movements got reworked upon for string quintet. III revised is thus its third movement. None of the above must be its first movement, seen the duration times. Possibly Questi cazzi di piccione stems from this quartet as well.



2007-08-16

3

: Germany

Got this from DAD and as it was requested here:

<http://www.zappateers.com/bb/viewtopic.php?t=11135>

I thought now I can do something else than just leeching

SAN FRANCISCO, USA

Herbst Theater

12 April 1985

World Premiere

01-04 : aud > cass (unknown gen.) > wav > flac

05-06 : fm > cass (unknown gen.) > wav > flac

(b/c KPFA, 08 April 1985)

Uploaded by Uncle Meat, 2007.

FRANK ZAPPA [1940-1993] :

None of the above (1984)

01 I. (2:31)

02 II. (9:17)

03 III. (2:26)

04 IV (3:40)

05 I. (Synclavier Demo) (2:04)

06 I. (Rehearsal) (3:17)

Total 23'15

Kronos Quartet :

David Harrington : violin

John Sherba : violin

Hank Dutt : viola

Joan Jeanrenaud : cello

Topic from Zappateers.com.

- Times Beach.

Times Beach is another piece of chamber music that got premiered in 1985, this time by the Aspen Wind Quintet. Thanks to nytimes.com for the review below of Times Beach. Originally it was a five movements wind quintet, of which one part appeared to be unplayable at the time. Two of its movements got revised for wind sextet. In this form they appeared on the Yellow shark CD.

MUSIC: ASPEN GROUP PLAYS FRANK ZAPPA WOODWIND QUARTET


By JOHN ROCKWELL
Published: May 13, 1985

A CONCERT at Alice Tully Hall Wednesday served to introduce the Aspen Wind Quintet, one of the two winners of the 1984 Naumburg Chamber Music Award. The group played very well, deft and fluent if with a sometimes slightly too reticent flutist. Its members are Barli Nugent, flute; Claudia Coonce, oboe; David Krakauer, clarinet; Timothy Ward, bassoon, and Kaitilin Mahony, horn. But the newsworthy item about the program was the premiere - actually four-fifths of a premiere - of a newly commissioned woodwind quintet by Frank Zappa.

Entitled "Time's Beach," the four movements heard Wednesday lasted 23 minutes. For those who came in late, Mr. Zappa is the Los Angeles rock avant-gardist who founded the Mothers of Invention band. Long an admirer of Edgar Varese and a closet classical composer, he has come into prominence in the classical world in recent years since being championed by Pierre Boulez.


Many of Mr. Zappa's previous classical works, for all their craftsmanship and security within received modernist idioms, included electronics or came freighted with coyly defensive titles and program notes. For "Time's Beach," Mr. Zappa has stuck strictly to the classic wind quintet instrumentation and withheld any sort of movement title or explanation. (One was surprised, given this new-found austerity, that the piece itself wasn't called "Sonority Study No. 4" or some such academicism.) Given the disparity between Mr. Zappa's ornate sense of humor and his apparently stone-sober compositions, his reticence was probably all to the good. The four movements of "Time's Beach" heard Wednesday are certainly serious music; one wonders what the few teen-age "Zappa freaks" in the audience made of it. The idiom seems a little self-consciously earnest; one wishes Mr. Zappa could express his idiosyncracies more directly through sound -but then again, one wishes for that in his vernacular music, too. Still, this is virtuosic stuff, carefully thought out and interesting to attempt to follow.

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(500) DAYS OF SUMMER

Review from the NY Times.

- Some ballet music.

A piece of modern music that the Mothers played live during their 1968 tour. It is only known via the The Ark bootleg from the Beat the boots series. Seen its nature it must exist on paper. It also must have taken some effort to learn to play this piece, so it's strange Zappa didn't include it on an official album. Some of

its phrases got re-used in Greggery Peccary.

- Mo' mama.

This is a solo Zappa once thought about for releasing. Steve Vai liked it enough to transcribe it for the Guitar Book. Rightly so, when you play it from paper.

- Various smaller works.

a) Waltz for guitar. An early academic 12-tone piece of one page.

b) Wind quintet. Included in the Prophetic attitude CD by the Concert Inpromptu & Bossini (1997). A little work of 42 seconds with the quintet playing in parallels. It's not related to Times Beach.

c) Number 6. A piece of chamber music, premiered on the same CD.

d) Number 7. Another work for chamber ensemble, included in the Omnibus Wind Ensemble CD with music by Zappa from 1985.

e) What will Rumi do? Released on the Greggery Peccary and other persuasions CD by the Ensemble Modern.

f) Pentagon Afternoon. In the Yellow shark liner notes Peter Rundel mentions that the released section is only a part of the total they had rehearsed.

Singles and albums, (currently) unavailable or still waiting to be released in the official CD catalogue.

- The Cucamonga years singles.

Once his career got ahead, Zappa was hardly interested no more in the dozen of singles he wrote or co-wrote from the Cucamonga period. The Mothers had Memories of El Monte on their setlist at the beginning and returned to Love of my life later on. These singles got some re-releases on CD by smaller labels, though never in a complete form.

- Beat the boots I-II.

In this case the edition was intentionally limited. This series of 15 (semi-)officially released bootlegs was meant for taking over the better part of the turnover from the bootleg market and has served its purpose. The few new bootleg collectors still not having them will get copies anyway.

- Smaller sections of music.

a) I was a teenage maltshop demo. Though only a demo (today part of Beat the boots III), it does contain a few minutes of otherwise unreleased music, that Zappa at that point intended for release. The project got declined.

b) Willie the pimp, part II (1971). This section was part of the Fillmore East album and got skipped for the CD version. It had the end of the solo with Zappa using the wah-wah pedal. He probably found it less interesting at second thought.

c) Junier Mintz boogie. A guitar solo used as b-side for the Tears began to fall single.

d) The guitar world according to Frank Zappa. A promotional cassette preceding the release of Guitar. It contains a minute or two of soloing that eventually got left out for the shorter definitive edits on the CD.

e) The black page, synclavier version. An extra that came along with an article in Keyboard player, in the form of a flexi single.

- Songwriting contributions by Zappa on other artists' albums.

a) Would you like a snack? Co-written with Grace Slick for Jefferson airplane loves you (different from the 200 Motels' song with this title).

b) If I could only be your love again. Written for For real by Ruben and the jets.

c) No more Mr. nice girl. Co-written with L. Shankar for Touch me there.

d) Improvisation in A with Frank Zappa. A solo for the Adieu CA album by Prazsky Vyber.

Scripts and books, that are out of print.

- Captain Beefheart versus the Grunt People.

A filmscript Zappa completed in 1969. He tried to sell it to movie companies, without success. Some typed-out copies circulate.

- The Frank Zappa songbook vol. I.

Books seldom stay on the market once their initial editions are sold out. The market left doesn't outweigh the costs of reprints and keeping them in stock. This also happened to the songbook from 1973. This doesn't mean it's less valuable. It represented an excellent selection of works from Freak Out till 200 Motels, combining both accessible material and complex songs. Most scores were piano arrangements by Ian Underwood, some were the original scores by Zappa, including some orchestra sheets.

- The Frank Zappa guitar book.

This large collection of guitar solo transcriptions by Steve Vai is also by long out of print. It contained 22 guitar solos from Zoot allures to Shut up 'n play yer guitar with the accent on the latter one.

- Them or us, the book.

The first of two books Zappa wrote. This one was only available via mail order at Zappa's own company. Today it can be ordered on-line. See the Them or us section at Planet of my dreams for the details and its content.

Videos, yet to be re-released on DVD.

The following videos have been available for years and still are easily obtainable via eBay for those owning a video player. Some private persons are using the opportunity by selling transfers to DVD format behind the counter, as long as they are not officially re-released on DVD.

- The world's greatest sinner (soundtrack by Zappa).

- Run home, slow (idem).

- Burnt weeny sandwich (a short film, only shown on some occasions, no video release).

- Uncle Meat.

- 200 Motels.

- The true story of 200 Motels.

- Video from hell.

- The amazing Mr. Bickford.

Broadcast shows and tv appearances.

There's a large number of performances by Zappa on radio or TV. For outsiders it's mostly impossible to know who has the rights of putting it on a CD or DVD. There are two instances where Zappa made a deal to release broadcast material himself. He used a VPRO documentary for The true story of 200 Motels. The MTV concert became part of the Dub room special video and the The torture never stops DVD by the ZFT. Copies of many TV appearances circulate among fans and can be found on youtube.com. In some cases bootlegs were made based upon such material. There are nowadays various DVDs available, whether legal or not.

Some of the better known broadcast music:

- Bicycle for two (1963). Zappa's appearance on the Steve Allen show. This was more a big joke.

- Mount St. Mary concert (1963). The whole concert of about one hour got broadcast on radio. A fan send Zappa a private copy (the original tape hasn't been kept), from which he selected an excerpt for The lost episodes.

- Stockholm concert (1967). A radio show from which the 'Tis the season to be jelly bootleg was taken.
- Paris concert (1971). This one partially overlaps with the Disconnected synopsis bootleg.
- Stockholm concert (1973). A TV appearance from which the Piquantique bootleg was taken.
- Saturday night live (1976 and 1978). Zappa was two times the main guest, performing a couple of songs with his band.
- We don't mess around (1978). A larger tv appearance with footage from two concerts in Germany. One of them corresponds with the At the circus bootleg.
- Live from Palais des sports, Paris (1980). A concert broadcast on French tv.
- Live from Barcelona (1988). A concert by the 1988 band on Spanish tv.
- The Valdez score/Outrage at Valdez (1990). A documentary and radio broadcast with a fifteen minute synclavier work.
- Peefeeyatko. A German documentary about Zappa working on the synclavier about 1990. You can hear various sections of his synclavier music from that time, both in the background and in the foreground.
- AAAFNRAA (1992). The Ensemble Modern rehearsing with Zappa in L.A. The music corresponds with the EIHN CD by the ZFT.
- The yellow shark (1992). A tv registration of one of the Yellow shark concert. Only the intro can't be found on the later Yellow shark CD, but it would be nice for an official DVD.
- Ein Leben wie ein Extravaganza (1994). A documentary on German tv with some footage from his visit to Eastern Europe.

LINKS AND LITERATURE

LINKS

Official site:

- <http://www.zappa.com>
The Zappa Family trust site, including facilities to order scores.

Reference pages:

- <http://globalia.net/donlope/fz>
An interesting site for fact finding, maintained by Román García Albertos.
- <http://www.arf.ru>
Maintained by Vladimir Sovetov. Contains an extensive bibliography.

Special subjects:

For giglists: see the Live recordings section.

- http://www.louielouie.net/blog/?page_id=2702
About Zappa's covers of and references to Richard Berry's Louie Louie.
- <http://www.edseeman.com/zappa>
Ed filmed the Mothers in the sixties and offers some clips in his site.
- <http://www.eluksch.de/frank-zappa-analysen-texte-links/zappa-examensarbeit-von-1983>
A college graduation study in German, originally written in 1983. It remained unpublished, till Elmar made it available to the public via his site in 2013.

Photos:

- <http://www.angel.dk/zappa/default.html>
Zappa photo collection by Jorgen Angel.

Forums and opinions:

- <http://www.zappateers.com>
- <http://www.killuglyradio.com>
- <http://forum.zappa.com>
- <http://www.markprindle.com/zappa.htm>

Ensembles and former band members:

- <http://www.ensemble-modern.com/english/index.htm>
Contains some information about "The yellow shark" and "Everything is healing nicely".
- <http://www.vai.com>
Vai began working for Zappa as a transcriber, doing the Guitar book, and later contributed with "impossible" guitar parts.
- <http://www.georgeduke.com>
This keyboard player of the famous Roxy and elsewhere band has made a successful career of his own. George died in 2013, but his site remains maintained.
- <http://www.projectobject.com>

Their upcoming fall tour from 2018 includes Napoleon Murphy Brock and Denny Walley.

- <https://www.facebook.com/Ensemble-Ambrosius-118760164839634>

Today the ensemble is on Facebook only. Their former site www.ensembleambrosius.com contained a study in Finnish about playing Zappa on baroque instruments. The black dots in it are universal.

LITERATURE

At this stage the literature section below is not bibliographical. I've spent most time transcribing, the search for literature has been of secondary importance.

Biographical:

- Frank Zappa/Peter Occhiogrosso. The real Frank Zappa book. Poseidon press, 1989.

The official biography, spoken on tape and finally edited by Zappa, written out by Peter Occhiogrosso. It's subdivided into subjects, as "Brittania drools" and "A family as a dada concept". Added all up it deals with about all aspects of Zappa's life. It's not restricted to his musical career and also covers his family life and political opinions. It's written in Zappa's personal style, humoristic, unpredictable, always arguing against things, using a lot of capitals and exclamation marks.

- Neil Slaven. Zappa, electric Don Quixote. Omnibus press, 1997.

A biography as it should be. Elaborate, informative, factual, not spoiled by a wish to publish personal opinions. Neil Slaven has done a good deal of literature research, resulting in a 350 pages work. A lot of journalist response to Zappa's albums gets quoted. In general journalists write positive about Zappa, but if you look at the reviews of individual albums they appear rather arbitrary to me regarding content. Someone as saying this or that, but you might as well say the opposite, often it doesn't even relate to the specific content of an album.

- Julian Colbeck. Zappa, a biography. Virgin books, 1987.

Written ten years before Neil Slaven's book, this one is less comprehensive. In representing the facts it's plain good. The tone of the book is a bit negative, Julian likes to point at things that didn't work out. Occasionally this works refreshing, but since Zappa is not the type to cover up failures, this tone is also somewhat superfluous.

- Michael Gray. Mother! is the story of Frank Zappa. Poseidon press, 1984 (1st edition) and 1997 (2nd edition).

Michael Gray's book has appeared in two phases. The first edition was written more than halfway Zappa's career. The second one has been published recently and now covers Zappa's whole career.

- Dominique Chevalier. Viva! Zappa. Omnibus press, 1986.

This one is a lot more interesting for its photos than for its text. It contains a fine picture collection, many are high quality publicity photos. Much is in colour.

- Kevin Courrier. The dangerous kitchen, the subversive world of Frank Zappa. Toronto, 2002.

- Greg Russo. Cosmic debris, the collected history and improvisations of Frank Zappa. Crossfire publications, 2006 (3rd edition).

A biography loaded with factual information. Two third is chronologically written, one third is about specific subjects. The Zappa history continues from 1993 onwards with some 20 pages with activities by tribute bands, the ZFT etc.

- Barry Miles. Frank Zappa. Atlantic books, 2004.

About a dozen biographical works have appeared till now, the last ones getting more and more of a copyist nature. But this one is original and a good one. It's built around many quotes from people who worked with Zappa including his family. Half of the book is about Zappa as a person, at some points you even get the idea of intimacy, like during Zappa's last days. Flaw in the book is that it is thus persistent in portraying Zappa's character negatively that it tends to get inconsistent with other facts. Exactly the same character trait Zappa has in his criticizing others.

Academic studies and articles:

- Wolfgang Ludwig. Untersuchungen zum musikalischen Schaffen von Frank Zappa. Verlag Peter Lang, 1992.

This academic publication hasn't received the attention it deserves. The general public doesn't read scores, nor do much rock journalists, and it's difficult to commercialize material as this. Wolfgang's study is only available in university libraries. Apart from the black dots, it also deals with sound and recording techniques, subjects that aren't included in my study. I'm giving a summary of it in a separate section.

- William Morris Price. An analysis of the evolution of Frank Zappa's Be-bop Tango.

A detailed study of the construction of the Be-bop tango. See the Roxy and Elsewhere section for a quote.

- Jonathan Bernard. The musical world(s?) of Frank Zappa. In: Expression in pop-rock music, pp. 157-210, ed. Walter Everett. New York, 2003. Examination of the different appearances of Dog Breath, A pound for a brown, Dupree's paradise and Sinister footwear in Zappa's oeuvre.

- Jonathan Bernard. Listening to Zappa. In interesting look at Zappa's music from various angles, introduced by a personal reflexion. In: Contemporary Music Review 2000, Vol. 18, part IV, pp. 63-103.

- James Borders. Frank Zappa's "The black page". In: Expression in pop-rock music, pp. 137-155, ed. Walter Everett. New York, 2003. Analysis of the various appearances of The black page throughout Zappa's career.

- Arved Ashby. Frank Zappa and the anti-fetishist orchestra. The Musical Quarterly, winter 1999.

An academic article about Zappa's orchestration. See the Them or us section for a reference.

- Ulrik Volgsten. Music, mind and the serious Zappa: the passions of a virtual listener. Stockholm, 1999. The Burnt weeny sandwich in my study shortly mentions what his main thesis is about.

- Martin Herraiz. O estranho perfeito, a musica orquestral de Frank Zappa. São Paulo, 2010. A study in Portuguese about Zappa's orchestral works.

- Brett Clement. A study of the instrumental music of Frank Zappa. Cincinnati, 2009. In my opinion his Lydian theory doesn't represent Zappa's diatonic instrumental music properly (see pages 554-563 of the 4th pdf version of my study or the Lydian theory item in the left menu of this site).

- Brett Clement. A new Lydian Theory for Frank Zappa's Modal Music. Music Theory Spectrum, Spring 2014, pages 146-166. In this article a reference to my study is made, saying that I found only 28 examples of Lydian. This is an incorrect formulation. The number 28 is a relative number from a random selection. It should not be confused with an attempt to estimate the total number of occurrences of Lydian. Besides, the pieces I identify as multi-scale can contain smaller sections as well. The point is the following order of scales: Lydian is not the central scale in Zappa's instrumental music.

- Brett Clement. Response to Kasper Sloots, 2015.

- Vu Nguyen. A historical overview, analysis, and wind transcription of Frank Zappa's "Sad Jane". Washington, 2012.

- Christopher J. Smith. Broadway the hard way: techniques of allusion in the music of Frank Zappa. On line publication (symposium.music.org, 1995).

- Jeffrey Daniel Jones. Frank Zappa and his conception of Civilization phase III. University of Kentucky, 2018.

Various subjects:

- Frank Zappa. Them or us.

The 1984 book by Zappa, shining another light upon the topics that occupied his mind over the past twenty years. Originally available by mail order, today distributed by Pinter & Martin Ltd., London.

- Zappa! Special issue from the publishers of Keyboard and Guitar player, edited by Don Menn, 1992.

This is a tribute issue, published shortly before Zappa's death. It's made up of a dozen interviews. It contains a large one of 40 pages with Zappa himself. Other persons who get interviewed are among others Kent Nagano and Gail Zappa.

- Guitar Player. Issues of February 1983 and October 1995.

The 1983 issue has an interview with Zappa about his recent "Drowning witch" album and much more. Also interviewed is Steve Vai, telling about guitar playing and his transcribing work for Zappa. The 1995 publication is about Zappa the guitar player.

- Charles Ulrich. The big note. New star books, 2018.

Background information about every recording Zappa ever did, landing on an official album. Of specific interest are the many quotes of people who worked with Zappa, that Charles has collected over a period of 15 years.

- Geoff Wills. Zappa and jazz. Troubadour Publishing, 2015.

This book focuses on the jazz factor in Zappa's music and his relationship with the jazz world.

- Patrice Zappa. My brother was a mother. California classic books, 2003.

A combination of a photo album and personal recollections of Patrice "Candy" Zappa about her brother Frank.

- Nigey Lennon. Being Frank: my time with Frank Zappa. California classic books, 2003.

An autobiographic book of a woman, who had a relation with Frank Zappa for some years and travelled with the Mothers as a trainee. An interesting angle. Though much of what she describes can't be corroborated, it's consistent with everything else. When you're looking for between the sheets gossip, it ain't there.

- Ben Watson. The negative dialectics of poodle play. Quartet books, 1993.

This is a series of personal interpretations and lyric explanations, meant to put Zappa into a larger social framework. Ben is also the self-appointed judge in the "Best companion to...". Maybe too much personal. Zappa himself however seems to have liked it, so that's a pro.

FZ QUOTES

Other composers and music in general:

- I listened to the Varèse record over and over [in 1957]; I looked at the cover for hours to obtain any bit of information I could gather. I couldn't really understand the musical terms, but I memorized them nevertheless.
- My second LP was one by Stravinsky. I found a recording of the "Le sacre du Printemps" in a low budget series by something like The World Symphony Orchestra. I loved Stravinsky almost as much as Varèse. Another composer, whom I greatly respect - I couldn't believe someone could write such music - was Anton Webern.
- While all other guys spent all their money on cars, I bought records (I didn't have a car). I went to second hand stores to buy jukebox records with rhythm and blues songs.
(Real FZ book, Ch. 2)

Photo to the right: Zappa being interviewed for the Today show, 1993.

- *Is there any type of music you hate?*
- There are certain things I'm not fond of, but hate takes a lot of energy. I'm not really fond of commercial cowboy music or contemporary country - the "Slick Willy" type of shit. And lounge music I don't enjoy.
- *Do you care for the old guys? ... Beethoven?*
- I have an appreciation for the skill of putting it together, but the sound of it is not something I enjoy, so...
- *Bach?*
- I just like the way it sounds. The same reason I like Varèse. But I wouldn't go out of my way to attend a Bach concert or buy an album of that kind of music... I don't start getting interested in so-called classical music until the early 20th century.
- *Indian music?*
- I've always loved Indian music. There was even a period in my life I thought "I must go to India to hear this music." Then I heard how many needles they had to give you, and what kind of diseases were lurking for you over there. I decided, "Well I'll just get the records instead".
- *What do you think of Don van Vliet's music?*
- The best of it is unbelievable, and the worst of it is under the influence of some really bad A&R people at Warner Brothers. But there are things on "Trout mask replica" that are unbelievable, and on "Clear spot" also.
(Zappa!, pages 44, 57 and 60)

Love and relationships:

- At the Whiskey a go-go [1967] I was introduced to Gail Sloatman. It lasted a few minutes, but (don't laugh) I fell in love and we went living together... We married a couple of days before my first European tour. Yes fellows, I do indeed have a tiny bit in common with my "brother in Christ" Pat Robertson - but I've never lied about it.
- Gail is also my best friend. If you can't deal with your husband or wife as a friend, you'll probably won't enjoy living together. Friendship (and I don't want to get sentimental here) is a very important dimension. I think a marriage without friendship is pretty boring.
- I hate love songs. I think one of the reasons for the bad mental health condition of the US is that people grow up listening to love songs. It's a training that in your subconscious creates a desire for a fantasy situation, that will never become real for you. People that buy this myth will feel cheated the rest of their lives... As they start dragging about love as a romantic concept - especially in the lyrics by the sensitive singer/songwriter type - we're even a step closer to a total mental breakdown.
- Am I a sexist? If you look at the number of lyrics I've written about "women in humiliating positions"

compared to "men in humiliating positions", then you'll find out that most of my texts are about stupid men. The songs that I write about women aren't meant as unreasonable attacks upon them, but are about things that happen.

(Real FZ book, Ch. 4, 11 and 14)

Rock critics:

- Most reviews of my albums bypass the musical content, because writers that have sufficient knowledge of music hardly ever write about rock 'n roll. Whatever image I have in the pop music business, it's mostly based upon opinions by people who aren't qualified to give such opinions at all.

- People who write articles aren't interested in how music is composed and why it's composed that way... Then when music is marketed, the attention shifts to the pseudo-personality of the artist, a blowing up of how that person behaves on stage.

(Real FZ book, Ch. 11)

Drugs:

- During a San Francisco lecture someone asked me "If you're against drugs then why do you smoke cigarettes". I replied: "For me cigarettes are food. I live my life by smoking these things, as well as by drinking this "black water" from this cup."

- The drugs subject gets raised again in every interview, because people simply refuse to believe that I don't use drugs. There appears to be a consensus in the US - because so many people from all sorts of professions are using drugs - that a person can't be normal if he doesn't use drugs.

- Americans take drugs as a special excuse to behave as an asshole. Whatever way they miscondacted themselves the night before, they'll always have the immediate answer that they were "high" doing it, so they can't be blamed.

(Real FZ book, Ch. 12)

Religion:

- I know you've probably all heard it, folks, but I'll say it once again: the American constitution states that church and state are separated.

- Everyone who claims that the Path to Justice is written out in a book (or pamphlet) is an asshole at least, or more likely, a fanatic, in the strict objective meaning of the word.

- If someone wants religion that's fine with me - I support your right to enjoy it. However I would appreciate it if you could show some more respect for people who don't want to participate in your faith, fulfillment or destination.

(Real FZ book, Ch. 16)

Politics:

- Politically I consider myself (don't laugh) a moderate conservative. I want a smaller less interfering government and less taxes.

- I think people are entitled to decide for their own future; people control themselves. I also think that in a democracy a government functions because (and only as long as), individual citizens grant that government a "temporary license to exist" - in exchange for a promise to behave. In a democracy you control the government, not the other way round.

- "Don't forget to register to vote".

(Real FZ book, Ch. 17)

LIVE RECORDINGS - BEAT THE BOOTS

When Zappa was invited to join The Soul Giants in 1965, shortly thereafter renamed as The Mothers, he already had some ten years' experience of being on stage. He loved to have his music performed in front of an audience and felt completely at ease in its presence, often making little speeches to the people present or inviting them to interact during various stage events. A distinctive feature during Zappa's career is the importance of live recordings. About half of his output is made up of tracks recorded live. From the start he would try out new songs on stage as much as in the studio. Up to half of a shows program could be new songs. Something most pop artists don't dare, since it is known that the people coming to a concert prefer to hear songs they already know. Zappa's audiences were accessible for this.

The concert program can be reconstructed thanks to the many releases by Zappa himself and some CDs by the ZFT, that did some good work in filling in some of the gaps Zappa left behind. Secondly there's a bootleg circuit of over a hundred concerts. Zappa's own opinion about bootlegs can be clear via the Beat the boots section. By counter-releasing some 15 bootlegs himself he assured that he would get the better part of its market. Whatever excuses people copying and trading bootlegs and other material may find, I'm not a saint myself, it remains illegal. I recently encountered a pdf file of published transcriptions of a Zappa album, hopefully gone or forced to go by now. It's nice for some to get it for free this way, but it undermines the possibility of getting transcriptions of Zappa's music commercially published. The positive thing about the work by some of the bootleg collectors however is that they help in filling in the Zappa history. Admittedly, in some cases, when there's no copy in Zappa's own archives, bootlegs or other types of private copies can contain unique material. The Mount St. Mary concert has been kept this way. I'm not a bootleg collector myself by the way, nor allows the copyright convention examples from unofficial sources.

The following books and sites are about the concert program:

- Greg Russo. Cosmic Debris, section 13. Crossfire Publications, New York 2006.
- Charles Ulrich's site. It includes a codes list of sources that confirm each show, like ticket stubs and press reviews. Assuming that it's all correct, this may very well be the most reliable source
- The FZ shows homepage. Created by Jon Naurin, maintained by Oscar Bianco.
- Frank Zappa giglist. Maintained by Kevin Boynton & Mick Peterson.

BEAT THE BOOTS

The systematic bootlegging of Zappa's concerts had been an annoyance for him for quite a while. Zappa even informed the FBI about it. In 1991/2 he decided to counterattack by making a deal with Foo-eee records to release two sets of them as "Beat the boots I" and "II", thus spoiling the bootleg market. The CDs of the first set were also sold individually, the second set was only available as a box (photo to the left, anonymous eBay posting). Both were distributed in limited supplies and aren't available in stores anymore. The CDs were replicas of the original bootleg albums, including the poor sound quality and cheap covers. At the backside the CDs had a hand with a hammer symbol on it as well as a little rhinoceros with a clothespin on his nose.

Because of the lousy sound quality and the numerous regular live compilations, mentioned in the You can't ... section, the additional value of these bootlegs is low. Some of them are more interesting from a historical point of view. The "Fire!" bootleg for instance covered the Montreux concert of 1971, when the concert hall burnt down. When the start of fire was noticed, we can hear Zappa asking everybody to stay calm and quietly go to the exit. Apparently there was no panic and the bootlegger followed the rest with his tape recorder. This one also includes "Sofa" in combination with "Stick it out", which explains the original intention of "Sofa", first to appear on "One size fits all", and also why this song as well as "Stick it out" on "Joe's Garage" is partially in German.

Zappa left the work of selecting and listening to the bootlegs to assistants, nor did he feel any responsibility for the content of the CDs. It was just the most effective way of getting back at the bootleggers. The CDs from the two "Beat the boots" volumes are listed in the section below as BTB I and II. Included are the four midi files from this series (on-line version). See the main menu for their transcriptions.

Without giving any publicity to it, the ZFT made a third series of six "Beat the boots" volumes available via amazon.com and i-tunes. Since 2009 they can be downloaded as mp3 files. The series didn't get much attention in the Zappa community neither, because the material stems from some of the better known bootlegs with historical material on them that many fans already owned. Still this release can be considered a minor break-through as it comes to making some of the more important bootleg recordings legally available. One of the included tracks for instance is the 1984 orchestral performance of "Sinister Footwear".

THE TOURING YEARS RELATED TO RELEASED LIVE RECORDINGS

Next is a general overview of the officially released CDs from the various tours. It's quite comprehensive as it is and covers most of the program. With the massive amount of tapes in Zappa's vault and the ZFT releases over the past years it will probably keep growing.

1965-1966

In 1965 the Mothers were playing in smaller clubs in the L.A. environment wherever they could. Zappa's initiative to play his compositions instead of only covers made life difficult. Two people were coming to aid. First Herb Cohen became interested in managing them, opening his connections for better stages to them. Secondly MGM agent Tom Wilson attended a Mothers concert at the end of 1965. With some demos and his personal faith he convinced MGM to sign a contract with the Mothers for five records. The first was to appear in the summer of 1966. Live recordings from 1965 and 1966 are relatively rare. The 1965 tapes are in a bad condition, nor are the 1966 recordings high tech. The first available Mothers concert that's more than some excerpts is the one they gave at the Fillmore West in 1966 as the opening act for Lenny Bruce. You'll have to go out of your way to get it together. Spread out over various CDs (including the 4 CD "MOFO" set) some 8 songs from this concert have become available. On "YCDTOSA Vol. V" for "The downtown talent scout", attributed to 1965, Zappa in all likelihood miswrote himself for the year.

Released:

- The mystery disc: 4 tracks
- YCDTOSA V: 1 track
- ZFT: Joe's corsage: 3 tracks
- ZFT: MOFO 2 CD set: sampler; 4 CD set: 5 tracks

1967

In the spring of 1967 Zappa moved to New York, where the Mothers became booked as the steady band for weeks in a row at the Garrick theatre. It was a small 300 seat movie hall in Greenwich Village, near to where Zappa and Gail had rented an apartment. The shows went under the title "Pigs and repugnant". Here the Mothers could practice the large amount of material they would record at the years end and develop various stage acts. Zappa wanted to do a live album from the Garrick performances, but MGM wasn't interested. There is a lot of footage however (without sound). Zappa had contacted Ed Seeman to film the Mothers, among others to prepare material for the Uncle Meat movie he had in mind. 14 hours of film over the period 1967-69 resulted. Ed himself compiled a 60 minute documentary, called "Frank Zappa &

the original Mothers of Invention, 1967-1969" from the footage. It can be ordered via <http://www.edseeman.com/zappa/>. Zappa bought all the film and used parts of it for "Uncle Meat", whereas the ZFT included a section on the "Overnite sensation/Apostrophe (')" DVD. Most is still unused in Zappa's vault.

During the fall the first European tour took place, a small one doing some cities in the U.K., Holland and Scandinavia. Here you get to the first live recordings to be incorporated in albums, like the saxophone solo Ian Underwood played in Copenhagen. It's also from this tour that a semi-official bootleg gives insight of how an early Mothers concert could be. The bootleg was taken over from a radio broadcast of a Mothers' show, so the sound quality isn't that bad. They were still doing covers and songs from "Freak out", but you can also hear the appearance of medleys and "King Kong", a song to be included in almost every coming tour. "King Kong" allowed the band to improvise.

Released:

- Uncle Meat: 3 tracks
- BTB I: 'Tis the season to be jelly

1968-1969

In 1968 the Mothers had become a successful live act. They could get rid of most of the covers and more and more started to play their recent, often still unreleased music in the form of suites or larger medleys. A 20-minutes piece could start up with a theme from one of the albums, followed by a solo, next a recently composed new theme, more solos etc. It's from the years 1968-1969 that most of the sixties live recordings stem, and it's a lot more this time. There's also footage in the form of the 1968 Albert Hall concert, filmed for the "Uncle Meat" movie. It's "soundtrack" on CD as "Ahead of their time" is the first official live registration of a Mothers concert. Next there's the Berlin concert, included in the short "Burnt weeny sandwich" documentary. The band had become bigger every year. Whereas the Mothers had started as a five member rock group, in 1969 they were a 10 piece band with brass and wind instruments, working on a contractual basis with a regular income. Halfway through 1969 Zappa had seen enough of it and decided to disband the Mothers in this form. Though only Roy Estrada and Jimmy Carl Black were its permanent members (apart from Zappa himself), the sixties Mothers band is by many fans and especially the critics seen as the authentic and most original one. To the right: FZ at a BBC special, 1968.

Since the break-up the relationship with the ex-mothers could sometimes be at ease - on various occasions they would work with Zappa again for a particular project - sometimes under strain about royalties. Zappa wasn't that inclined to release much from the sixties on "YCDTOSA", disc I of vol. V. being more a collection of oddities than an average concert registration. Various gigs were recorded, since he was thinking about a live Mothers album at the time, so it's thinkable that more is coming up. If the better parts of the bootlegs were put together on one CD with normal sound quality you'd have an interesting album. There is some unreleased material on the sixties bootlegs. The most interesting section is a piece of modern music, that Zappa calls "Some ballet music" on "The ark". In this case the bootleggers released something that Zappa was thinking about releasing himself (he had informed the audience that he was taping the concert, considering a live album). Then there are two songs, "No matter what you do" on "'Tis the season to be jelly" and "Whät" on "Electric aunt Jemina". Both sound familiar, so they probably are made up of traditional material from Zappa's fifties single collection he arranged and/or to which he added things. The "big tits" punch line on "No matter what you do" is undoubtedly Zappa. The sound quality on these bootlegs is listenable and "Electric aunt Jemina" is done pretty well. "Our man in Nirvana" includes a "King Kong" version of over half an hour (at the end it's faded out). The Mothers at that time had various members who would play solos and by alternating them you could get such long improvisations.

Released:

- Ahead of their time/Uncle meat movie
- YCDTOSA I: 3 tracks; IV: 3 tracks; V: disc 1

- The mystery disc: 6 tracks
- Burnt weeny sandwich: sections
- Weasels ripped my flesh: sections
- ZFT: Road tapes, venue #1
- ZFT: Finer moments: 7 tracks
- BTB I: At the Ark (1969)
- BTB II: Our man in Nirvana (1968)
- BTB II: Electric aunt Jemina (1968)
- BTB III disc II: 1 track; IV: 2 tracks; V 3 tracks

1969-1970

After disbanding the Mothers Zappa was without a regular band. In the autumn of 1969 and winter of 1970 he did a handful of concerts with the "Hot Rats" session musicians as "Zappa and friends". He spent most of his time working on film scripts and scores. "Captain Beefheart vs. the Grunt people" got written out in full, "Uncle Meat" was still unfinished and the music for "200 Motels" was to be orchestrated. An opportunity for a one time performance was offered by the L.A. Philharmonic, in combination with a rock band. Zappa was able to persuade the ex-Mothers for a small reunion tour, leading to this concert, but not for having them all participate in the Uncle Meat shooting. Don Preston would take the major part of the instantly rewritten script. Union regulations ruled out that Zappa was allowed to record the concert (a bootleg seems to exist however). No live recording from this intermission year have thus far appeared in the official catalogue. From 2009 onwards however, two tracks can be downloaded as part of the "Beat the boots" series.

Released:

- BTB III disc I: 2 tracks

1970-1971

In the summer of 1970 the contours for a new band were set. Ian Underwood had never gone. With George Duke a second educated keyboard player had arrived. Zappa had met Aynsley Dunbar in 1969, a natural talent behind the drums. He didn't read scores but made the drumset sound as if there were two drummers playing. When Flo and Eddie decided to join the band the vocals were taken care off. In effect Zappa thus liked their vocal capacities, that he started to write specific episodes for them, that were to become the core of the shows. In following order the little plays they performed became The groupie opera ("Fillmore East"), "Billy the Mountain" ("Just another band from L.A.") and the "Sofa" suite. The last set of songs used to be spread out over various official recordings, as a sequence only present on the "Fire!" bootleg till the ZFT released "Carnegie hall" in 2011. In its content it's blasphemous and Zappa may have thought that putting it on record this way could have got him in trouble again as in 1965. The band played for one and a half year, only to end rudely and abruptly because of a member of the audience throwing Zappa off stage. The coverage of this period is huge. Not only because Zappa now choose for recording much new material live, also because 5 of the 15 Beat the boots CDs are from these two years. The setlist is less immense as this quantity might suggest. There's already an overlap of titles in the official CDs. Most of this official material is from 1971. Zappa only started recording with a record in mind in June. The groupie routine however was already full on its way a half year before as the two December 1970 bootlegs show.

Occasionally you can encounter a solo that worked out well on the bootlegs, like the one below from "Call any vegetable". It can be found on the "Freaks and motherfu*#@%!" bootleg, recorded at the Fillmore East in 1970.

At the end of this CD there's a vocal version of "Holiday in Berlin", followed by a theme later included in "Inca roads" and another successful solo. These parts segue, as Zappa often does with his songs. The "Tengo na minchia tanta" bootleg was recorded at the same concert, also including this section, and is of a better sound quality.

Released:

- Chunga's revenge: 1 track
- Fillmore East, June 1971
- Just another band from L.A.
- Playground psychotics
- YCDTOSA I: 4 tracks; III: 1 track, VI, 3 tracks
- The true story of 200 Motels: some footage
- ZFT: Carnegie Hall
- ZFT: Finer moments: 2 tracks
- ZFT: Road tapes, venue #3
- BTB I: Freaks and motherfu*#@%! (1970)
- BTB II: Tengo na minchia tanta (1970)
- BTB II: Disconnected synapses (1970)
- BTB II: Swiss cheese/Fire! (1971, 2 CDs)
- BTB II: At the circus: 2 tracks
- BTB III disc II: 2 tracks

The "Disconnected synapses" bootleg stems from a 1970 concert in Paris, broadcasted in 1971 (still to the left). It includes a variation upon the theme from "Who are the brain police" from "Freak out!", followed by a smaller guitar solo. This specific track opens with a four times repeated rock bar. The same was done for the 1971 versions of "Dog breath" en "Call any vegetable", to be found on "Just another band from L.A."

Of the five bootleg CDs the sound quality of "Tengo na minchia tanta" is pretty good, up to the point that it offers an alternative version for Zappa's own "Fillmore East" album. "Freaks and motherfu*#@%!" is inferior to the previous one. The other two are dim. "Swiss cheese/Fire!" were two albums from the same show, the infamous Montreux concert, where the hall burnt down.

1972

Zappa assembled his 1972 jazz band via advertising among session musicians. It included not only the recording of the pieces he had written after his forced stay at home, but also a short tour. The musicians were mostly strangers to each other and made Zappa frown when they started playing chess while on the road. Touring started with a 20-piece band doing some concerts in Europe and the U.S., followed by 20 concerts in Canada and the U.S. with a band reduced to 10 members. They were promoted as The Mothers of Invention, but have become known as the Grand and the Petite Wazoo band. For decades this live band was only known via bootlegs. The above mentioned Charles Ulrich apparently lobbied the ZFT with success to get this material officially released. It became "Imaginary diseases" where he gets credited in the liner notes for his effort. This one contains tracks from the Petite Wazoo tour, for which Zappa had written a mostly new program, thus not coinciding with "Waka/jawaka" and "The grand wazoo". The larger part of the material for the Grand Wazoo got released in 2007 on a double CD, simply called "Wazoo". The ZFT has just started the selling of the CD "One shot deal" with another solo from the tour.

Released:

- ZFT: Imaginary diseases
- ZFT: Wazoo

- ZFT: One shot deal: 1 track
- ZFT: Little dots

1973-1974

At the end of 1972 the Wazoo band was disbanded as planned. In December Zappa returned to his earlier comrades Ian and Ruth Underwood, George Duke and Jean-Luc Ponty and added some new members to form what generally has become known as the Roxy band. Three early studio recordings with this band have appeared on "The lost episodes". Touring started in 1973 in the U.S., next Australia for the first time, Europe, and back to the U.S. for the fall tour. As more often Zappa waited several months before starting to record for a live album, so that the material would be well rehearsed. This time he chose the three December concerts at the Roxy club in L.A. to record most of the tracks for "Roxy and Elsewhere". Ian Underwood and Jean-Luc Ponty had left by then. Touring continued for the whole of 1974 with a repertoire that remained basically the same, whereas songs for One size fits all would be gradually developed. Since both Zappa and the fans enjoyed this band a lot, much more would be released in the eighties from the 1974 concerts. The complete concert the Mothers gave in September 1974 in Helsinki became vol. II of YCDTOSA. Footage exists in the form of the studio concert at KCET (half of The dub room special) and the recently released Roxy DVD with material from the film reels of the four concerts at The Roxy. In 2014 the ZFT gave this period much extra attention by releasing the A token of my extreme TV-special, material from the 1973 Helsinki concerts and a second CD with recordings from the Roxy gigs.

The two bootlegs are of some (historic) interest as well. "Piquantique" stems from a Swedish TV show, so theoretically it could ever show up with normal sound quality. It's the only available CD still to include Jean-Luc Ponty. Next is a section from the Be-bop tango version on this CD.

"Unmitigated audacity" is from the 10th anniversary concert, when the Mothers did a one time performance of a series of "Freak Out!" songs. It does little more than confirm that this event took place. The sound quality is even for bootlegs substandard.

Released:

- Roxy and elsewhere
- YCDTOSA I: 4 tracks; II: 2 discs; III: 1 track; IV: 3 tracks; VI: 1 track
- The dub room special: KCET tracks
- One size fits all: some basic tracks
- The true story of 200 Motels: some footage
- A token of my extreme
- ZFT: FZ plays the music of FZ: 1 track
- ZFT: One shot deal: 2 tracks
- ZFT: Penguin in bondage: 1 track
- ZFT: Road tapes, venue #2
- ZFT: Roxy by proxy
- ZFT: Roxy, the movie (CD/DVD)
- ZFT: The Roxy performances
- ZFT: Halloween 73
- BTB I: Piquantique (1973)
- BTB I: Unmitigated audacity (1974)
- BTB III disc V: 6 tracks

April-May 1975

When Captain Beefheart was without a record contract in 1975, he came knocking on Zappa's door,

willing to forget the accusations he had made in the press since their last collaboration in 1969 for "Trout mask replica". Zappa decided to go on the road with Beefheart for a small tour of some 20 concerts in the U.S. The two concerts in Austin, Texas, near the end of the tour provided most of the material for "Bongo Fury". Some overdubs and studio recording were added to complete the album with unreleased material. For this little tour "Bongo Fury" is the main entrance, one other track is present on "YCDTOSA" and nothing is included in BTB. At the end of the tour Zappa and Beefheart were again growing apart. The financing of the latter's "Bat chain puller" album became the reason for the break between Zappa and his manager Herb Cohen. This time Beefheart didn't initiate an open rift and has kept himself low profile ever since as it comes to Zappa.

Released:

- Bongo Fury
- YCDTOSA IV: 1 track

Fall 1975 - Spring 1976

During the fall of 1975 Napoleon Murphy Brock was the only remaining member of the Roxy band. George Duke had started a successful solo career and Ruth Underwood would make occasional contributions. When the formation of a new larger band didn't come off rapidly, Zappa decided to go on the road with a core of five musicians, the smallest number he deemed necessary for playing his music. It changed the repertoire as well as the sound drastically, with Zappa taking care of a lot of the parts on guitar himself. At first this tour only contributed on record for the "Black napkins" guitar solo to be found on "Zoot allures". This would change completely by the release of "FZ:OZ" by the ZFT with the almost complete concert held at the Hordern Pavilion, Sydney, Australia. This tour included the band's only visit to Japan, good for some solos on record and CD. It explains the Japanese characters on the Zoot allures album cover. Exceptional was also the one time visit to Yugoslavia with two shows in November. The "FZ plays the music of FZ" includes one track from the Ljubljana concert.

Released:

- Zoot allures: 1 track
- YCDTOSA III: 2 tracks; VI: 1 track
- Shut up 'n play yer guitar: 1 track
- ZFT: FZ:OZ
- ZFT: FZ plays the music of FZ: 2 tracks
- ZFT: AAFAFNRAA: 1 track
- ZFT: Joe's menage
- ZFT: Orchestral favorites 40th anniversary

Fall 1976 - Winter 1977

For the fall tour of 1976 Zappa changed personnel and complicated new material entered the setlist. For a month Bianca Odin (aka. "Lady Bianca" Thornton) formed part of the band as a keyboard player next to Eddie Jobson. She was good looking and apparently got fed up by sexist remarks thrown in her face by the audiences, only to appear on 1 track from "YCDTOSA Vol. VI" on Zappa's own CDs. "Philly '76" would change that drastically. In November Zappa did one of his two guest appearances at the Saturday night live TV show. Of the three songs the band played that night I'm the slime is present on the "Overnite sensation/Apostrophe()" DVD. Next the band took a break of a month to prepare for the four New York concerts of December. The band got augmented with seven members, just for this occasion, being six brass players and Ruth Underwood. Understandably, most released tracks are from these New York gigs. Nearly two hours of these shows are present on "Zappa in New York", with one track on YCDTOSA vol. VI. Touring continued in Europe, winter 1977. For most of the dates the band played as a five piece group

again; two medleys in this set up form the "Conceptual continuity" bootleg.

Released:

- Zappa in New York/Läther
- YCDTOSA I: 1 track; VI 2 tracks
- Shut up 'n play yer guitar: 1 track
- ZFT: Overnite sensation/Apostrophe() DVD: 1 track
- ZFT: Philly '76
- ZFT: Zappa in New York Deluxe
- BTB II: Conceptual continuity (1976)

Fall 1977 - 1978

This was the tour providing the basic tracks for "Sheik Yerbouti" with Zappa taking a leap regarding production techniques and sound quality. His second film for the cinema, "Baby snakes", was build up around the November Halloween shows at the Palladium in New York. Originally it was only shown on a few locations, remaining unknown to the majority of fans. Things got better with the video and DVD releases. Today "Baby snakes" offers the most complete and most varied concert registration on film. Most official recordings from 1977 are on these two sources. Meanwhile Zappa was at war with Warner Bros. and without a record contract, so fans would have to wait till 1979 for new material. For the fall tour of 1978 Vinnie Colaiuta replaced Terry Bozzio as drummer, otherwise things remained basically the same. Till recently little was available from this specific tour, with the ZFT jumping in the gap with their 2003 "Halloween" audio DVD. It features a lengthy "Black napkins - The deathless horsie" solo with Shankar as a guest player on violin.

Released:

- Sheik Yerbouti: basic tracks
- Baby snakes
- YCDTOSA IV: 2 tracks; VI 7 tracks
- Trance-fusion: 1 track
- ZFT: Halloween (1978)
- ZFT: FZ plays the music of FZ: 1 track
- ZFT: One shot deal: 1 track
- ZFT: Hammersmith Odeon
- ZFT: AAAFNRAAAA: 1 track
- ZFT: Chicago '78
- ZFT: Halloween 77
- BTB I: Saarbrücken (1978)
- BTB II: At the circus (1978)
- BTB III disc I: 4 tracks

The "Saarbrücken" and "At the circus" bootlegs were recorded shortly after one other, the latter derived from a show, twice broadcasted on German TV (still to the right). From that perspective the sound quality of "At the circus" is disappointing. It does include two amusing events though ("Seal call fusion music" and "I'm on duty"). "Saarbrücken" is better palatable and offers more tracks. Next is the opening and a section of the guitar solo from "Conehead" from that CD. See the Baby snakes section of the main menu for comment and a transcription.

Spring 1979 & 1980

Touring continued in 1979 in Europe. The three Odeon Hammersmith concerts in London were of specific

importance, for here the basis for "Shut up 'n play yer guitar" was laid. The "Anyway the wind blows" bootleg from the Paris gig shows why Zappa came to hate some of the bootleggers that much. It was professionally done including stereo. After a minute or two you get accustomed to the lesser sound quality. This one premiered several tracks that Zappa himself released in 1981.

Next the recording of the triple album Joe's garage was on the program. It used some solos from the last tour with newly recorded studio accompaniment and no crowd noise, so you won't notice their origin.

With all this work and the ongoing litigation, Zappa skipped the U.S. fall tour.

He reassumed touring in March 1980 in the U.S., followed by Europe, and, after a three months break, back in the U.S. for the last three months of 1980. With more contractual freedom than before, Zappa now contemplated boxes with live recordings, as he had wished earlier. It became a triple guitar solo box and a double album.

Released:

- Tinsel town rebellion
- Shut up 'n play yer guitar
- YCDTOSA I: 4 tracks; IV: 2 tracks; VI: 8 tracks
- Guitar: 2 tracks
- Trance-fusion: 1 track
- You are what you is: Sinister footwear solo
- ZFT: Buffalo
- ZFT: AAAFNRAA: 2 tracks
- ZFT: AAAFNRAAA: 1 track
- ZFT: AAAFNRAAAA: 2 tracks
- ZFT: AAAFNRAAAAAM: 1 track
- ZFT: One shot deal: 1 track
- BTB I: Anyway the wind blows (1979, 2 CDs)
- BTB III disc II: 1 track

Fall 1981 - Spring 1982

After a 9 months break touring restarted in the U.S. with a rhythm section remaining the same for the three tours to come, being Ched Wackerman on drums and Scott Thunes on bass. Guitar hero Steve Vai was present for doing "impossible" guitar parts. The Halloween show in New York got broadcasted by MTV. Various tracks are available on the Dub room special DVD/CD. Here you could see what would become problematic in Europe the next year. After years of doing audience participation routines and little lectures, for this tour Zappa chose to play just music and conduct several of the complex pieces included in the set list. Parts of the European audiences weren't responsive.

At first the tour was used for providing the tracks on three upcoming albums, that were recorded live. Otherwise these albums are mostly studio albums. On "Drowning witch" and "The man from Utopia" you can still hear the crowd noise, for the solos on "Them or us" this was mixed out. The releases from this tour were gradually becoming large when Zappa was running through his tape archive from 1987 onwards.

"As an am" is the lastly recorded bootleg from the "Beat the boot series" and an interesting one. It opens with playing cat and mouse with Zappa, quoting an interview episode about his annoyance about bootlegging. The next two numbers are of low sound quality. The first, then called "Young and monde" (later to become "Let's move to Cleveland") contains a long solo. It goes normal till halfway and then turns into weird repeated guitar figures by Zappa and Steve Vai. A bit similar to the ending of "That ol' G Minor thing again" on "Guitar", except here it's done more extravagantly. Steve Vai can undoubtedly explain how it can be done technically. The following three tracks on this CD are from the MTV concert and of good sound quality. They weren't on the official releases for long, so more or less be coincidence they were a good complement. In 2008 the ZFT released a more complete form of the MTV concert on

DVD, carrying the title "The torture never stops".

Released:

- Ship arriving too late to save a drowning witch: live tracks
- The man from Utopia: live tracks
- Them or us: solo tracks
- Guitar: 16 tracks
- YCDTOSA I: 8 tracks; III: 6 tracks; IV: 7 tracks; V: disc 2; VI: 2 tracks
- The dub room special: MTV concert tracks
- The torture never stops (MTV concert DVD)
- BTB I: As an am (1981)
- BTB III disc II: 4 tracks

1984

The 1982 tour was followed by a period of two years without touring, during which Zappa spent a lot of time getting his modern orchestral and chamber music recorded and/or premiered. In July 1984 another world tour started, six months of almost uninterrupted touring with some 70 gigs scheduled. At first Zappa compiled a CD, "Does humor belong in music?" with tracks from the tour he found successful, not specifically intended for the release of new compositions. As for the 1982 tour, the output would eventually become big.

In 1987 started the big cleaning up of the archives with volume I of YCDTOSA, announced to become a six volume series. It must have been an estimation, because Zappa continued to work on the series till 1991, including tracks from the last 1988 tour. He couldn't have known what the outcome of the 1988 tour would be from the start.

Released:

- Does humor belong in music? CD (tracks from various dates)
- Does humor belong in music? DVD (At the Pier concert, New York)
- Guitar: 14 tracks
- YCDTOSA I: 3 tracks; III: 16 tracks, IV: 14 tracks, VI: 5 tracks
- Trance-fusion: 5 tracks
- Have I offended someone?: 2 tracks
- BTB III disc II: 1 tracks; VI: 11 tracks

1988

After three years of being off the road, Zappa started the preparations for another world tour during the fall of 1987. The band rehearsed for 4 months in total for a repertoire of over 100 songs. The brass section was added during the last month, bringing the bands number up to 12 people. The "Broadway the hard way" started in February 1988 in the East cost of the U.S. and the continued in Europe from April through June. At that point tensions within the band made further touring impossible. Zappa, who as usual kept a distance and didn't socialize much, had hoped in vain that it would solve itself by itself. Besides he had problems of his own regarding his health. The whole U.S. west coast part was cancelled, leaving a huge loss.

The first CD from this tour came out rather quick at the end of 1988. Zappa spent much of 1989 selecting the best tracks for two more double CDs. Even after that not all of the tours setlist was released, leaving about a dozen songs in the closet.

Released:

- Broadway the hard way

- The best band you never heard in your life
- Make a jazz noise here
- Trance-fusion: 9 tracks
- YCDTOSA IV: 2 tracks; VI: 6 tracks
- ZFT: AAAFNRAA: 1 track
- ZFT: AAAFNRAAA: 2 tracks
- ZFT: AAAFNRAAAA: 1 track
- ZFT: AAAFNRAAAAAM: 1 track
- BTB III disc II: 2 tracks

1991-1992

After the 1988 tour Zappa would do only a handful of guest appearances on stage. He did two solos in Eastern Europe in 1991 at the time the Soviet troops were leaving step by step. The cancer treatment had visibly taken its toll, with Zappa walking with some difficulty and swollen up by medication. In Prague he played a solo with the group Prazsky Vyber with Vaclav Havel present in the audience. Next he played at Tabàn, Budapest. Both occasions are on video, the Prague solo also being released on CD as an "Improvisation in A with Frank Zappa". Regrettably this "Adieu CA" CD was released in the Czechoslovakian Republic only. Zappa boasted that he hadn't forgotten how to play the guitar as one wouldn't forget how to fuck, in fact he was playing unprepared and without callouses. It doesn't show and hopefully both solos will be available more easily in the future.

In 1992 he looked better but could only comply with dates if his condition allowed him to travel on a specific day. Of the five "Yellow shark" concerts, he could only attend two of them, appearing on stage as a guest conductor. Below to the left a still from the 1991 Prague concert (from "Ein Leben wie extravaganza"); in the middle a screenshot from the Budapest solo (Hungarian TV, "Zappatest" documentary); to the right FZ conducting The Ensemble Modern (ZDF pay tv registration).

THE LYDIAN THEORY BY BRETT CLEMENT

Around 2011 I got into conflict with Brett Clement from the University of Cincinnati, who published a dissertation on Zappa's instrumental music in 2009. The discussion deals with copyright, an alleged preference for the Lydian scale and the validity of a Lydian System theory, based upon this preference. Since it is my conclusion that Zappa's music follows no systems, this theory is in conflict with my findings.

I included an argument against this theory in the 2012 4th pdf version of my study, downloadable via this site. In the synopsis and introduction of the pdf file below you'll find my reasons for extending this argument to a larger downloadable file.

My argument re-stated as a separate pdf file:

<https://www.zappa-analysis.com/Refutation of the Lydian theory by Brett Clement.pdf>

In July 2015 Brett Clement wrote me to inform me that he has written a counterargument. It's a pdf of 11 MB, being my argument with a lot of comment from his side added in. At that point he wished to distribute it himself via e-mail with the following text (but made it directly downloadable later on):

"Brett Clement has written a response to the document above. If you are interested in reading it, please contact him at clementbrett6@gmail.com and he will reply with an email attachment."

In the meantime some comments have been posted at www.zappateers.com, which made Clement decide to make his counterargument directly downloadable:

https://drive.google.com/file/d/0B52KoM03Os1_T3RFZnJHY1BtM28/view?usp=sharing
https://www.academia.edu/18768957/Response_to_Kasper_Sloots

Though hard to read for non-musicologists, briefly summarized the Clement theory explains (regarding diatonic instrumental music):

- a) Why Zappa has a preference for some scales, while rarely using some others.
- b) Why some chords can be seen as characteristic and others as to be avoided.
- c) Why Zappa music lacks a sense of tragedy.
- d) Why Zappa is inclined to avoid the tonic in melodies, when playing in Lydian.

These four items are interrelated. It's the first study to present a theory about Zappa's music, an explanation of his instrumental music, much different from earlier studies, being descriptive. Because of that this study has been heralded as a break-through by a number of people. It's also written in a very erudite manner, using sophisticated language ("isomelism" instead of rhythmic variations, "chordal zone" instead of chords, various types of formulas etc.). Probably it's also the intellectual appearance of his study, that mesmerizes people.

The better thing about Brett's response is that it makes things clearer and better verifiable. I felt no urge to react at first, taking a pause from this discussion. After three years, when setting up the 5th edition of this study, I read it more detailedly and it's pretty interesting material. I've been largely using it to deepen some topics in my main study and add a number of new examples. In general I'm not raising new discussions, and people can check out the details by themselves, though at some points further comment seemed to be inevitable.

- Item a) is coming along below.
- Item b) is coming by in my Zoot allures section, Preferred and to be avoided chords.
- Item c) is coming by in my Guitar section, Scales and moods.
- Item d) is coming by in my Roxy and elsewhere section, Tritone restriction.

So far the Lydian theory has been well received. People simply seem to assume it must be correct and I also get the impression that some people don't want it be incorrect. For conceptual reasons they believe there has to be a system behind what Zappa does. In the long run I think it's inevitable that people start verifying things and, like me, detect the flaws in it.

GENERAL REMARKS

- In his response Brett is trying to shift the accent of his association with Russell's theory from a preference for Lydian towards a "vertical" approach. But that's not what he wrote earlier in his 2009 study and 2014 article:

As stated above, certain aspects of Zappa's music, including the preference for slow harmonic rhythm and improvisatory melody, seem tailor-made to Russell's theories.⁴⁸ More significantly, Zappa's approach to modality—particularly his preference for the Lydian mode—offers the potential for parallels. In fact, the Lydian mode can easily be considered the characteristic sound of Zappa's diatonic music. As will be seen, several additional points of tonality by means of an associated scale. Also, the ubiquity of the Lydian scale in Zappa's music would suggest another, more obvious relevance for the LCC.²³ That is, context alone advises that a theory of Zappa's diatonicism should strongly feature the Lydian scale. But what of Russell's attempt to place other dia-

Russell indeed only approaches music in a vertical manner, but that's not what this theory is about, nor does it have consequences for identifying scales in case of Zappa. Brett identifies scales in Zappa's music the same way as everybody before him. I'm also looking at pedal notes for identifying scales, rather than chord progressions, and so do Steve Vai in the FZ Guitar book and Zappa himself. In fact, in the list below, you can see Brett (in bold) doing the opposite by trying to use arguments from a horizontal approach to overrule the vertical approach, e.g.:

Project X (Bb) **X (Eb Lydian at the beginning)**

King Kong 1969 (Ab) **X (this is the IV chord in Eb Dorian)**

Black Page 1988 solo (F) **X (?; this is Bb Lydian, just as are all Black Page solos)**

I Come From Nowhere, intro and solo (F#) **X (I think this is the v of B minor)**

Catholic Girls, interlude (F#) **X (the bass's b7 is just a melodic borrowing; this is major key I-vi-V)**

That is, he's trying to ignore the bass pedal as tonic and explain the chord as a step from a different key. The actual reason for trying to shift the accent is that, over time, Brett himself has come to realize that his argument for Lydian being the central scale in Zappa's music is much weaker than he initially thought. Because of my e-mail exchange with Brett, I know more about what happened than what can be found in official papers, but I can't use that.

- The dominant 7th chord (Mm7).

Brett has written two arguments against the Mm7 chord. In 2009 he objects to its presence within a Lydian system, because its resolving tendencies would challenge the supremacy of the Lydian tonic. An example in Ionian from Holiday in Berlin is presented as not belonging to a Lydian system. A resolving Mm7 can happen in any diatonic scale. In 2014 Brett presented a rule for the Mm7 chord for his Mixolydian table. These two versions are different, but don't exclude each other. I'm referring to both. In his response Brett now states that he only objects to the Mm7 in Mixolydian, but does not withdraw his 2009 statements. You can't have it both ways. I didn't expect Brett to try something like this, otherwise I would have been more specific about these two versions. But suppose Brett would retrospectively be allowed to limit his objections to Mixolydian only, what then becomes of his Holiday in Berlin example? At first an example of something not belonging to a Lydian system and now it would be okay, because it's in Ionian.

- Repetitions.

Below Brett is calling guitar solos that are outtakes of a song repetitions. This is getting addressed at in my Guitar section at Variations on Sinister #3 and Trance-Fusion section at Butter or cannons. By Zappa himself in the Real FZ book, talking about the pleasure it gives building up a composition live, without knowing what the outcome would be. Only when a solo is using a pre-conceived theme, he would use the same title (for instance Black Napkins). Zappa's guitar solos seldom relate to the song they stem from. By listening to these solos by themselves it's mostly impossible to know what song they were part of. The fact that this is known is only because of bootlegs. You can't expect people to listen to for instance Chalk Pie and then react like isn't that a repetition of Zoot Allures. You may also consider the effort Zappa took in selecting them and the quality of his guitar solo CDs. I consider the word repetition in this context misplaced, mildly put.

THE PENTATONIC SCALE AND BLUES - PREFERENCE FOR LYDIAN

In his Response you can read Brett arguing that a large number of Zappa compositions should be labeled as pentatonic, distinct from Dorian and Mixolydian. Pentatonic passages are indeed occurring frequently, but they are about always embedded in a Dorian or Mixolydian environment. This discussion isn't real: it's not about OR but about BOTH.

The neutral description of what Clement is addressing himself to is Dorian or Mixolydian with pentatonic passages, a subcategory of Dorian or Mixolydian if you like. Brett can point at pentatonic bars, but that doesn't mean that these compositions as a whole can't be called Dorian or Mixolydian anymore. Related to this is his argument that blues can't be related to diatonic scales. For some examples with the details:

Burnt weeny sandwich section: The pentatonic scale in general.

Imaginary diseases section: The pentatonic/Dorian scale in blues pieces.

In note 54 from his 2014 article, he mentions:

54 In fact, Zappa's pentatonic melodies almost always eventually expand to a full diatonic scale. In other situations, the chordal and/or pedal zones supply the missing diatonic pitches.

So, in 2014, Brett was saying almost the same as I am. The real reason why he now states that pentatonic should be separated from Dorian and Mixolydian, is that, if you don't, also by his own counting Dorian gets above Lydian. It's important for him to maintain the dominance of Lydian, not only because he himself has stated this repeatedly, but others have been citing him for that too.

Charles Ulrich claims that "In both guitar solos and composed works, FZ used the major scale for melodies over chord progressions. But in static contexts, such as the aforementioned two-chord vamps, he preferred the Lydian mode." And:

F# in D dorian). Clement cites 'Yo' Mama' and 'One Man, One Vote' as examples of mixolydian²³ and the guitar solos of 'Montana' and 'The Torture Never Stops' as examples of dorian.²⁴

But in his Response you can find Brett saying that "The torture never stops" should not be called Dorian, but pentatonic:

The Torture Never Stops (G) X (Dorian elements for sure, but should be classified as minor pentatonic)

So this creates some confusion. Statistically Zappa's mostly-used scales are Mixolydian in case of major type scales, and Dorian in case of minor type scales ("static" or not, instrumental or not, it doesn't make much difference). Both of them occurring in comparable amounts. To me this is a statistical fact only. Major, minor and Lydian are often used as well, and, more importantly, they sound perfectly normal in the context of Zappa. Chanan Hanspal tries to support Brett's 2014 article by saying:

functional harmony. And since much of Zappa's diatonic music utilises the Lydian mode it makes sense to think of it as the parent scale. Clement aligns elements of the *LCC* with the

In his article Brett can only say that the Lydian scale is "ubiquitous", but in his Response it gets specified very detailedly why he thinks the Lydian scale is the central scale. Chanan does not mention the existence of this writing. For a scholar such behaviour is not-done. One should have a heart for data that are verifiable. Martin Herraiz also supports Brett's theory, beginning with citing the preference for Lydian:

2.3.3 A teoria Lídia de Clement

Clement (2009, p. 116) observa que, apesar de “não haver qualquer evidência de que Zappa tivesse conhecimento do Conceito Cromático Lídio”,

[...] Certos aspectos da música de Zappa, tais como a preferência por um ritmo harmônico lento e uma melodia improvisatória, parecem feitos sob medida para as teorias de Russell. Mais significativamente, a forma como Zappa aborda a modalidade – em especial sua preferência pelo modo Lídio – oferece o potencial para paralelos. De fato, o modo Lídio pode ser facilmente considerado o som característico da música diatônica de Zappa.¹⁰⁷

Which is the first citation from above at the general remarks, in Portuguese. Martin's study was written in 2010, when Brett's Response didn't yet exist.

KEYS IN ALL DIATONIC INSTRUMENTAL PIECES ACCORDING TO BRETT AND ME

In his response Brett is looking at all diatonic instrumental examples in Zappa's music, partly by commenting upon my examples, partly by setting up a list himself. The better thing about this effort by both of us is that it makes things verifiable. Below I've added some remarks by myself. In most cases I'm referring to the examples in my main study without further comment. Anyone can check these examples for him- or herself. In many other cases I'm pointing at the general remarks above. It also helped me to get rid of some errors by myself or to investigate some pieces more profoundly.

IONIAN "Sloots list". Brett's comment is in bold and an X means that he disagrees. My reaction is in Italics.

- Uncle Meat (theme 1, D, theme 2, Eb)

- Project X (Bb) **X (Eb Lydian at the beginning)**

See my example and description.

- Peaches en regalia (many) **(only 1, E)**

The main object of this exercise is listing titles that are using certain scales. When there's an agreement upon one type of scale happening, I'm refraining from discussing the number of tonics.

- Son of Mr. Green Genes (C) **(only a brief tonicization)**

- Holiday in Berlin, theme 3 (D) **(okay, but I wouldn't classify this as modal music; the second module even uses chromatic chords)**

- Toads of the Short Forest (A) **X (Mixolydian)**

See my examples and description. It's notated in A by Zappa (when it was titled "Arabesque"). The Weasels version is indeed better identified as Mixolydian.

- Dwarf Nebula (A) **X (no clue how this could be A Ionian)**

See my example and description.

- Rudy Wants to Buy Yez a Drink (interlude) (C) **X (common-practice tonal; not modal)**

Toying with words. See below at the Sheik Yerbouti tango for terms like "functional".

- Would You Like a Snack? Intro (C) **X (this is better analyzed as Lydian; in Holiday in Berlin, intro, F# appears in the accompaniment)**

Both are possible when the F/F# isn't actually played

- It Might Just be a one shot deal (solo) (G) **(it's worth noting that this is not a Zappa solo)**

- Waka/Jawaka (F/D/E) **X (the only one I possibly see is D Ionian at the very end)**

See my examples and description. Since Brett is also hearing D Ionian, I see no reason why it shouldn't be a good example in his own list.

- Blessed Relief (F/E)

- Fifty Fifty (Db) **X (the guitar solo? Too chromatic to determine. Plus, the Db chord is functioning as the bII chord of C Phrygian dominant).**

See my examples and description.

- Apostrophe (C) **X (this is simply the bVII chord in D Mixolydian)**

See my second example. D Mixolydian involves an F#, C Ionian an F natural. It's the bass player making this switch in bars 5-6 of my second example, while Zappa simply avoids the F/F# over C. In this case the distinction isn't sharp.

- Echidna's Arf (E) **X (where? If Sloots means the beginning, this is E Lydian)**

See my example and description of the beginning. Both E and E Lydian are applied.

- Don't You Ever Wash That Thing, theme (C)

- Inca Roads (C) **[KS: I forgot to include this in my list, but since it isn't in Brett's list of Ionian examples, he disagrees]**

See my example and description of the opening bars.

- Sofa (C) **(okay, but see the discussion in Clement 2009, 157)**

- RDNZL (many) RDNZL, guitar solo (A) **X (no, its Lydian; why the conflict between this analysis**

and the Lydian analysis below?)

See my examples and description. The mingling of closely related scales is getting pointed at at large in my Guitar section. That's not a "conflict", but noting what's happening.

- Zoot allures, central theme [KS: Brett forgot to copy this example into this list. Since it isn't in his list of Ionian examples, he apparently disagrees.]

See my example and description.

- Flakes, interlude (E) (yes, but it's noteworthy that Zappa does not solo over this vamp)

- Strictly Genteel (D)

- Duke of Prunes (E) X (I think this brief moment is Mixolydian)

See my Duke of prunes (1975) example, bars 18-21.

- Watermelon in Easter Hay (E)

- Treacherous Cretins (A) X (no, the notes are A B C# D E F G; how is that Ionian?)

I'm citing Zappa's interpretation. I agree other interpretations are possible.

- Frogs with dirty, outro (A) X (not a good modal example; plus, no scale degree 4 is used)

See my example and description. I agree in the sense that it isn't a bright example.

- What's New in Baltimore (E) (the solo?)

See my example and description.

- Let's Move to Cleveland (C) X (Lydian: why the conflict with the analysis below?)

See my example and description.

- In-A-Gadda-Stravinsky (D) X (polyscalar)

See my examples and description, where I'm calling it an example of mingling of closely related scales.

It's not in conflict with calling it polyscalar.

- Dupree's Paradise (B) X (no clue)

This is getting described in my YCDTOSA vol II section. It deals with the block where sometimes the E, sometimes the B is getting the accent of being the pedal note.

- Uncle Meat (1973) (Eb) X (repetition: see Uncle Meat)

This title is included because of version differences, that affect the keys. I agree that the Eb pedal section didn't change significantly.

- King Kong 1971/82 (Bb) X (where?)

See the second example from my YCDTOSA section.

- Let's Make the water turn black (C) X (not modal Ionian, this is functional C major)

Toying with words. See below at the Sheik Yerbouti tango for the term "functional".

- Black Page 1988 solo (F) X (?; this is Bb Lydian, just as are all Black Page solos)

See my example and description. Like Brett I'm following the "vertical" approach. In this case it would be very odd to take the Bb as pedal note instead of F.

- Epilogue (Ahead of Their Time) (Ab) X (Db Lydian)

See my example and description.

- I Was a Teenage Maltshop (C) X (how?)

See my example and description.

- Agency Man, intro (C/G) X (C major functional tonality, not modal Ionian; obviously an example of parody)

Toying with words. See below at the Sheik Yerbouti tango for the term "functional".

- Harmonica Fun (Bb/F#) X (this is not worthy of inclusion)

When you're writing a theory about instrumental music, all examples should be considered. See the You never know who your friends are example from my main study for its relevance (though not including the Harmonica fun section).

- Rollo (many) X (where?)

See my examples and description.

- Basement music #2 (D) X (very rare use of major pentatonic D E F# A B)

See my example with the C and G being included too. But it's D Mixolydian instead of major.

- Farther O'Blivion, opening 1972 (E) X (where?)

See my example, bars 41-42, and description.

- Bavarian sunset (E) **X (okay, but Dweezil establishes this mode)**

Then not so fast with Xs.

- Gregger Peccary 1972 mt1 interlude (D) **X (this is on-the-spot improv by the band; mode not controlled by Zappa)**

The outlines of such improvisation blocks must have been agreed upon in advance. There are patterns establishing keys.

- What's The ugliest Part of your body (LM) (G) **X (not modal; this is obviously a doo-wop parody)**

Toying with words. See below at the Sheik Yerbouti tango for terms like "functional".

- Flakes 1978, instrumental section (E) **X (repetition: see Flakes)**

See my examples and description, this version is quite different.

- Uncle rhebus (Finer moments) (Eb) **X (the Uncle Meat quotation?; if so, shouldn't be counted again)**

See my description of this piece. Uncle rhebus is re-using material from Uncle Meat and King Kong, but its construction is thus awkward that it needs attention upon its own merits. And it's a one-time only approach, as happening more often in Zappa's music.

- All Skate (A) **X (blues)**

See my example and description. Blues has been addressed at above.

- Phyniox (Ab) **X (modally ambiguous)**

See my examples and description.

- The world greatest movie same #1 (D) **X (the music used in Holiday in Berlin? If so, repetition)**

See my examples and description.

- No more mr. nice girl (E) **(I'd be willing to bet Shankar wrote this theme)**

DORIAN "Sloots list"

Hungry Freaks, Daddy (solo) (A/B) **(also minor pentatonic system)**

Invocation and ritual dance (C#/E)

Duodenum (G) **X (not purely modal, but includes chords borrowed from different modes (Dorian: i-IV Harmonic minor (bVI-V) Aeolian: bVI-bVII-I Phrygian: bII-bIII-I; notice also that it includes non-diatonic chords I and V)**

Toying with words. See my first example with bars 1-6 being in Dorian (G should be E). What would be the conflict with "Dorian: i-IV"?

Oh No, Theme 1 (E)

Take Your Clothes Off (E) **(not sure where Sloots gets this key; at most, this is a "secondary Dorian tonicization" of ii in C Major; I'm using the key from YCDTOSA vol. 6; notice that the music after the opening Dm-Em progression is clearly in C: iv (borrowed chromatic chord)-I-vi-ii-V-I)**

See my example with the 1961 performance (transposed up on Lumpy Gravy). And if Brett finds it's major, than why shouldn't it be included in his own list of Ionian?

Nine Types of Industrial Pollution (Bb)

Dog Breath Variations (E) **(why the conflict with the L/M analysis of "Dog Breath" below? I'll allow it, since the Yellow Shark version is clearly Dorian in the introduction section) (also, there's a hint of D major here)**

Prelude to King Kong (F#)

Ian Underwood Whips It Out (Eb) **X (this is obviously atonal)**

See my example and description.

King Kong 1969 (Eb)

Peaches en Regalia (many) **(really only B Dorian, others are part of sequence)**

Willy the Pimp (A) **X (minor pentatonic primarily, a few Dorian touches)**

Pentatonic has been addressed at above.

Son of Mr. Green Genes (D/Bb) **(not Bb; Zappa does many different things over the Bb chord;**

overall, it is consistent with blues minor pentatonic playing)

Little Umbrellas (D) **X (it is some kind of D minor tonality, but not modal)**

See the Hot rats guitar book and my description.

Gumbo Variations (G) **X (this is simply the blues scale in G, not clearly Dorian or Mixolydian)**

See my examples and description.

Aybe see (Db) **X (I think this is improv from Ian Underwood, not composed by Zappa?)**

I'm not trying to make such distinctions. There's about always an improvised element in his recordings with Zappa himself being responsible for the end result.

Get a Little (E)

My guitar (interlude) (G) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

The Orange County Lumber Truck (F#/G#) (C#)

Transylvania Boogie 1970 (E) **X (not sure where Sloats gets this; if it is the last section he's labeling, this clearly A minor pentatonic with an occasional Mixolydian elements added in)**

See my examples and description. There's some ambiguity about some sections being in A Mixolydian or E Dorian.

Road Ladies Solo (D) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

Twenty Small Cigars (E) **X (possibly, but not enough info to say for certain)**

See my example. Bars 1-8 are brightly Dorian, next it starts to fluctuate.

The Nancy and Mary Music (Eb/D) **X (repetition: this is from King Kong) (also, primarily minor pentatonic)**

Pentatonic as well as repetitions have been addressed at above.

Chunga's Revenge (D)

Little House, intro (A)

Lonesome Electric Turkey (D) **X (repetition: this is King Kong live)**

See above at the general remarks for the word repetition.

Magic Fingers, solo (A) **(okay, but the song as a whole should be classified as blues minor pentatonic)**

Call Any Vegetable, solo (A) **X (minor pentatonic; there are some Dorian elements in the song itself, however)**

Pentatonic has been addressed at above.

Dog Breath Solo (F#) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

Big Swifty Themes/outro (E)

Waka Jawaka (F#/A) **(I don't find A Dorian; the F# Dorian is also the relative minor of the main scale of the piece: A Lydian) (also, D Dorian in the coda)**

The Grand Wazoo (D)

Eat That Question (E)

Blessed Relief (A/G/F#) **X (Dorian scales not very well articulated; the F#m and Gm chords in the solo should be interpreted as the ii chord in Ionian)**

Toying with words.

I'm the Slime (intro) (F#) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Fifty Fifty (D/C) **(not sure about C; also Eb and E)**

Montana, intro and solo (F#)

Cosmic Debris (C) **X (this is standard blues playing; primarily minor pentatonic, etc.)**

Pentatonic has been addressed at above.

Apostrophe (E/B) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Penguin in Bondage (D) **X (blues; minor pentatonic)**

Pentatonic has been addressed at above.

Echidna's Arf (B) **X (where?)**

See my examples and description, in this case you could call it passing.

Don't You Ever Wash That Thing, solo (F#) **X (solo is minor pentatonic, chords are major I-IV-IV-I)**

Pentatonic has been addressed at above.

More Trouble Every Day, solo (F#) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Inca Roads (many)

Can't Afford, solo (E) **X (standard blues playing; not clearly Dorian or Mixolydian)**

It's blues-like at best. My Guitar section contains a section about mingling of closely related scales. You can also notice that Brett calls it Dorian only in his own list.

Pojama People solo (D) **X (minor pentatonic)**

Pentatonic has been addressed at above.

San Bernardino solo (A) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Andy (F#) **(the F# is minor pentatonic; there is a C# Dorian, however)**

200 years old intro (G) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

Advance Romance solo (G) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

Muffin Man solo (F#) **(okay, but melody is better characterized as minor pentatonic)**

Wind Up Working in a gas station, interlude (D) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Black Napkins (C#)

The Torture Never Stops (G) **X (Dorian elements for sure, but should be classified as minor pentatonic)**

Pentatonic has been addressed at above.

Wonderful Wino Outro (A) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Zoot Allures (C#) **(addition: live versions from same era: D# Dorian)**

I Promise Not to come..., solo (many)

Punky's Whips, solo (C#) **(okay, but mostly minor pentatonic) (otherwise, E Dorian used a lot in the song proper)**

Illinois Enema Bandit, solo (D) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

Lemme take you to the beach, interlude (A) **(okay, but I would classify this as a secondary tonicization in the key of C major; it's actually very similar to Take Your Clothes Off When You Dance)**

Regyptian Strut (B/G#) **(also pentatonic)**

The Ocean is the Only Solution (many) **(not sure that modes can be accurately identified in this track)**

RDNZL (many)

Rat Tomago (Bb) **X (repetition: see Torture Never Stops)**

See above at the general remarks for the word repetition.

Duke of Prunes (A/E) **(brief)**

Crew Slut, solo (D) **X (minor pentatonic)**

Pentatonic has been addressed at above.

On the Bus (A)

Why Does it Hurt, interlude (A) **X (not modal: other than the minor tonic triad, all other chords are major: i IV-V-VI-VII)**

I've included the interlude in my main study. It contains 8 bars in A minor (Dorian should be minor).

Keep it Greasy, solo (G) **(also D minor pent/Dorian song)**

Bamboozled by love, solo (A) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Shut Up n' Play Yer Guitar (A) **X (C Lydian)**

See the FZ Guitar book, pages 30-31. At the bottom of page 31 Steve Vai writes "modulate back to original key".

While You Were Out (D)

Soup and Old Clothes (D) **X (repetition: Illinois Enema Bandit solo)**

See above at the general remarks for the word repetition.

Variations on the Carlos Santana (G) (**note: City of Tiny Lites solo**)

Ship Ahoy (D)

Deathless Horse (C#)

Pink Napkins (C#) **X (repetition; see Black Napkins)**

See above at the general remarks for the word repetition.

Beat it With Your Fist (A) **X (repetition; see Torture Never Stops)**

See above at the general remarks for the word repetition.

Stucco Homes (D) **X (clearly D Mixolydian; also an octatonic scale at 7:40)**

I agree, I first thought it's the same as in While you were out.

I Come from Nowhere, intro and solo (B)

Drowning Witch, solo (B)

Tink Walks Amok (many) **X (where?)**

See my description. There's a section in B minor/Dorian, not brightly Dorian if you like.

We're Not Alone (F#/G/E) **X (see above for the correct analysis)**

A transcription with a more accurate analysis has been added to my main study. Both me and Brett missed elements.

Ya Hozna, solo (C) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Marqueson's Chicken, solo (E) **X (how? One could make a case for octatonic, maybe)**

See my example and description. It's not standard Dorian, nor atonal. Octatonic is indeed a good approach.

Alien Orifice (G/C) **and E**

What's New in Baltimore (E) **X (not purely modal; uses a variety of scale degrees: F#/F, C#/C, G/G#, etc.)**

See my example and description.

Hot Plate Heaven, solo (E) **(not the solo, but the main song; though this may be the v chord of A Mixolydian)**

Let's Move to Cleveland (E)

Night School (C#/E) **X (don't know how Sloots gets these)**

A second example has been added to my main study with a more accurate description. The presence of Dorian is indeed weak. On the other hand you have minor passing by too.

G Spot Tornado (B) (**okay, but this is mostly pentatonic**)

St. Etienne (B) **X (repetition: see Drowning Witch solo)**

See above at the general remarks for the word repetition.

Do Not Pass Go (B) **X (repetition: see Drowning Witch solo)**

See above at the general remarks for the word repetition.

In-a Gadda Stravinsky (D) **X (polyscalar)**

See my examples and description, where I'm calling it an example of mingling of closely related scales. It's not in conflict with calling it polyscalar.

That's not really reggae (D) (**note: Whipping post solo**)

Jim and Tammy's Upper Room (G) **X (repetition: see Advance Romance solo)**

See above at the general remarks for the word repetition.

Were We every Really Safe (B) **X (repetition: see Drowning Witch solo)**

See above at the general remarks for the word repetition.

That ol' G minor thing again (G) **X (repetition: see City of Tiny Lites Solo/Carlos Santana)**

See above at the general remarks for the word repetition.

Hotel Atlanta Incidentals (E) **X (A Mixolydian) (repetition: see Hot Plate Solo)**

See my example and description.

That's Not Really a Shuffle (Eb) **X (not a clear diatonic scale)**

See my example and description.

Orrin hatch on skis (D) **X (D Mixolydian) (note: Ride My Face to Chicago solo)**

See my example and description.

For Duane (A) **X (repetition: see Whipping Post solo)**

See above at the general remarks for the word repetition.

Things that look like meat (G) **X (repetition: see City of Tiny Lites solo)**

See above at the general remarks for the word repetition.

The Mammy Anthem (Bb/Ab) **(no Bb; D Dorian in composed part; Ab Dorian solo)**

Pygmy twylite 1974 (D/G) **(should be B, not D, also, mostly pentatonic)**

Room service (B) **(also minor pentatonic)**

Dupree's paradise (B/A) **X (he's referring to the alternating Bm-Am progression during the flute/etc. solo; its not clearly Dorian)**

See my examples and description.

Ride my face to Chicago intro and solo (D) **X (Mixolydian; and repetition: see hatch)**

See my description of the solo.

Dickie's such an asshole, solo (B) **X (blues pentatonic)**

Pentatonic has been addressed at above.

King Kong 1971/82 (Eb) **X (repetition)**

See above at the general remarks for the word repetition.

Star wars won't work (D) **X (minor pentatonic)**

Pentatonic has been addressed at above.

T'Mershi Duween (1988) (A)

City of tiny lights, solo (G) **X (repetition)**

See above at the general remarks for the word repetition.

Pound for a brown solos (D) **X (minor pentatonic; plus, improv by Mars)**

Pentatonic has been addressed at above.

Baked-bean boogie (Eb) **X (repetition: see King Kong)**

See above at the general remarks for the word repetition.

No waiting for the peanuts to dissolve (E) **X (minor pentatonic; note: Trouble Every Day solo)**

Pentatonic has been addressed at above.

Pound for a brown, solo (V. 5) (G)

Sleeping in a jar (playground) (Eb) **X (? perhaps he means the brief E minor pentatonic solo)**

Pentatonic has been addressed at above.

Transylvania Boogie 1968 (E) **X (no clue how he gets this)**

See my examples and description. Sometimes the accent lies on A as pedal note, sometimes on E.

Put a Motor in Yourself (E)

Lost in a Whirlpool (E) **X (blues)**

Blues has been addressed at above.

Run Home Cues #2 (G)

Alley Cat, intro (E) **X (arguable; melody is minor pentatonic, chords could be characterized as Dorian)**

Pentatonic has been addressed at above.

Sharleena 1969, solos (G) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Duck Duck Goose (D) **X (minor pentatonic)**

Pentatonic has been addressed at above.

I Was a Teenage Maltshop (D) **X (no clue; G is the pitch center)**

See my example and description.

Metal Man has won his wings (E) **X (blues)**

Blues has been addressed at above.

Power trio (A) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Speedfreak boogie (E) **X (minor pentatonic melody, Dorian chords (see Alley Cat))**

Pentatonic has been addressed at above.

Original Mothers at... (G) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Mondo Hollywood (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Black Beauty (Eb) **X (repetition: see King Kong)**

See above at the general remarks for the word repetition.

T'Mershi Duween 1991 (D) **X (more likely Mixolydian, given the 1# key signature used in the 1988 version)**

See my example and description.

Ancient Armaments (A)

Rollo (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Chunga's Basement (D) **X (repetition: see Chunga's Revenge)**

To me it has sufficient elements of its own, but you might call it a repetition. Transcriptions from both titles are included in my study.

Venusian Time Bandits (F) **X (G) (repetition: More Trouble Every Day)**

See above at the general remarks for the word repetition. The tonic is indeed G.

Think It Over (D) **X (repetition; see The Grand Wazoo)**

It concerns the solo. See above at the general remarks for the word repetition.

Been to Kansas (A) **X (not even close; melody is minor pentatonic, chords are from the minor blues: i-iv-i-V-iv-i; the only Dorian element is the harmonic embellishment of the i chord)**

See my example and description. Blues has been addressed at above.

Farther O'blivion 1972 opening (many)

Cucamonga (part of FOB) (Eb) **(and many others)**

DC Boogie (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Imaginary Diseases (B)

Chunga's Revenge (Trance) (D) **X (repetition: see Chunga's Revenge)**

In this case it has Frank and Dweezil soloing, but you might call it a repetition.

Good Lobna (F#)

Ask Dr. Stupid (F#) **X (Mixolydian) (Note: Easy Meat solo 1979)**

See my example and description.

Scratch and Sniff (G) **X (repetition: see City of Tiny Lites solo)**

See above at the general remarks for the word repetition.

Trancefusion (D) **(somewhat ambiguous as to pitch center; it may be G Mixolydian; note: Twenty One)**

Gorgo (A) **X (repetition: see Torture Never Stops solo)**

See above at the general remarks for the word repetition.

Diplodocus (D#) **X (repetition: see King Kong)**

See above at the general remarks for the word repetition.

Soul Polka (C#) **(note: Oh No solo)**

After dinner smoker (A) **X (repetition: Torture Never Stops solo)**

See above at the general remarks for the word repetition.

The Torture Never stops 1980 (A) **X (repetition)**

See my examples. This version has enough of its own.

Chunga's Revenge 1975, rhythm guitar solo (D) **X (repetition: see Chunga's Revenge)**

See my example. This rhythm guitar solo section should be looked at upon its own merits.

How did that get in there?, solos (D/A) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Unit 2 (C#) **(note: Oh No coda, etc.)**

Mom and Dad (E/D)

King Kong 1978, solo (HO) (Eb) **X (possible repetition; though the vamp is sufficiently "new" to count it)**

Then why an X?

Mud shark, solo (CH) (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Sleazette (fin mom) (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Uncle rhebus (Eb/C) **(note: this is King Kong live)**

The subcutaneous peril(D) **(note: Pound for a Brown solo)**

Your teeth (venue 2) (Eb) **X (George Duke improvisation: mostly minor pentatonic)**

Pentatonic has been addressed at above.

All Skate (A) **X (blues, mostly pentatonic)**

Blues has been addressed at above.

Run home slow movie sample #1 (E) **(I don't know what moment this refers to)**

See my movie example #1.

Waltz (pal records) (D) **X (not able to verify)**

See my example and description.

Breaktime (C) **X (blues: minor pentatonic melody, Mm7 chords)**

Pentatonic has been addressed at above.

Grunion Run (C) **X (blues again; see above)**

Blues has been addressed at above.

Twinkle Tits **X (no clear mode)**

See my example and description.

Conehead 1978, solo (F/E) **(melody entirely pentatonic; chords are Dorian; should be classified as minor-1 pentatonic)**

Pentatonic has been addressed at above.

PHRYGIAN "Sloots list"

Duodenum (G) **X (see analysis above; this is modal borrowing, not pure modality)**

See my example and description.

Didja get any onja (F#) **X (not modal)**

Toying with words. See my example and description.

Big Swifty, solo block 1 (E) **X (this is the Phrygian dominant scale: EFG#ABCD)**

See my examples and description (both are happening).

Fifty Fifty (C) **X (this is the Phrygian dominant scale again)**

See my example and description.

Filthy Habits (F/C)

Duke of Prunes (G#) **X (where?)**

See my examples and description.

Sinister Footwear, solo (G)

Bossa Nova (G) **X (modally ambiguous)**

See my examples and description.

9/8 objects (C) **X (more likely the Phrygian dominant scale)**

See my example and description.

Phyniox (C) **X (?)**

See my examples and description.

LYDIAN Sloots list

It's from Kansas (F) **X (no clue how this could be Lydian)**

See my example and description. It's indeed not brightly Lydian, calling it multi-scale is possible too.

Dog Breath (G) **(note: L/M; ambiguous)**

Peaches en Regalia (A) **X (not a clear example, still functioning in B)**

See my description and block E from the Hot rats guitar book. Indeed not a clear example.

Holiday in Berlin, Theme 4 and solo (D)

Aybe see (C/Eb) **(maybe, but I'm inclined to hear these as transpositions of the VII chord from the Mixolydian main theme rather than examples or true Lydian modality)**

Didja get any Onya (C)

The Orange County Lumber Truck (G) **(also A)**

Would You Like a Snack, intro (Eb/Ab/D) **(also C: note, this is Holiday in Berlin intro)**

Waka Jawaka (A/F/G)

Blessed Relief (Bb)

Fifty Fifty (Db/E) **(not sure about the Db)**

Echidna's Arf (E) **(and others)**

Son of Orange County (E)

Inca Roads (many)

Andy (A/D)

Carolina Hardcore Ecstasy (C/F) **X (not F, I hear that as G Mixolydian)**

We agree about C, F or G is debatable. There's certainly no need for an X. Three examples are now included in my main study, showing the 1984 version points at Ionian being present too.

Black Napkins (D)

I Promise Not to Come... , solo (many)

The Black Page #1 (many)

The Black Page #2 (many) **X (repetition: see The Black Page #1)**

The Black Page #2 deserves attention upon its own merits, but regarding scales you might call it a repetition.

Music for Low Budget Orchestra, brass section (G) L/M

RDNZL (many)

RDNZL, guitar solo (A)

Wild Love (many)

Strictly Genteel (D)

Sy Borg Solo (C) **(and many more during the song itself)**

We are here talking about instrumental music.

Outside Now, Solo (Bb)

He Used to Cut the Grass, solo (E)

Easy Meat (E)

Now You See It, Now you Don't (Eb) **(or possibly F Mixolydian)**

See above at Carolina Hardcore Ecstasy, a similar situation. Strange to see that Brett doesn't use the word repetition here. I wouldn't either, but in this case you have hard evidence in the solo itself that it's part of a King Kong performance.

Pick Me I'm Clean (C) **(possible; a somewhat ambiguous song)**

Hog Heaven (E) **(note: Easy Meat solo)**

Shut Up n' Play yer Guitar (C) (**note: Inca Roads solo**)
 Gee, I Like Your Pants (C) **X (repetition: Inca Roads solo)**
See above at the general remarks for the word repetition.
 Deathless Horsie (A)
 Shut Up n' Play Yer Guitar Some More (C) **X (repetition: Inca Roads solo)**
See above at the general remarks for the word repetition.
 Pink Napkins (D) **X (repetition: see Black Napkins)**
See above at the general remarks for the word repetition.
 Return of the son... (C) **X (repetition: Inca Roads solo)**
See above at the general remarks for the word repetition.
 Sinister Footwear III (F)
 Tink Walks Amok (many) (**maybe; I'm not sure that this piece is a good candidate for modal analysis; notice that the upper bass line is just being transposed by different values, while the bass line is often stationary**)
 Sinister Footwear II, opening block (Ab) (**I'm not sure what moment he refers to; there are certainly Lydian things happening in this piece, but the Ab Lydian description here seems inadequate to deal with them; see my discussion in Clement 2009, 209-10**)
 Them or us (Bb) (**note: Black Page solo**)
 Alien Orifice (Eb/C) (**also A, C in the middle section**)
 Let's Move to Cleveland (C/Ab)
 Night School (C/Ab)
 Which One is it (Bb) **X (repetition: Black Page solo)**
See above at the general remarks for the word repetition.
 In a Gadda Stravinsky (D) **X (polyscalar)**
See my examples and description, where I'm calling it an example of mingling of closely related scales. It's not in conflict with calling it polyscalar.
 Once Again, without the Net (D) (**note: Let's Move to Cleveland solo**)
 Move It Or Park it (Bb) **X (repetition: Black Page solo)**
See above at the general remarks for the word repetition.
 Variations on Sinister #3 (E) **X (repetition: Easy Meat solo)**
See above at the general remarks for the word repetition.
 Winos do not march (F) **X (G Mixolydian; note: Sharleena solo)**
It's a F-G alternation. After relistening I agree. The solo begins with G, so I-VII in G Mixolydian is more logical.
 Swans what swans? (Bb) (**note: Pound for a Brown solo 1981**)
 Systems of Edges (C) **X (repetition: Inca Roads solo)**
See above at the general remarks for the word repetition.
 Do not try this at home (Bb) **X (repetition: Black Page solo)**
See above at the general remarks for the word repetition.
 Is that all there is? (C) (**note: Let's Move to Cleveland solo 1982**)
 Pygmy twylyte 1974 (Bb) **X (?, if he's talking about the Bm-G-Bb-C-A progression, seems like a strange chromatic area to hear Lydian modality)**
See my example and description
 Dupree's paradise (E)
 Uncle Meat (1973) (G)
 Any Kind of Pain, solo (F)
 The Black page 1988 (many) **X (repetition: see The Black Page)**
The black page 1988 is thus re-arranged, that I included this title too, but you might call it a repetition.
 T'Mershi Duween 1988 (C)
 Pound for a brown solos (C) (**note sure whether to count: this is a holdover from the Thirteen vamp**)
 The black page #2 solo (v 5) Bb **X (repetition: Black Page solo)**

On Zappa in New York, this title has no solo in it, so I included this instance too.

Thirteen (C)

Rollo (many)

Farther O'blivion, opening (many)

Cucamonga (FOB) (G) **X (where?)**

See my example and description

A Cold Dark Matter (C) **X (repetition: Inca Roads solo)**

See above at the general remarks for the word repetition.

Occam's razor (C) **X (repetition: Inca Roads solo)**

See above at the general remarks for the word repetition.

Mom and Dad (F) (**okay, but this could also be an extended bII in the key of E minor, which is how the FM chord is used in the first phrase**)

Who Needs the peace corps (C)

King Kong 1978 solo (HO) (D)

Billy the Mountain, solos (C) (**also several Lydian examples in the song itself**)

We are here talking about instrumental music

Uncle Rhebus (fin mom) (Db) **X (too indistinct to give modal assignment)**

See my examples and description

Phyniox (Ab) **X (modally ambiguous)**

See my example and description

The World's Greatest movie sample #1 (D) **X (repetition?)**

Repetition of what?

No more mr. nice girl (A)

MIXOLYDIAN Sloots list

King Kong, Lumpy Gravy (A)

Stuff Up the Cracks (solo) (C) **X (blues-derived borrowing: Zappa solos in C minor pentatonic, while chords are I-bVII-I)**

Pentatonic has been addressed at above.

Dog Breath (A) (**note: L/M**)

Legend of the Golden Arches (B) (**note: Pound for a Brown**)

[Uncle meat variations (1969). I forgot to include this one in my list. It's not in Brett's list neither, but on page 70 of his response he doesn't seem to object to my calling it Mixolydian.]

King Kong 1969 (Ab) **X (this is the IV chord in Eb Dorian)**

See my examples and description. It's very odd to say a song begins on step IV, especially when you're following the vertical method. The more reasonable thing you might say is that it is a pedal substitution in a song mostly beginning on Eb.

Peaches en Regalia (many) **X (none)**

See my description and the Hot Rats guitar book.

Son of Mr. Green Genes (Bb/D) **X (see comments above on the Bb chord; The D major chord at the ending is just a "Picardy third" in D minor).**

See my descriptions and the Hot Rats guitar book.

Gumbo Variations (G) **X (see above: blues scale)**

Blues has been addressed at above.

Theme from Burnt Weeny Sandwich (D)

Aybe See (E/A) (**only E Mixolydian; the A has too many chromatic notes; I'd be more inclined to label it as A Dorian anyway**)

Get a little (E) **X (no, this is Dorian; why the conflict with the analysis above?)**

See the description in my main study.

My Guitar (interlude) (G) **X (blues progression, maj/min elements)**

Blues-like if you wish, using Mixolydian (G should be A).

Transylvania Boogie (A) **(okay, but I would consider this standard blues playing, with the A minor pentatonic scale as the basis, rather than clear diatonic Mixolydian modality)**

Big Swifty, solo block 2 (E) **X (I don't hear a melodic G#; probably still essentially Dorian)**

Toying with words. You listen to the whole, not the melody only.

Waka/Jawaka (A/G)

Dirty Love (intro and solo) (D) **X (minor pentatonic; the tonic pitch is A, not D)**

See my example and the Overnite sensation guitar book. "Vertically" you're looking for pedal notes, with the D being far more heavy than the A. Horizontally you're also seeing a D-C alternation. And if you want to see the A as tonic, you might also argue it's the G. See above at Carolina hard core ecstasy, and Now you see it, now you don't. Brett certainly isn't consistent. The accentuated and longer sustained note can better be seen as the tonic, though I agree it sometimes can get arguable.

Fifty Fifty (many) **X (just because many dominant ninth chords are found, doesn't mean the Mixolydian mode is being used)**

See my examples, description of the scheme and the Overnite sensation guitar book.

Montana, intro and solo (A) **X (there's a melodic D# which is clearly part of the theme; the accompanimental G and C are just there to create parallel major triads, with the melodic note functioning as the chordal third)**

See my example and description.

Excentrifugal forz, intro and solo (A) **(arguable; Zappa's singing is in A minor pentatonic)**

See my example and the Apostrophe guitar book.

Apostrophe (D)

Stinkfoot Solo (C) **X (I'd just say blues scale; we find both E natural and Eb)**

It's blues with Mixolydian being used. See above and my example and description. The Eb is indeed involved too, so I'm also referring to it as an example of mingling Mixolydian and Dorian.

Echidna's Arf (A) **(arguable)**

Be-Bop Tango solo (B) **X (12-bar blues: standard major chords I-IV-V and minor pentatonic melody)**

Blues has been addressed at above.

Can't Afford.. solo (E) **X (blues playing, pentatonic)**

Blues/pentatonic has been addressed at above.

Sofa (G) **(again, see the discussion in Clement 2009, 157)**

Cucamonga intro (A) **X (major chords on minor pentatonic scale degrees I-IV-bIII)**

Pentatonic has been addressed at above. If you want to name it like Brett does, it doesn't mean it can't be called Mixolydian anymore.

Miss Pinky interlude (A) **(interlude? You just mean the main riff?)**

See my examples at Artificial Rhonda. The main riff continues during the solo in it (instrumental interlude). It's just another example of instrumental music.

Cruising for Burgers (D)

I Promise..., solo (many) **X (I don't find any; seems pretty consistently Lydian/Dorian)**

See my description.

Big Leg Emma Interlude (E) **X (12-bar blues)**

See my examples and description. Blues has been addressed at above.

Purple Lagoon, solos (F)

Music for low budget, guitar solo (D) **X (I analyze C Lydian, but one could argue)**

Zappa is playing over a D pedal.

RDNZL (many) **(none very clearly articulated)**

RDNZL, keyboard solo (F)

The Ocean is the Only Solution (many) **(possible, but difficult to identify modes in this piece)**

I have been in you, interlude (A) **X (no clue; referring to the IV-V progression?)**

2:33-2:53. *It's an instrumental version of my example of the opening.*

Rubber Shirt (Eb) **X (bass part improvised by O'Hearn; plus, both b3 and nat3)**

It's a joint composition. Brett doesn't really deny it's at least to a degree Mixolydian. I agree a minor third is also happening (the speed on the CD has been modified).

Wild Love (many)

Yo Mama, instrumental section (E)

Central Scrutinizer, interlude (D) **X (blues based; melody is minor pentatonic)**

See my example and description. Blues/Pentatonic has been addressed at above.

Catholic Girls, interlude (F#) **X (the bass's b7 is just a melodic borrowing; this is major key I-vi-V)**

See my example and description. I call it as it is. And if you want to call it Ionian nevertheless, it should be in Brett's own list of Ionian examples.

Crew Slut, solo (D) **X (blues, minor pentatonic)**

Blues/Pentatonic has been addressed at above.

Packard Goose, solo (F#)

Easy Meat (F#) **X (E Lydian)**

See my example and description. There's an indecision to take the E or F# as tonic, during the theme and the solo, that sometimes has E, sometimes F# as pedal note. Brett also includes Easy Meat in his Mixolydian list. So you can see how zealous he got finding excuses to put Xs here.

The Blue Light, intro (A)

Pick Me I'm Clean (D) **(okay, but this is an ambiguous piece)**

While You Were Out (D) **X (Dorian)**

See my description and the FZ Guitar book. It's a mingling of Mixolydian and Dorian. Compare this with Stucco Homes from above, stemming from the same session, where Mixolydian gets to dominate.

Heavy Duty Judy (E)

Ship Ahoy (D) **X (Dorian)**

See my example and description. Another mingling of Mixolydian and Dorian.

Deathless Horsie (B)

Pinocchio's Furniture (G) **X (D Dorian: Chunga's Revenge solo)**

After relistening I agree. The D comes out stronger than the G.

Why Johnny Can't Read (E)

Stucco Homes (D)

I Come From Nowhere, intro and solo (F#) **X (I think this is the v of B minor)**

See my example and description. It's very odd to say a song begins on step V, especially when you're following the vertical method. And if you do it would be V from B Ionian. We agree about another section in B Aeolian (see below).

Tink Walks Amok (many) **X (arguable; I'd analyze this as simply an upper-voice transposition of the Lydian idea down by whole step, while the bass stays the same)**

See my example and description. Bars 1-4 are clearly Mixolydian.

Truck Driver's Divorce, solo (A) **(note: Zoot Allures solo)**

Stevie's Spanking solo (A/B)

One Man, One Vote (B)

Alien Orifice (A) **X (where?)**

See my examples and description of how the CD performance differs from the score.

Hot Plate Heaven, solo (A)

Let's Move to Cleveland: 1984: Does Humor... guitar solo (D)

Night School (C#) **X (I don't find this; perhaps C# Ionian for a few measures)**

I agree, a second example has been added to my main study, C# Ionian it is.

Chalk Pie (A) **X (repetition: Zoot Allures solo)**

See above at the general remarks for the word repetition.

In A Gadda Stravinsky (D) **X (polyscalar)**

See my examples and description, where I'm calling it an example of mingling of closely related scales. It's not in conflict with calling it polyscalar.

When No One Was No One (A) **X (repetition: Zoot Allures solo)**
See above at the general remarks for the word repetition.

Sunrise Redeemer (E) **(note: 1984 Let's Move to Cleveland solo)**

Orrin hatch on skis (D) **(X: blues pentatonic playing with major I; note: Ride My Face solo)**
See my example and description. Blues/Pentatonic has been addressed at above.

But who was Fulcanelli (E) ? **(not sure about this one; the excerpt does sound like E Mixolydian, but this is the solo from Drowning Witch, which is usually in B Dorian; perhaps this is a pedal substitution)**
When it sounds like Mixolydian it isn't really Mixolydian but a pedal substitution for a section not on the CD? You can see that Brett doesn't include this title in his list. Even when you would listen to the apparently existing bootleg version, this section would still be Mixolydian.

GOA (D) **(note: 1984 Let's Move to Cleveland solo)**

Too ugly for show business (D) **(note: King Kong solo 1981)**

Village of the sun intro and solo (G) **(okay, but occurring within the F Lydian context of the song as a whole)**

Room service (E) **X (where?)**
See my examples and description.

Ride my face to Chicago solo (D) **X (pentatonic system; see Orrin Hatch on Skis)**
Pentatonic has been addressed at above.

Chana in the bushwop solo (C) **X (12-bar blues)**
Blues has been addressed at above.

Nig biz, solo (G) **X (12-bar blues)**
Blues has been addressed at above.

King Kong 1971/82 (A) **(1971 solo)**

Heavy duty Judy 1988 (E) **X (repetition: see Heavy Duty Judy)**
It's thus heavily re-arranged, that I looked into this title upon its own merits.

Fire and Chains (D) **(note Pound for Brown solo 1988)**

Pound for a brown solos (D) **(okay, but bear in mind that this is improv by Tommy Mars, not anything composed or prepared by Zappa)**

Sleeping in a Jar (D)

Brixtol still life (D) **X (Dorian; note: Pound for a Brown solo 1971)**
See my example and description. The chromatic elements in it are such that you might also call it a mingling of Mixolydian and Dorian, but certainly not to the point of calling it Dorian only.

Transylvania boogie 1968 (A) **X (Phrygian dominant scale primarily; also octatonic)**
See my example, bars 3-8. Brett is talking about other sections.

Outrage at Valdez (Eb) **X (where? Perhaps in two measures. I thought Sloots was not including "rapidly shifting" areas?)**
See my description. The Eb pedal can be heard between 0:43 and 1:01.

Exercise #4 (G)

Lil' Clanton Shuffle (C) **X (12-bar blues)**
Blues has been addressed at above.

Duck Duck Goose (E) **X (no, this is not clearly modal)**
See my example, being in Mixolydian. Not clearly modal is toying with words.

Leather Goods (D)

Original Duke of Prunes (C) **X (if C is considered the pitch center and the melody has F#, it is Lydian)**
The analysis in my main study has been renewed. Both Brett and me made errors.

I was a Teenage Maltshop (D) **X (this is the V chord of G major; one could make a case for G Mixolydian, but I hear the F as a chromatic blues inflection in G major; in other words, this is not purely modal)**
Toying with words.

T'mershi Duween 1991 (D/E) **(maybe, not clear)**

Rollo (many) **X (where?)**

See my examples and descriptions.

Farther O'blivion 1972 opening (many) **(arguable)**

DC Boogie (D)

Imaginary Diseases (A) **X (not purely Mixolydian: notice the melody includes C and F)**

See my examples. The inclusion of some altered notes is normal.

Montreal (D)

Bowling on Charen (B)

For Giuseppe Franco (A) **X (repetition: Hot Plate Heaven solo 1984)**

See above at the general remarks for the word repetition.

Finding Higgs' Bosson (A) **X (repetition: Hot Plate Heaven solo 1988)**

See above at the general remarks for the word repetition.

Bavarian sunset (E) **X (primarily Ionian; a single note played by Zappa isn't enough to change the overall mode)**

See my example or listen to the complete title.

Heidelberg (E) **X (repetition: see Yo Mama)**

See above at the general remarks for the word repetition.

Absolutely Free (D/E)

Mom and Dad (Bb) **(VERY weak example)**

I agree, my analysis is renewed.

Who Needs the Peace Corps (A)

Flakes 1978 (HO) instrumental (E) **X (Ionian: why the conflict with the analysis above?)**

See my examples and description. Here I'm talking about the H.O. opening.

Mud Shark Solos (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Conehead vamp (BS) (Bb) **X (reasonable to hear it this way, but the beginning bass note and chord suggest Ab Lydian)**

As I'm saying too. Again you can see Brett is primarily looking for excuses to put Xs.

All State (C/A) **X (blues improv)**

Blues has been addressed at above.

Phyniox (Ab) **X (modally ambiguous)**

See my examples and description.

Reeny Ra (G)

Cheepnis percussion, main theme (D) **X (one could make a case for D Dorian, since the melody only uses white notes, but the chords used in the full piece are not strictly diatonic: DM-BbM-CM-CM-BM)**

Brett's thesis is about instrumental music, so only Cheepnis percussion can be considered, not the chords with lyrics from Cheepnis as on Roxy and elsewhere. See my example of Cheepnis with theme one, the main theme, being present in Cheepnis percussion too.

Walkin' out (D/A/E) **X (I'm more inclined to hear these as blues colorations)**

Blues has been addressed at above.

Waltz (pal records) (D) **X (same as above)**

See my example and description.

Twinkle Tits (E) **X (no clear mode)**

See my example with the opening riff being in Mixolydian. Modulations mean that you can't identify modes?.

Mo' Mama (E) **X (repetition: see Yo Mama)**

See above at the general remarks for the word repetition.

Improvisation in A (A) **X (don't know what this is)**

So Brett also disagrees when he doesn't know what he disagrees with. See the example in my Outrage at Valdez section.

Budapest solo (D) **X (if I'm correct in the performance referred to, this is D Dorian)**

See my example and description.

What will Rumi Do (E)

AEOLIAN "Sloots List".

- Peaches en Regalia (B) **X (I find no examples of B Aeolian)**

See my example, theme II is using G natural. And compare this with my Peaches III example. B Dorian is the main scale in this piece, but variants from the B minor type group get used as well.

- My Guitar (interlude) (B) **X (blues pentatonic)**

See my 2nd example, bars 6-8, using the full B minor scale.

- The Orange County Lumber Truck (C#) **X (C# Dorian)**

Two examples have been added to my main study. It's more complicated than I first thought. The bass doesn't play along the lead melody ("C# minor"), but harmonizes it following F# Dorian. For the second reprise of the opening theme, the bass sets the key to A Mixolydian. Both me and Brett have missed some elements.

- Would You Like a Snack, intro (C#) **X (no obvious scale here) (note: this is also Holiday in Berlin, intro)**

See my example and description.

- Apostrophe (B) **X (minor pentatonic)**

See my third example using the full B minor scale. See also my description and the Apostrophe guitar book.

- Echidna's Arf (B/C#)

- Florentine Pogen, intro (E) **X (actually, as the later harmonization at the beginning of the verse shows, this is A Dorian)**

The intro itself is in E minor. See also the One size fits all guitar book with Addi Booth letting it start with E5. I've added some further details in my main study.

- Black Napkins (C#) **X (no, its C# Dorian)**

See my comments at Pink Napkins and the FZ Guitar book. C# minor and C# Dorian are being used next to each other. See also my paragraph about mingling closely related scales from my Guitar section.

- I Promise not to come in your mouth, theme (C) **X (no melodic Ab to confirm this)**

Toying with words. See my example, staff 4. For identifying scales you listen to the whole. Nobody has ever suggested one should take the melody separate. Apart from that it's a hocketing melody.

- RDNZL (many) **(at most, there is one (C), but it's very weak)**

- Filthy Habits (F/C) **X (where? These are a mixture of Phrygian (the vamp) and Dorian (the melody)**

See my example, bar 6. Bars 4-10 are the main theme, with Db as a dotted 16th note and D natural as a 32nd note only. With the vamp also using Db, it's even more logical to notate the D natural as an altered note.

- Sheik Yerbouti Tango (F) **X (not purely diatonic, this is "functional" F minor, with a major V chord; of course, it's a standard tango progression)**

Toying with words. Putting the adjective "functional" in front of it and then it doesn't count? Not purely diatonic because of altered notes being included? Then none of the Preludes and Fugues from the Well-tempered clavier by Bach are purely diatonic.

The term "functional" stems from Hugo Riemann, calling a number of common progressions "functional harmonies". It is a conclusion from my study that Zappa is using standard progressions (functional, common, traditional, classical or whatever term you would like to use) next to a wide range of uncommon ones. For the identification of scales in instrumental music, the distinction is irrelevant.

- Duke of Prunes (G#/F) **X (not enough melodic info to call these brief moments Aeolian)**

See my example and the 7th diatonic note paragraph from my Burnt weeny sandwich. I agree in the sense that these instances could be called weak.

- Treacherous Cretins (D) **X (no, A is definitely the pitch center here)**

See my main text with me citing Zappa, explaining the vamp like this. Other interpretations are possible

- Deathless Horsie (C#) **(okay, but it's also sometimes Dorian)**

As I'm saying too.

- I Come from Nowhere, intro and solo (B) **(not the solo, which is Dorian)**

As I'm saying too.

- We Are Not Alone (F#/G) **X I hear the key of A with major/minor modal mixture: vi-V-I vi-V-I bIII-ii i-bVI-V (anyhow, this example is clearly not purely modal, so it shouldn't be included)**

I take the starting bass note as tonic. Only if the bass would be moving downwards, or when the F# could be seen as a passing note, I might have taken the A as tonic. Otherwise it's getting arbitrary. See also the discussion about how to identify the I-II alternation in Lydian in Brett's response. If you don't follow a consistent approach, the identification of scales becomes a terminological mess. "Pure" has already been commented upon above.

- Moggio (E) **X I don't hear C natural, but rather the Dorian C# played)**

See my example, bars 1-2, or listen to it yourself. It's a C natural for both the harmony and the bass line.

- Sinister Footwear II, second block (B) **X (the scale used here is not strictly diatonic; in one measure it walks up the melodic minor scale, in other measures you find both b5 and b6)**

See my example and above at the Sheik Yerbouti Tango, the involvement of altered notes is normal.

- Alien Orifice (E/G) **X (no, these are Dorian; for more evidence, see the guitar solo, which alternates between Lydian and Dorian, just like the main theme)**

Though it appears to be true that Zappa originally wrote this as a Lydian-Dorian alternation etc., the CD version is one of many instances of the AAAFNRAA principle. See my examples and description, where you can see other keys being used as well.

- Let's Move to Cleveland (E) **X (its Dorian, notice the C# in the inner voice; why the conflict with the analysis below?)**

See the description in my main study. Brett is here talking about theme 2 only.

- Massagio Galore (B) **X (no clue how Sloots gets this; sounds G Phrygian to me)**

The B is a writing error for G, but it is G minor. See my example, bar 1, with an A, and my comment upon bars 1-2.

- Sexual Harassment in the Workplace (C#) **X (blues minor pentatonic, neither melody or accompaniment is purely Aeolian: melody (minor pentatonic), accompaniment (minor, but includes V7#9)**

See my example and description. Blues has been addressed at above.

- Pygmy twilight (1974) (B) **(should also be classified as minor pentatonic)**

- Room Service (E) **X (not enough melodic info)**

See my example and description of it.

- Harry You're a Beast (A) **X (this is A Mixolydian)**

A writing error from my side, a put the A in the wrong column next to it.

- Outrage at Valdez (F/F#)

- T'Mershi Duween 1991 (B) **(X, If it's the spot I think he means, this is E Dorian or Mix)**

Block B from my example (at the end built around a Bm-A chord progression, admittedly a weak example). I think Brett is referring to block C, which I also identify as E Dorian/Mixolydian.

- Think It Over (D) **X (this is Dorian and minor pentatonic; note: this is also The Grand Wazoo)**

See my third example (guitar solo from it) and description of it.

- Gregger mt 3 solo, (E) **X (A Dorian)**

See my example and description.

- Mom and Dad (E) **(okay, but in general I find that this song is better as an example of modal borrowing; Dorian is the mode that comes out best at the beginning)**

I agree, it's not a bright example

- Who Needs the Peace Corps (F#) **X (not enough melodic info; I'd guess Dorian instead)**

See my example and description, including Brett's comment. See also the 7th diatonic note paragraph from my Burnt weeny sandwich section. It's undecided.

- Uncle rhebus (C) **VERY brief; more often C Dorian; note: this is King Kong live**

This section isn't included in the studio version.

So there's one example I didn't hear right and one writing error. On the other hand Brett lists 4 examples, that I didn't include. And I came across other examples after I set up this list, like my Canard du jour example in G minor. I agree with Brett that Zappa's music shows a preference for Dorian over minor as it comes to the minor type group. The point is not the exact number of examples in minor, but showing that there are sufficient examples to consider it a normal scale in Zappa's instrumental music. It doesn't sound exceptional. More importantly I disagree with the musicological reason Brett is giving why Zappa should avoid minor in a Lydian system.

The above mentioned Charles Ulrich writes about the guitar solos from the "Drowning witch" title track: "FZ plays two guitar solos, both on the Hendrix strat, the first over a vamp in 9/8 (3/4 + 3/8) and the second over a B minor vamp in 6/8". Charles doesn't do musical analysis himself, so probably someone informed him about this, a person who doesn't make a distinction between minor and Dorian. By itself it's legitimate to do so and the description is correct. In my study I'm presenting Zappa as a modal composer, so the distinction becomes relevant. For Brett's theory this distinction is crucial: he's giving a musicological reason why Zappa would avoid minor. In his Response Brett writes in red (pages 52 and 136, blue is me):

Whether one chooses to include the blues-rock minor-1 pentatonic music or not, Dorian is clearly the fundamental minor mode of Zappa's music (compare these numbers with the mere 3 clear examples of Aeolian!). *This is the important point to take away from these numbers.*

interpretation... Come on. Aeolian is a normal scale in Zappa's music (see chapter I). *I repeat: stable Aeolian modality is extremely rare in Zappa's music.*

It's a small detail, but significant enough to see that there must be other reasons than musicological ones, why people are eager to associate themselves with Brett's theory.

In his own list Brett marks titles in bold, when they aren't in my list. It concerns the following:

IONIAN (none)

DORIAN

- **Alien Orifice, solo**

Alien Orifice is present in my Dorian list. I'm not double-counting titles for themes and solos.

- **Bob in Dacron, mov. I/II**

See below at Lydian.

- **Call any vegetable, song**

We are here talking about instrumental music.

- **Chunga's revenge, solo**

Chunga's revenge is present in my Dorian list. I'm not double-counting titles for themes and solos.

- **Dupree's paradise, orchestral (chords)**

Dupree's paradise is present in my Dorian list. I'm not double-counting titles for orchestral chords.

- **Envelopes, orchestral (chords)**

See below at Lydian.

- **Florentine Pogen (A/E/F#)**

See above at the Aeolian list. And only the instrumental intro should be considered in this context.

- **The idiot bastard song**

See my examples and description. The Lumpy Money version is instrumental. Many scales are passing by briefly, among them Dorian. I'm calling it multi-scale. There's more to it than Dorian and Lydian only.

- **Mo 'n Herb's vacation I (some chords)**

See below at Lydian.

- **Montana, solo**

Montana is present in my Dorian list. I'm not double-counting titles for themes and solos.

- **Pound for a brown (second theme)**

A second example from the Legend of the golden arches version is now included in my study, indeed in Dorian.

- **Punky's whips (song)**

We are here talking about instrumental music. The instrumental sections know many scales and the solo is already included in my Dorian list.

- **Run home slow**

If you like, calling it B Dorian is possible too. On the Mystery disc there's also a section in C Mixolydian, not mentioned by Brett, the part in the middle with the brief guitar solo.

- **Sad Jane I/II**

See below at Lydian.

- **Sinister footwear I/II (chords)**

See below at Lydian.

- **Zoot allures live 1975-6, solo**

Zoot allures is present in my Dorian list. I see no reason for double-counting this title.

Minor pentatonic or weak

- **Andy, ending theme (F#)**

Andy is present in my Dorian list for its instrumental sections.

- **Zomby woof, song (A)**

We are here talking about instrumental music.

- **Zomby woof, solo (A)**

An omission from my side, there's even an example from the 1988 solo present in my study.

- **Outrage at Valdez (Bb)**

Brett's 2014 article talks about a Bbm11 chord, that he calls "Dorian". It's still over an F pedal, the Aeolian part.

PHRYGIAN

- **Massagio Galore**

See my example and description.

- **Transylvania boogie**

See my examples and description.

LYDIAN

As you can see above, Brett is trying to find excuses for quite some non-Lydian examples to be not good examples, while complete bars can be positively identified as belonging to these scales. The bias in his list comes out the sharpest for doing the opposite for a couple of pieces, that he lists as clear examples of

Lydian:

- Bob in Dacron, mov. 1.
- Bob in Dacron, mov. 2.
- Mo 'n Herbs vacation, mov. 1.
- Envelopes.
- The perfect stranger.
- Sad Jane, mov. 1.
- Sad Jane, mov. 2.
- Sinister footwear, mov. 1.

These pieces are either atonal or portraying diatonic material in a rather fragmented way. I agree that even in an atonal composition as Mo 'n Herbs vacation the notes can sometimes be grouped as diatonic, and then not just Lydian and Dorian (see my example of the opening). But listing them as good compositions in Lydian or Dorian is in the context of the above misplaced. Another thing one should bear in mind is that interpreting chords as Lydian or Dorian "chord bible" chords, as Nguyen does on page 57 of his study, is something quite different from saying these bars are composed in Lydian or Dorian. There's no tonic present, nor is any diatonic scale being used other than for very brief moments.

Other items that are obviously biased:

- Some song with lyrics are included in Brett's Lydian list only. If you would like to extend a theory about instrumental music to songs too, then all songs should be considered, not just the ones in Lydian that you consider convenient for your theory.
- There are many compositions with brief moments in various scales (called multi-scale by me). Brett is inclined to mention the Lydian and Dorian moments only.

- **Alien orifice**

- **Alien orifice, solo**

Alien orifice is in my Lydian list. I don't double-count titles for themes and solos.

- **Andy, solo**

Andy is in my Lydian list for its instrumental parts.

- **Billy the mountain (Db/C/B, etc).**

We are here talking about instrumental music.

- **Billy the mountain, solo (C).**

Billy the mountain is in my Lydian list for its solo.

- **Bob in Dacron, mov. 1 and 2 (Lydian chord bible harmonies)**

See above.

- **Bogus pomp, violin solo (E)**

There are passages you might attribute to keys. In that case not only Lydian (see my examples).

- **Drowning witch, interlude (F#/F/E)**

The instrumental sections are listed by me as "varying rapidly". If you want to attribute these sections to keys, then one shouldn't call them Lydian only.

- **Dupree's paradise**

Dupree's paradise is in my Lydian list.

- **Goat polo**

Dance me this wasn't yet released when I set up my list.

- **Holiday in Berlin**

Holiday in Berlin is in my Lydian list. I see no reason to include it three times, as Brett does in his response.

- **Hordern intro**

Isn't that a Naval aviation in art tape running?

- **Gorgeous Inca**

I haven't downloaded everything by the ZFT. Seen its title it must indeed be in Lydian.

- **Let's move to Cleveland, solo**

Let's move to Cleveland is in my Lydian list.

- Montana, interlude

On Overnite sensation it has lyrics, but there's an instrumental version too. The interlude is rather fragmented regarding scales. If you want to attribute it to scales, then it's not Lydian only. See my examples or the Overnite sensation Guitar book.

- Mo 'n Herbs vacation, mov. 1.

See above.

- More trouble every day (1988, Birthday bundle) (E)

I guess so then. I haven't downloaded this one.

- The perfect stranger.

See above.

- Pound for a brown solo (1981)

Pound for a brown solo is in my Lydian list.

- Punky's whips.

The instrumental sections are listed by me as "varying rapidly". If you want to attribute these sections to keys, then one shouldn't call them Lydian and Mixolydian only.

- Regypitian strut, intro C.

Listed by me as partly Dorian and partly "varying rapidly". The intro is relatively brief.

- Remington electric razor.

I only know of this title from the Apocrypha bootleg, where it has lyrics.

- Sad Jane mov. 1 and 2

See above.

- Sinister Footwear mov. 1

See above.

- Sinister Footwear mov. 2 and 3

Both are in my Lydian list.

- Stevie's spanking ("hairbrush")

We are here talking about instrumental music.

- Sy Borg

The solo is included in my Lydian list. We are here talking about instrumental music. Certainly in this case there's no reason for double counting it for both the song and the solo.

- Uncle meat (Yellow shark), ending.

Uncle meat is in my Lydian list.

- Village of the sun

We are here talking about instrumental music.

- What's the name of your group

200 Motels, the suites, wasn't released at the time I set up this list. There's more than Lydian only in the new sections (some examples are included in my main study).

Brief/weak/passing

- Absolutely free, intro

There are brief instrumental intros and passages in many songs with lyrics. The list might indeed be extended this way. Then not just for Lydian, but for all diatonic scales.

- Beauty knows no pain.

We are here talking about instrumental music.

- The idiot bastard son

See above.

- Mother people

See above at Absolutely free.

- Outrage at Valdez, ending

See the description in my main study.

- **Pick me I'm clean, solo**

Pick me I'm clean is in my Lydian list.

- **Teen-age wind**

See above at Absolutely free.

- **Zoot allures (A)**

See the examples from my main study.

MIXOLYDIAN

- **Carolina hard core ecstasy**

See my comment in my main study.

- **Dance me this**

Dance me this wasn't yet released when I set up my list. See my examples and description, there's more than Mixolydian only.

- **Easy meat, solo**

Easy meat is in my Mixolydian list.

- **Ask Dr. Stupid**

See my example and description.

- **Montana (B/C)**

We are here talking about instrumental music. See my examples and description, where these two instances are happening in passages with lyrics. On the other hand I identify the instrumental opening as A Mixolydian.

- **Pound for a brown (F)**

Pound for a brown is in my Mixolydian list.

- **Pound for a brown, solo 1988**

I'm not double-counting titles.

- **Punky's whips**

The instrumental sections are listed by me as "varying rapidly". If you want to attribute these sections to keys, then one shouldn't call them Lydian and Mixolydian only.

- **Remington electric razor**

I only know of this title from the Apocrypha bootleg, where it has lyrics.

- **Sharleena, solo (1981-88)**

I agree.

- **Teenage wind**

See above at Absolutely free.

- **Wild love, solo (1977)**

Wild love is in my Mixolydian list.

- **Zoot allures, solo (1981-88) (A)**

I agree, Zappa indeed used A Mixolydian during the eighties.

AEOLIAN

- **The grand wazoo (B)**

The main scale is D Dorian, other sections are labeled as "varying rapidly" by me. One might call some instances Aeolian.

- **Outside now, again (D)**

See my example and description. If you want to identify a key, D Aeolian is indeed the only option.

- Bwana Dik

We are here talking about instrumental music.

SUMMARY OF WOLFGANG LUDWIG'S RESEARCH INTO THE MUSIC OF FRANK ZAPPA

Wolfgang Ludwig's book was published in 1992 by Verlag Peter Lang as an academic study to obtain a musicological degree at the Free University of Berlin. It's a lengthy publication of 300 pages containing a lot of analysis with many note examples and almost 50 pages of transcriptions. The study is in German and doesn't have a summary in English, so I'm giving it a try here. The book concentrates on Zappa's more regular pop- and jazz music. Zappa's modern music and the modern music elements integrated in his pop music are sometimes mentioned, but very little is done with it in the analysis. So luckily for me it doesn't cover the whole of Zappa's oeuvre, leaving enough for me to analyse. I've also tried to avoid duplicates.

After an overview of Zappa's career and some background information, Ludwig gets to the main body of his study in chapter IV, called stylistic research. It's subdivided into 5 chapters, that I'm giving here with the main conclusions:

1) Meters. Two aspects draw our attention. The first is the frequent change of metres during a song, that is often related to the thematic structure of the song. The second is that, though 4/4 is the most often used metre, Zappa applies a lot of metres with odd numbers. They can be multitudes of three, like 3/4 or 6/4, but also additional metres as 5/8, that can be subdivided as 3/8 plus 2/8 or vice versa.

2) Rhythm. The most ear catching aspect of Zappa's music is his rhythmic differentiation. Examples are given of the ways he's achieving this like by using irregular rhythmic groupings as triplets, shifting accents through syncopes or pauses at the bar accent point and the rhythmic variation of motifs and themes in his music.

3) Melody and harmony. Ludwig concludes that it's difficult to give typical Zappa melodies, but notices that there are some preferences. They are for instance the more than average use of intervals larger than a third, that can move into opposite directions. Some examples of unharmonic fourth and fifth movements are given. Further there are the frequent use of sequences, note repetitions and the inclination to adapt the melody to the syllables of the lyrics.

4) Instrumentation. Zappa's desire for an electronically amplified orchestra, using acoustic and amplified instruments, was postulated at the beginning of his career. Especially the many types of percussion and wind instruments applied catch our attention. In the arrangements melodies that are played unisono by two or more instruments are characteristic, as well as large distances between bass and descant, the mixing of more than one voice and several kind of sound effects, like bubbles, that illustrate the lyrics.

5) Recording techniques. Zappa has shown great interest in the latest developments in recording techniques, producing all but the first of his albums himself. Often used is the building of songs on albums through the combining and overdubbing of separate tracks that have been recorded at studios and different concerts on tour. Also characteristic is the frequent double channelling of his voice and guitar, making them sound as two instruments in the stereo surrounding.

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of September 9, 1886,
completed at PARIS on May 4, 1896,
revised at BERLIN on November 13, 1908,
completed at BERNE on March 20, 1914,
revised at ROME on June 2, 1928,
at BRUSSELS on June 26, 1948,
at STOCKHOLM on July 14, 1967,
and at PARIS on July 24, 1971,
and amended on September 28, 1979

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Article 2

Protected Works:

1. "Literary and artistic works"; 2. Possible requirement of fixation; 3. Derivative works;
4. Official texts; 5. Collections; 6. Obligation to protect; beneficiaries of protection;
7. Works of applied art and industrial designs; 8. News

(1) The expression "literary and artistic works" shall include every production in the literary, scientific and artistic domain, whatever may be the mode or form of its expression, such as books, pamphlets and other writings; lectures, addresses, sermons and other works of the same nature; dramatic or dramatico-musical works; choreographic works and entertainments in dumb show; musical compositions with or without words; cinematographic works to which are assimilated works expressed by a process analogous to cinematography; works of drawing, painting, architecture, sculpture, engraving and lithography; photographic works to which are assimilated works expressed by a process analogous to photography; works of applied art; illustrations, maps, plans, sketches and three-dimensional works relative to geography, topography, architecture or science.

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(5) Collections of literary or artistic works such as encyclopaedias and anthologies which, by reason of the selection and arrangement of their contents, constitute intellectual creations shall be protected as such, without prejudice to the copyright in each of the works forming part of such collections.

(6) The works mentioned in this Article shall enjoy protection in all countries of the Union. This protection shall operate for the benefit of the author and his successors in title.

(7) Subject to the provisions of [Article 7\(4\)](#) of this Convention, it shall be a matter for legislation in the countries of the Union to determine the extent of the application of their laws to works of applied art and industrial designs and models, as well as the conditions under which such works, designs and models shall be protected. Works protected in the country of origin solely as designs and models shall be entitled in another country of the Union only to such special protection as is granted in that country to designs and models; however, if no such special protection is granted in that country, such works shall be protected as artistic works.

(8) The protection of this Convention shall not apply to news of the day or to miscellaneous facts having the character of mere items of press information.

This article about derivative works means that in case of for instance a music transcription, there's a double copyright. The ZFT has the copyright on the music itself and the transcriber has a copyright on the transcription. This may look odd at first reading, but the intention of the legislator is here to protect the effort of transcribing. Suppose this wasn't the case, then you could take a page by Steve Vai from the Guitar book, make some cosmetic changes upon it, and then say that it's *your* transcription. That then would be legal and undermine the work by Steve Vai. You don't do that with transcriptions by Vai, not the Hal Leonard series, and, when you're re-using one of my examples, you don't do that with my transcriptions neither. If you want to call something yours it has to be substantially different or the overlap should be small, like a complete song compared to a note example.

I'm an academic with a few commercial books published on history subjects (in Dutch). Musical analysis is hard to commercialize, so in this case I chose for the net. I'm aware that for academic purposes this is a lesser medium, so you can refer to the pages from the pdf or earlier printed versions. These are hard versions.

Since I found overlapping analytical text blocks and/or transcriptions in two recent publications, I'm considering exposing this as copyright infringements if this happens again in the future. It already looks stupid when you call something yours when it's largely identical to already published material. But when you're presenting other people's note examples as if you've transcribed them from record, while it includes elements that aren't even played like that on album, then you don't even have to ask if you've been copying

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